



BEYOND BARRIERS



PLAYSPACE

APRIL 1-10, 2026

As part of **Disability Is Diversity Week**, Beyond Barriers presents an exhibition of disabled student artists exploring unruliness as both resistance and generative force. These works refuse containment—disrupting norms of order, productivity, and control—while proposing new ways of being together.

Unruliness emerges here through slowness, excess, and fragmentation. The artists embrace forms that are adaptive, nonlinear, and deeply personal, questioning dominant frameworks that determine which bodies are considered acceptable or functional within cultural and institutional spaces.

Across a range of media, the work reclaims unruliness as a critical and creative strategy. It becomes a way to expose systems of exclusion, to resist standardization, and to imagine alternative structures of care. These practices foreground interdependence as central rather than supplemental.

Presented by **Beyond Barriers**, a student-led organization committed to disability pride, this exhibition reflects an ongoing effort to showcase disabled voices within creative and academic spaces. By situating unruliness within Disability Is Diversity Week, the exhibition invites viewers to reconsider differences as essential—opening up new possibilities for how we design the world around us.

This exhibition features 22 disabled student artists working across a wide range of media, including painting, drawing, sculpture, textiles, installation, digital media, performance, and design. Their practices explore embodiment, access, care, identity, and the ways in which disability reshapes our experience of space and society.

Bringing diverse perspectives - disabled voices - informed by lived experience, each artist approaches unruliness as both a method and a subject - challenging norms, experimenting with form, and proposing alternative ways of being together.

This exhibition contains works that include **graphic content**, including nudity, sexual imagery, and depictions of bodily fluids. Viewer discretion is advised, as some material may not be suitable for sensitive audiences or individuals under the age of 18.

Special Thanks To:

PLAYSPACE
CCA Exhibitions
Access Disability Services
Janece Hayes with OSBI

and **Christina Valdivia-Gatmaitan** for designing our exhibition cover

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Found object

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Certain Bodies, 2021-ongoing
Aluminum sign

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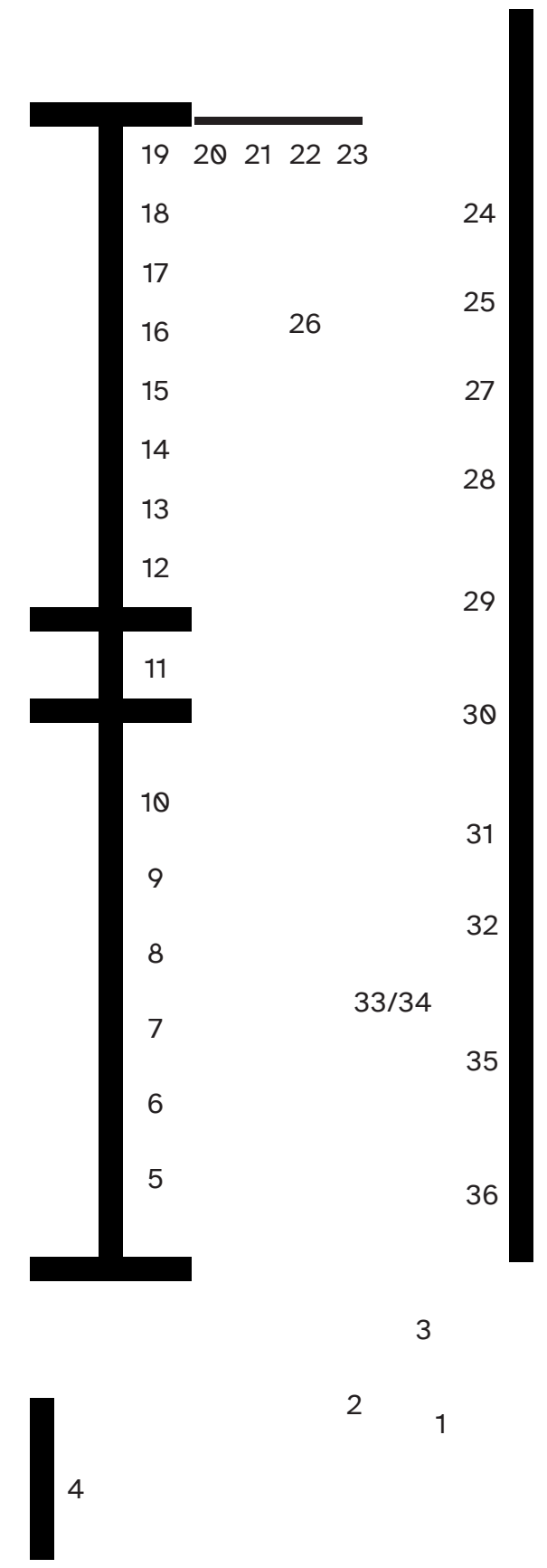
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Colored pencil

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Woven textile

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Have You Ever Thrown a Stone?, 2026
Video, duration 7 min

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Woven Disability Pride Flag, 2026
Textiles: white cotton yarn, dye paper

PLAYSPACE GALLERY FLOOR PLAN & ARTWORK NUMBERS



ZedekiahGonsalves Schild

- 1 *Barrier*, 2026
Found Object

Jillian Crochet

- 2 *Certain Bodies*, 2021-ongoing
Aluminum Sign, 1'x5'
www.jilliancrochet.com

ID: a blue sign with white lettering that says “Built and maintained for Certain Bodies”, affixed to a metal chain-link fence with barbed wire at the top.

Signs make us follow rules (or at least suggest them). This sign turns that around on itself, and names the heart of the matter.

Malcolm Christie

- 3 *Collapse and Ascent*, 2025
Sculpture
Malcolm-Christie.com

ID: Life sized torso in the center, decaying and black, covered in both organic and bronze leaves, seed pods, and flowers. A sword's handle is protruding from the left shoulder. The torso is surrounded by broken pieces of other torso piles along twigs and flowers.

As a disabled person, my work is always unruly. I push myself to create work that speaks to me despite its size and weight which makes it difficult to work.

Zedekiah Gonsalves Schild

- 4 *How I Got My Spine Right*, 2021-26
Steel, paper, India Ink, cast aluminum, aluminum wire, wooden egg

Camille Holvoet

- 5 *80 or 90 years old. Camille is Old Now*, 2013
Ink and watercolor on paper
<https://www.creativityexplored.org/artists/camille-holvoet>

ID: Colorful self-portrait of the artist as an older woman surrounded by handwritten reflections on aging

In this work, Camille Holvoet playfully envisions herself as an older woman, but upon closer inspection, reveals deeply serious thoughts, reflections, and desires on what aging could look like. The text includes questions such as “Will I be happy?” alongside

manifestations such as “I will feel calmer, relaxed” and dreams of sharing apples, candy, plums, and fruit. Through this piece, she was reflecting on the anxieties, desires, and confusion around her current state and was dreaming of what resolution the future could hold.

Collin

- 6 *Blue Fever*, 2025
Acrylic on canvas
[@cas_the_artisan](https://www.instagram.com/cas_the_artisan)

ID: This is an acrylic painting of frontal view of a child crouched, illuminated by a vibrant blue and soft light purple. Child-like toys around him, with antlers coming out of him.

Blue Fever responds to “Unruliness” through the body of a young Black boy whose trauma becomes physically visible. Antlers grow from his body symbolic of trauma that is invasive, intrusive, and impossible to ignore as they grow with age. Experiences absorbed quietly, without language or recognition, that later interfere with movement, growth, and self-perception. As children, we endure events we do not yet understand as traumatic. The body holds what the mind cannot name. In some cases for this work, trauma is not hidden, it sprouts outward. The antlers make the figure appear strong, even spiritual, but they are also burdensome. They complicate balance and development. The piece challenges expectations placed on Black boys to be resilient, composed, and emotionally contained. The unruliness lies in what refuses to stay internal. The body disrupts itself. Beauty becomes uneasy. Strength becomes ambiguous. Rather than presenting trauma as spectacle, Blue Fever visualizes the quiet, formative distortions that shape identity.

Isaac Armendariz

- 7 *Soul*, 2026
Polaroid print on paper
[@fractalpolygon](https://www.instagram.com/fractalpolygon)

I am a visually impaired artist who makes ocular art for your eyeballs' pleasure.
[@fractalpolygon](https://www.instagram.com/fractalpolygon)

Mary Ann Orozco

- 8 *...Memory*, 2024
acrylic paint on paper, 30” x 22.5”
<https://www.creativityexplored.org/artists/mary-ann-orozco>

ID: Gestural painting of a figure in various parts, rendered interpretively in thick acrylic.

What at first glance appears abstract quickly becomes recognizable as the figural work

Mary Ann Orozco is known for. One can attempt to decipher eyes and a nose, perhaps a pair of hands, and (if you look upside down) even a figure sitting in profile, engulfed in setting but seemingly emerging through the surroundings that almost swallow him whole. These easter eggs of legibility distinguish the figure from the rest of the scene, which is a cacophony of rounded brush strokes and blocks of color that lift off of the canvas. Orozco's work presents questions of visibility to the viewer as her figures blend into and stand out from the world around them. She encourages us to dream of our own limits as she blurs the lines between subject and place, the scale and texture often forcing the viewer to consider their own position in relation to the art.

Christina Marie Fong

9 *She Creature*, 2017

Acrylic and paint pen on canvas, 24.25 x 20.25 x 2 in; Framed: 24.25 x 20.25 x 2 in
<https://www.creativityexplored.org/artists/christina-marie-fong>

ID: Portrait-style painting of a green, gold-scaled creature with a fish.

Contained in an ornate gold and black frame is a painted green, vampire-fanged figure displayed in portrait style, centered and occupying most of the frame. Her skin is covered in gold scales, and wavy textured gills frame the creature's face. Gold and white eyes pierce through a blue eye mask, out of which horns grow and extend out of sight. Orange tendrils seep out of the creature's red lips on both sides. Off to the right, a small teal fish faces the subject. Short, cohesive stripes of white animate the black background of the work.

Themes of self-perception and visibility characterize Christina Fong's portraiture. As artists, putting work into the world means subjecting it to the conceptions of the public—in a lot of ways that is aligned with the experience of putting oneself into the world, as people perceive and decipher us in ways that are out of our control. As an artist with a disability, Fong has the experience of navigating through the preconceived notions of those around her. Whether self-portraiture or that of another subject, the lens of visibility and the body is ever-present. With this in mind, *She Creature* (2017) calls upon being perceived as other, and reads like a reclamation of that characterization in all its beauty and ostentatiousness. In this piece Fong asserts the beauty of the creature through vibrant pigment and elaborate adornment, creating her own rules for the veneration of the subject.

Alex Ehmer

10 *Cherries*, 2025

Installation
@alexehma

ID: The artwork is a large, teardrop-shaped form made of pale, flesh-toned latex,

suspended from the ceiling by a metal chain and medical hook. It hangs at about chest height and resembles a heavy sack or organ. The surface is slightly shiny and uneven, with thick, crude stitches visibly pulling the seams together. The latex sags under its own weight, stretching downward.

A tube feeds dark red liquid into the top, causing the form to swell and strain. It carries a strong smell of artificial cherry syrup, similar to cough medicine. Beneath it sits a stainless steel medical tray to catch drips as the latex slowly stretches, leaks, and eventually breaks down, releasing its contents.

"Cherries", 2025 examines how childhood trauma translates into medical issues in adulthood. A latex and batting sack is suspended from a medical hook and fed the requirements of medical studies through fake blood, carrying the overwhelming scent of artificial cherry syrup. An IV bag accompanies the work, its label containing hidden text drawn from the medical study that inspired the series, research identifying a direct link between online abuse in childhood and the development of autoimmune disorders in adulthood. Its gradual leaking and eventual rupture introduce a literal sense of unruliness, as the form exceeds and defies the structures meant to contain it. Over time, the work stretches and degrades, releasing its contents onto a medical tray. Unable to contain itself, it breaks down, mirroring the fragility of the body and system it represents.

Zedekiah Gonsalves Schild

11 *A Verb Meaning To Wash One's Wounds in the Ocean*, 2026

Batu mahogany, curved gaming monitor, video. Duration 11 min

Soorim Ryu

12 *Who*, 2025

13 *September*, 2025

Oil on canvas, size (if applicable)

https://www.instagram.com/forestist_art/

My work responds to Unruliness as a refusal of the visual regime that governs beauty, gender, and whose bodies are allowed to be legible. Across tactile sculpture, drawing, and text, I build encounters where meaning is accessed through touch, intimacy, and discomfort through what is typically dismissed as "too much," "improper," or "unreadable."

A tactile piece invites viewers to navigate an image through Braille-like touch, shifting authority from the eye to the hand. A constellation drawing shows a mouth that cries language turning bodily, leaking, and uncontained. In a hair-based assemblage, hair becomes both archive and weapon: a material coded as femininity and control, used to expose the violence of beauty standards and gendered discrimination.

Rather than offering a clean narrative, these works insist on mess, residue, and embodied knowledge. They ask: what happens when access is not an afterthought but the medium itself? When stereotypes of beauty are made unstable when an “unruly” body is not corrected, but becomes the site of equity, resistance, and care?

Melanie Torrez

14 *Date Night*, 2026

acrylic on wood board, 12”x16”x1”

@melaaaa.art

ID: The image is two faces overlapping showing emotional turmoil of over stimulation, joy, peace, and surrender, capturing what it feels like to be an Overthinker in an under performing world.

This piece is a colored pencil on paper. It’s blended and has multicolor in it.

Go to its unapologetic expression on what art can be. The toothpaste is interlining with each other is a statement within itself.

Go to its unapologetic expression on what art can be. The toothpaste is interlining with each other is a statement within itself. The way the eyes are embodying perceived consciousness instead of simple reality intrudes on this theme as well.

Nishat Ahmed

15 *Red Chundri*, 2026

Acrylic, Saree Material

nishatahmedart.com

My work responds to the theme of unruliness by addressing the disabilities and health risks associated with the Ready-Made Garment (RMG) industry in Bangladesh. Many women develop chronic lung disease, muscle pain, and hearing loss as a result of the harsh conditions they endure in textile factories. Their labor is used to produce the clothing we consume, and over time this labor transforms once able bodies into disabled ones, bodies that carry the history and memory of forced capitalist labor.

Using paint, sari fabric, and embroidery, my represents the masked bodies of women who endure this labor. The piece, Red Chundri, incorporates a red patterned scarf commonly worn in Bangladesh. The fabric drapes off the canvas and is pinned into various configurations using safety pins, a familiar tool used to secure hijabs. Visitors are encouraged to re-pin the scarf into different styles. This act of piercing, altering, and reshaping the textile invites viewers to consider the ways in which the textile industry acts upon Bangladeshi bodies, disabling them through repetitive strain and slow, harmful transformation.

Josie Fischer

16 *City Lights*, 2025

photography, 16 x 24”

@call.me.josie

ID: Portrait of my friend Kole with their arm propped out leaning on a wall in front of a store at night dressed as the anime character Nana. They are sporting a black cap, a choker, beaded necklace and a blue crop top with big glittery words that spell Goddess with Las Vegas underneath in cursive in a slightly smaller font. This shirt is paired with a black jean jacket and a black belt on top of a black pinstripe skirt, garter stockings and black boots. In front of them is a scattered array of an accidental light painting framing their body and a warm green light at the bottom.

This photo of my friend Kole was taken in the Mission while waiting for the bus to go back to campus at the end of the night on Halloween. The accidental light painting framing my friend’s body mimics the fun chaos of my first Halloween here in the city, while also representing the disorienting paranoia I felt leading up to the day before I had any plans.

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Kam Redlawsk

17 *Yumi and Monster*, 2025

Picture Book

<https://www.kamredlawsk.com/art>

Kam Redlawsk is a multi-award-winning disabled industrial designer, artist, rare disease and disability advocate, traveler, writer, consultant, and speaker, born in South Korea, raised in Michigan, thriving in California. She’s also a Korean American adoptee. Kam is a self-taught illustrator. *Yumi and Monster* is her children’s book debut as author and illustrator

Little Yumi loves to run, jump, and play. But all this changes when a mysterious monster quietly appears, just as Yumi’s body begins to feel slow and weak. Afraid and unsure, Yumi does her best to avoid the Monster. It takes an unforgettable journey through the snowy woods for Yumi to understand what Monster wants...and for Yumi to learn to embrace a new kind of life.

Yumi and Monster is inspired by disability advocate, artist, writer, and Asian American adoptee Kam Redlawsk’s own experience living with a rare degenerative muscle-

wasting disease that has been gradually making her immobile. With stunning original art, this modern fairy tale will inspire everyone who has faced illness, loss, or any life situation that seems insurmountable.

Come take a journey into the emotions we feel when faced with unexpected challenges- and discover the beauty, magic, and adventure that lie beyond fear, in ourselves.

Rosemary McDermott

18 *Vertical Landscape, 2025*

19 *memento mori, 2025*

Ink jet print, ink, acrylic, on cut Nara paper

rlmcdermott@wordpress.com

ID: Multiple colors--red, white, yellow, black, different flower-like shapes and patterns

This is a series that I have been working on since last June. I want to focus on shape and not form. I've always loved printing and am experimenting with my ink jet printer. I am also experimenting with how to assemble some of this work--several smaller pieces made into one larger piece, It is about cutting and shaping and breaking rules.

My work is about being different. Since I have been seriously ill for the last three years, death is always with me--how far I can walk, what my labs are, living with constant pain, hiding a lot of what I feel from people. The loneliness of being different.

Sami Chen (she/her)

20 *Ode to my mobility aid, 2025*

Drawing - black sharpie on paper, 17 x 11"

@ephemeral_designs_831

ID: This is a black and white abstract drawing. There is a forearm crutch drawn to be imagined as a musical instrument. There are strands of kelp seaweed and sheet music coming out of the forearm crutch. There is a strand of DNA attached to the forearm crutch, where in real life the artist attaches hair ties to help keep the crutch on her arm and to reduce dropping.

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artist typically draws with ballpoint pens, sharpies, or watercolor to express her inner thoughts and emotions.

I'm a late diagnosed dyslexic, autistic, ADHDer with ME/CFS and fibromyalgia. In 2024, I finally received my autism diagnosis, as I was experiencing autistic burnout from masking through my PhD program. A month after defending my PhD, my body just broke. I had stage 2 hypertension, explosive bloody noses, and loss of consciousness and mobility. I developed ME/CFS and fibromyalgia. As I was finishing my program and dissertation revisions, my body and spirit were unruly. I couldn't lift my limbs and I was in shutdown mode. When I drew this piece, I was reflecting on my appreciation of my mobility aids as a means of navigating how unruly my body felt. I submit this as a symbol of my reflection on and experience sitting with my body as it's undergone unruly transformation, with marked celebration of embracing myself as I am.

Kam Redlawsk

21 *Iced, 2011*

Illustration

A symptom of my progressive muscular dystrophy, GNE myopathy.

Two things I love; soup and being warm. Blankets, scalding hot baths and showers galore, bring it on, because I love it and need it. My husband thinks I'm nuts. He's roasting and I'm freezing cold any time air hits me. Turns out I'm not a stereotype for there is an explanation. GNEM patients don't have a shiver factor. Like everything, there is a purpose to every little motion in our body. Shivering is a bodily function in response to dropped temperatures in warm blooded animals. When the core body temperature drops, the shivering reflex triggers in order to maintain homeostasis. Your muscles that envelope your organs begin to shake in an attempt to create warmth through its energy. Well, I don't really have that...some of it, but not all of it.

Hana Malia

22 *A Small and Useful Flood, 2025*

Relief Print: Ink and paper linoleum print,

Layia Bolden

23 *quando unum monstrum fit? [A Lovelorn Excerpt], 2026*

Digital Procreate to Bristol

@pixie.writes, <https://layiabolden.carrd.co/>

ID: *quando unum monstrum fit? [A Lovelorn Excerpt]* is a short, speculative fantasy comic.

quando unum monstrum fit? [A Lovelorn Excerpt] is a snippet from the developing

shoujo-inspired speculative fantasy comic, Lovelorn. Featuring black swan Lauraline, an atypical vampire that stirs up controversy within the greater mythical community, and her band of human and mythic-race friends; Lauraline just wants to discover who she is or her greater place in the world. This excerpt is from the first chapter and follows the opening scenes of her journey. The comic is depicted in greyscale, screentones, and splashes of electric purple as spot color.

The crux of my story is that Lauraline's existence is unruly by nature. She cannot be easily controlled, tempered, restrained even if she wished to be, because of her atypical vampiric condition that terrifies the known world around her and which leads to her persecution. The original goal of the story (outside of the catharsis of making a shoujo vampire lesbian story) was to explore how identity forces one's societal circumstance be it a blessing or curse. Being black, disabled, queer, neurodivergent, etc is oftentimes labeled as resistance- the mere existence is unruly, but that also comes with rampant dehumanization and a lack of access to resources or accommodations. I try to subtly explore these ideas in my work in fantasy and speculative fiction. In this piece, I examine monstrosity and the line which humanity crosses over as it ventures into the monstrous. Do the humans behave in a way that now makes them categorically monsters and vice versa? Are you a monster by birth? Who gets to decide the definition of monster? My thought is that it is probably the same people who get to define unruly.

Izzy Dier

24 *Entropically, How Am I Doing?*, 2026

Multimedia Performance with Charcoal, Spit and Menstrual Blood on Canvas

ID: A dance is about to commence as materials and performance artist, Izzy Dier, readies their stage for upcoming evidence of expression. Izzy is surrounded by many substances, including the use of bodily fluids and ashes to create visual remnants of the documented self. A dance with a frameless 5x6 sheet of canvas that has been taped to the wall, using charcoal, saliva, and menstrual blood.

As an autistic woman, being diagnosed in 2002 at the age of 3 was uncommon. I felt alienated from the world throughout childhood, vaguely understanding group therapies and one on one intervention with support in place. I never really saw these environments as therapy spaces, I hardly remember those activities.

I remember existing and experiencing some of my other firsts: dressing up like a T-Rex (everyday), playing a PC game (about asthma), roller skating down the street (with my dad), inserting a Sonic VHS Tape (to watch), accidentally attracting ants (after leaving candy out). These firsts do not define the person I am today, but I cherish my beginnings.

The beginning chapters I've started here in the Bay Area (with each institution of higher education) are riddled with strife, but thanks to the community of peers and educators who all cherish creative and critical expression, artists will survive, to rise from the metaphorical ashes of change. Even artists like me.

I sprained my back for the first time ever, resonating with the stress and disappointment that has been building, in which my body has been keeping the score. I am a complex nature bending entity that feels deeply. I am Izzy.

Attending both San Francisco Art Institute (2018-2022) and California College of the Arts (2024-2027) floats the stark reality that all of San Francisco's accredited fine art institutions will be gone soon. I felt like I found a place to call home as an artist when I started my new life in San Francisco at SFAI to study New Genres, and then SFAI closed its doors due to neglectful decisions made by the Board of Directors in 2022.

After mourning SFAI and the loss of New Genres BFA programs in the Bay Area, I transferred to CCA in 2024 to pursue a BFA in Game Arts: rediscovering my love for humanity and play. CCA will close its doors after Spring of 2027 for the same exact reason(s) SFAI closed theirs: Gross Entropic Negligence.

Selah

25 *American as Apple Pie*, 2026

acrylic paint on canvas, 2 canvases 12 x 16" each

ID: Two canvases in messy red paint. Canvas 1: the U.S is no stranger to EUGENICS american as apple pie. a painting of a small apple. Canvas 2: it did NOT start with the nazis. (in underlines) fuck the current HHS!

We are rightfully concerned about the safety and wellbeing of disabled people especially under this fascist presidential administration. Many rollbacks have been put in place that threaten the inclusion and safety of people with disabilities. The sad truth however is that aggressive forms of ableism did not start with the Nazis (though the GOP are using their playbook). It is very American.

M Eilo

26 *Shared Skins*, 2025

Wearable Art

@blinkpopshift, blinkpopshift.com

ID: Shared skins is a set of textile Legos that snap together to fit any size or ability body you can pick them up, snap them together, put them on and have a chance to play. The pieces are colorful and tactile and flexible. They are quilted so they feel like small blankets.

Shared Skins is an interactive wearable artwork made to fit any size or ability body. It invites our bodies in with touch and play and movement and drama. All things silenced out of us by colonial white supremacy. Become the art. Move the art. Practice being free.

Heather Leighton

27 *Care Work*, 2022

Architecture drawings, (3) 17 x 11"

ID: The work includes floor plans of a two-story apartment building with two distinct entrances—one for clients and one for residents. Section drawings situates disabled sex workers within the sex rooms, accompanied by detailed studies of sex accessories and an exploded axonometric of the building.

People who choose not to form traditional nuclear families risk aging without systems of care, often in unsafe institutional environments. Disabled people have long been excluded from conventional employment, leading many to sex work as a means of survival and autonomy.

This project proposes a two-story live/work apartment for disabled sex workers, centered on safety, mutual care, and chosen kinship. A separate entrance allows clients to remain within the constructed experience of the sex chambers, while hidden doors and viewports create moments of observation, introducing a layered sense of voyeurism tied to safety and care. Within this space, sex work—including sexual acts, sex therapy, and virtual performance—is supported as both labor and livelihood.

The interior emphasizes softness and intimacy, while the exterior forms a hardened, undulating shell that conceals and safeguards what lies within. An open floor plan with centralized circulation supports accessibility, equity, and collective living—reimagining domestic space as a site of interdependence, dignity, and care.

Heather Leighton

28 *Breathe*, 2025

Audio/Visual, Duration 2:58 min

ID: The video follows a structured, repeating sequence of three images: a fisheye, chest-mounted view of the artist propelling her manual wheelchair across the sloped surface of KAIT Plaza in Japan, a brief black screen, and a two-second full-screen clip

of the artist in motion—monoskiing, mountain biking, rolling across KAIT Plaza, or paddleboarding. The film ends with white text on a black screen reading, “breathe”.

Kam Redlawsk

29 *Brace Yourself*, 2011

A touch of pop art, and a touch of superhero meets my leg braces in bondage.

Kam Redlawsk is a multi-award-winning disabled industrial designer, artist, rare disease and disability advocate, traveler, writer, consultant, and speaker, born in South Korea, raised in Michigan, thriving in California. She’s also a Korean American adoptee. Kam is a self-taught illustrator. *Yumi and Monster* is her children’s book debut as author and illustrator.

Hana Malia

30 *Dysplasia Play*, 2025

Relief Print: Ink and paper linoleum print

Suzanna Zhang

31 *In Full Color*, 2026

Physical Drawing of the piece

Sana Fatima

32 *In Full Color*, 2026

Augmented/Virtual Reality

@designedbysanaf

ID: *In Full Color* is an interactive augmented reality experience. When you point your phone at the anchor image, animated 3D human figures appear in the space around you, each glowing in a distinct color — blue, red, yellow, and more. Each figure dances freely and joyfully in their own style. As you tap each colored flower button, a single figure comes forward and moves through the space while words about their experience gently appear and fade. The blue figure spins and leaps. The red figure moves in bold, visual rhythms. The yellow figure redefines what dance can look like. At the end, all the figures appear together, filling the space with color and movement simultaneously. The overall feeling is joyful, celebratory, and defiant — bodies refusing to be invisible, moving without apology.

Augmented reality is itself an unruly technology. It refuses to stay inside the frame. It breaks the boundary between what is physical and what is digital, between what is visible and what is hidden. It insists on being in spaces where it wasn’t planned for. *In Full Color* uses that unruliness as its central metaphor.

In Full Color uses that unruliness as its central metaphor.

The bodies in this piece are unruly in the most fundamental sense — they refuse to

conform to a standard that was never designed for them. They refuse to be invisible. They refuse to be reduced to inspiration or tragedy or medical category. They simply move. Freely, joyfully, without apology, in full color.

The interaction itself is an act of unruliness. The gallery wall looks blank. Nothing is there. And then you point your phone and suddenly the space is full of bodies that were always there — unseen, not absent. The technology makes visible what the physical space hides.

This is what unruly bodies do every day. They exist in spaces not built for them. They insist on being present. They take up space. They dance.

In Full Color asks: what would it look like if every space made room for every body? And then it shows you.

Ruth Christie

33 *Peace*, 2026

Colored Pencil, 9 x 12"

@Umoja4unity

ID: The image is two faces overlapping showing emotional turmoil of over stimulation, joy, peace, and surrender, capturing what it feels like to be an Overthinker in an under performing world.

This piece is a colored pencil on paper. It's blended and has multicolor in it.

Go to its unapologetic expression on what art can be. The toothpaste is interlining with each other is a statement within itself.

Go to its unapologetic expression on what art can be. The toothpaste is interlining with each other is a statement within itself. The way the eyes are embodying perceived consciousness instead of simple reality intrudes on this theme as well.

Mello Wilsted

34 *RUG*, 2025

Woven Textile, 12 x 60"

@wilstedcreates

ID: A narrow long rug with stripes of earthy colors, a braid is woven into part of it. Meant to be touched and stepped on. Each end has a fringe. The primary colors used are brown, green, blue, and ochre.

My hair is unruly and my body is unruly when I am weaving. I have chronic pain from and not helped by the art I create.

Zedekiah Gonsalves Schild

35 *Have You Ever Thrown a Stone?*, 2026

Video, Duration 7 min

Piper Sagerman

36 *Woven Disability Pride Flag*, 2026

Textiles: white cotton yarn, dye paper, 9.5 x 12"

@piper_sewist

ID: Disability pride flag, with diagonal stripe of green, blue, white, yellow, and red on a black background. The background is made from paper, while the stripe going from top left to bottom right is made from hand woven cloth.

This piece is a representation of the disability pride flag, made with a process that is both conventional and unconventional. Though flags are often made from cloth, creating them by hand using traditional techniques is no longer something we practice, especially weaving and dyeing cloth oneself. Though the disability pride flag is very recent, using ancient textile crafts to represent one reminds us of the long, often untold, history of the disabled community. The colors in this flag are made up of different colored stripes the long way (the warp) and for the short way (the weft) the whole piece is woven with one unifying thread. Though our modern world produces products in a formulaic and detached way and keeps people in the boxes society claims we belong in, this piece ignores the notion of an inherent separation between things that appear different, and weaves each of these colors with the same starting yarn, uniting them all with the same weft thread.

Anonymous

37 *Escalofrio*

Written text

Living with intellectual disability, I feel like people are noise. The world sees us as she unruly, and this visual piece is about multiple intersecting identities.