The Journey

A National Juried Exhibition of
Emerging Artists with Disabilities

2014–2015
Contents

Introduction 3
Artist Biographies 4
Gianna Paniagua 4
Timothy Lee 6
Mary Grace Tinsley 8
Allison Anderson 10
Amoako Buachie 12
Cory Daniels 14
Ethan Engel 16
Danièle Gabriel 18
Andrew Jacob 20
Sophie Klafter 22
Chloe Leigh 24
SaraNoa Mark 26
Paige Robertson 28
Andrew Weatherly 30
Jason Wellington 32
Jury Panel 34

Cover Images:
(Counter-clockwise from top)
Gianna Paniagua, Never Stopping, 2014
SaraNoa Mark, City of Doubt, 2014
Paige Robertson, I Think He Forgot I’m Deaf, 2014
Timothy Lee, gookeyes, 2012
Chloe Leigh, Clothing the Invisible, 2012

Photo Credits:
Artwork images by Greg Staley.
Artists’ headshots by Steven Wilson.
Cory Daniels headshot provided by the artist.
The Journey exhibition gives the viewer a glimpse into the personal journeys of exceptional artists. We are given a rare opportunity to share a moment in their travels through life, and the result is this remarkable exhibit. Volkswagen Group of America is proud to continue to partner with an organization that champions the principles of diversity and inclusion, as the results benefit all.

Michael Horn
President and CEO of Volkswagen Group of America

For more information: kennedy-center.org/emergingyoungartists
Gianna Paniagua's intricate handcut paper sculptures are rooted in an awareness of the variability of the human form. Diagnosed with hypertrophic cardiomyopathy at the age of 14 months and ultimately the recipient of a heart transplant, the artist attributes her past and present experiences to a heightened awareness of the fragility, as well as healing power, of the human body.

Raised in a Cuban-American household in Miami, Paniagua’s exposure to different sects of Afro-Cuban religious and spiritual practices revealed the possibility of healing through ritual meditation. For the artist, paper cutting serves this purpose, allowing time for personal reflection and meditation. A clear understanding of the intrinsic qualities of materials, with each component of her artwork its own “body” susceptible to growth and decay, allows Paniagua to explore new forms of three-dimensional paper cutting.

Paniagua graduated from the University of Pittsburgh in 2013.
Timothy Lee's watercolors are best characterized by his painting style. By adding layer upon layer of paint within small cells, he creates large-scale installations which draw equal attention to both the minutiae and grand form of his subject. The artist's abstract portraiture explores themes of social stigma, identity, disorder, spirituality, and religion. This work, comprised of up to 70 sets of eyes seemingly observing us from within a pile of crumpled paper, speaks to the isolation that the Korean-born artist felt as a kyopo, Korean in-between. While bullied by his American peers for his accent and eye shape, Lee was also misunderstood by his own family because of his Americanisms.

Exploring his history of anxiety through his art, Lee confronts and manipulates his tics and compulsions and channels them into his works. A background in biology and neuroscience, combined with an interest in psychological states, has led the artist to explore what he refers to as "a cartography of his psychopathology," a mind-mapping system which takes form in his artwork.

Lee is a graduate of Wesleyan University, where he studied biology, drawing, and neuroscience.
Grace Tinsley’s manipulation of text reveals the complexity of the human mind as it interprets language. The title of her work, The Disorient, refers to a state defined by author Ronald Davis called disorientation—the split-second during which people with dyslexia see dozens of views of a single letter at once. In The Disorient, Tinsley analyzes the sentence, “You could not find a nicer fish,” the first line of a favorite children’s book, Andrew Clements’ Big Al. Thus, the artist’s work embraces the prominence of text, while questioning its authority over her ability to communicate. Tinsley, an avid world traveler, shares her curiosity about the environment through her personal explorations on paper.

The daughter of a potter and a structural engineer, Tinsley’s upbringing paved the way for artistic exploration. Being recently diagnosed with dyslexia has re-framed the artist’s past frustrations in the classroom and prompted her current investigation of language in new forms of media.

Tinsley previously studied at the University of Vermont and the Marchutz School of Art in Aix-en-Provence, France. She is currently a student at the Massachusetts College of Art and Design.
Allison Anderson creates strikingly large-scale paintings using layers of oil and spray paint, as well as incorporating a stratum of text. She integrates her own writings regarding her battles with eating disorders into the work, then layers language from books and films that center on women in similar situations. The agitated layering of materials reflects the internal emotions of women battling issues surrounding the female body in society.

Supported by strong feminine role models at her university art department, Anderson mines her disabilities for inspiration in her work. By re-training her focus on painting and drawing, rather than superficial worries, the artist finds a rewarding challenge in her conceptual studio work.

Anderson is a recent graduate of California State University, Long Beach, with a BFA in Drawing and Painting and a minor in Art History.
Amoako Buachie
Brooklyn, NY | Age: 23  
Award of Excellence: $2,000

Saturating every inch of canvas, Amoako Buachie’s bright, boldly colored paintings record the happenings of everyday life in his Flatbush neighborhood of Brooklyn, NY. The artist’s keen eye for detail provides the viewer with clues about the subjects of his works, whether the subject is a group on a public street corner, or the artist himself within his private studio space. In this self-portrait of the artist at his easel, the viewer finds elements of importance to Buachie—tubes of paint, the blue ribbon of autism awareness, a diabetes test kit, a portrait of the artist screaming before a city skyline.

Buachie, who has autism and Type 1 Diabetes, uses the creation of art as a means to calm himself. While living in an urban setting provides ample subject matter, the cacophony of honking horns, fire trucks, and police sirens are also a challenge to Buachie. Retreating to this space of art-making provides a respite from this stimulation.

Buachie is a graduate of Jim Thorpe High School, where he was encouraged to pursue art by his teacher, Audrey Lacy. His ultimate dream is to work as an animator for a major motion picture company.
Cory Daniels’ images record the unexamined compositions of daily life. This photograph, from a series titled Night Shifts, transforms a simple construction site grate, through playing with natural and unnatural lighting and color, into a dramatic scene of eerie artificiality that illuminates otherwise mundane scenery. Raised in a blue-collar family with a father working in the building industry, the artist calls attention to the construction and deconstruction taking place all around us with a purposeful reframing of the “oddities, details, and complexities” in scenes from everyday life.

These depictions of the world under construction, the artist says, are an insight into how his mind works as a person with Attention Deficit Hyperactivity Disorder. The clutter, vibrancy, and attention to minute detail apparent in his work provide a means for the viewer to experience the artist’s unique perceptions of the world around him.

Daniels is a recent graduate of the Massachusetts College of Art and Design, where he received the Albert Munsell Award for color theory in his final semester.
Motivated by memory, Ethan Engel’s current work examines a history of bullying, guilt, and perceived differences through text. Here, he records a quote from his mother, who describes the challenges her son faced growing up with autism. The artist employs a wood-burning tool to cut these words through a raw canvas “flesh”, visually representing the scarring psychological wounds delivered by his peers. Reversing this text in mirror image, in a visually poetic, yet simple word raincloud, Engel internalizes his experience while providing didactic engagement for the viewer. The artist redefines a period of ugliness, transforming it into something of beauty.

Engel strives to teach the public more about autism through his painting, sculpting, photography, and mixed media works—creating positive, informative imagery from his personal experiences.

The artist attends Black Hills State University, pursuing a double major in Art and Graphic Communication. He is president of the BHSU Art Club.
Danièle Gabriel’s fairytale-like etchings explore identity in a world inundated with technology. The artist’s work frequently focuses on the fluidity of self. Through an investigation of disguise, particularly masks, she recalls childhood moments when her partial deafness encouraged her to fabricate dialogue for the conversations she had difficulty understanding. Masks become a visual metaphor, representing the hidden world of easy conversation, as well as the status of the artist as a partially cloaked being. Creating drama from line weight and attention to hidden details in the style of the Old Masters, the artist updates the classic medium of etching with a modern interpretation of our current approach to make-believe.

Challenged by her hearing loss at a young age, Gabriel employed art as a communication device with family and friends. Today, she attributes her focus and sharp observational skills, particularly important to her small and detail-laden etchings, to her disability.

Gabriel graduated from the University of Miami with degrees in Art and Advertising. She is currently pursuing a Master of Fine Arts.
Andrew Jacob
Bear, DE | Age: 23
Award of Excellence: $2,000

For Andrew Jacob, art making is invention. As a sculptor, his primary interest is in working collaboratively to create interactive public sculptures. Here, he restructures elements of a *kalimba*, an African instrument typically made from a gourd or small wooden box and played by a single person, expanding the instrument into a globe with two resonators, to be held and played by two people at once. The striation of exotic hard woods, the artist says, reflects a journey across world borders as well as the richness that humanity has to offer. Jacob’s instrument creates a dialogue between its players. It enables both collaborative music-making and a desire to bridge the distance between cultures.

While Jacob’s Eustachian Tube Dysfunction creates difficulty for him in social interactions, especially in listening to others, he finds, in his interactive sculpture, a means to speak to his audience, asking them to listen to him. The “singing” or “speaking” sculpture that the artist creates invites its musicians to enter into a physiological space, a quietly focused moment of exploration and immersion into an aural experience.

Jacob is a graduate of the University of Delaware and recently began a master’s program at the Herron School of Art and Design.
Sophie Klafter’s photographs reveal the idiosyncrasies of the everyday lives of her subjects. The artist’s early series included intimate self-portraits, which sought to bring attention to the reality of living with an “imperfect” body. Looking outward, her interest in portraying persons with disabilities in familiar and personal settings has created a role for the artist as visual storyteller. In this series, CorpoReality, Klafter enters the homes of her subjects to meet their families, hold their possessions, and listen to their individual narratives. Choosing settings and activities ranging from the mundane—shaving before the bathroom sink—to the adventurous—rock wall climbing—Klafter reveals the humanity of her subjects.

Klafter was born with Charcot-Marie-Tooth disease, a neuromuscular disorder affecting motor and sensory nerves, demanding an acute awareness of her surroundings. Honing her observational abilities by necessity and interested in the “atypical” human form, the artist employs photography as an apt medium to fulfill her desire to document the natural variations of the human body.

Klafter is a recent graduate of Bard College with a degree in photography.
Chloe Leigh's charcoal drawings meticulously render singular subjects with acute clarity of form. Light and shadow are active players in her work, providing a sense of the moment, as if the previous inhabitant of this clothing has just stepped away. Clothing the Invisible is a self-portrait. It relays the concern that the artist feels about being judged based on external appearance, rather than her true self. Devoid of human form, this portrait demands attention to the superficiality of external, and perhaps uninformed, judgment.

Leigh's reading and language disabilities, both receptive and expressive, made reading, problem solving, and verbal sentence comprehension and formulation difficult during her years in school. These challenges pushed her to achieve a level of perfection in academic as well as artistic pursuits. In art making, she has found a venue removed from the typical definition of perfection, where excellence requires getting her hands dirty, making mistakes, and taking risks.

Leigh is a student at the Massachusetts College of Art and Design.
SaraNoa Mark’s artwork falls somewhere between traditional fine art painting and contemporary fiber sculpture. Initially painting a group portrait for *City of Doubt*, the artist then draws through the bodies to blur distinctions and unify the figures as one chaotic form. Mark’s training in the traditional aspects of art education—color, light, form, and composition—are evident; her explorations of the surface of the canvas—irritating and abrading it with brushes, pens, and sometimes, woodcut tools—provoke the viewer, demanding contemplation.

The artist’s dyslexia and language processing disorder led her to drawing and painting at a young age as an alternative to reading and writing. Later on, with significant social and academic time lost to two extensive surgeries, the first for severe scoliosis, the second a spinal fusion following a car accident, art became a safe space and area of empowerment. The positive and negative space explorations in Mark’s current fiber works reflect her personal history, giving her a literal canvas to explore disability through art.

Mark is entering her final year of study at the Pennsylvania Academy of Fine Arts.
Paige Robertson's photography focuses on the artist's personal point of view. Often using herself as subject, she articulates the frustrations of her hearing impairment, overtly challenging the viewer to engage with and understand the difficulties of comprehension and communication that come with hearing loss. The artist's crisp, documentary black and white photos relay the everyday stresses of these interactions. Inspired by her mother's photography, the artist seeks to create images that define her own being.

"Photography showed people my deafness in a way that words could never explain." Robertson's hearing loss plays a central role in her work. Her goal is to explicate both the struggles and the joys of hearing loss to an audience that may be unfamiliar with the situation.

Paige attends Carroll High School in Fort Wayne, Indiana. In the future, she hopes to study photography and inspire and move audiences with her work.
For Andrew Weatherly, art is a tool for personal and social growth. The artist’s intimately-scaled paintings invite viewers in for closer inspection of technique. In this portrait, mottled, thinly-painted earth tones sink beneath fat, painterly brushstrokes, and a thick, dripping deposit of acrylic paint seems to project from the canvas. Weatherly’s emphasis on materials in many different states creates striking visual interest, particularly with regards to depth and dimension. Weatherly, born with Down Syndrome, asserts that artwork is a tool he uses to advocate for people with disabilities. Photographer, poet, and painter, the artist chooses media that give him the greatest avenues for self-expression and the ability to navigate social barriers and share his own insight and perspectives.

The artist attended the Riverview School in Sandwich, MA and continues his artistic training at The Art School at Old Church in Demarest, NJ. He hopes to continue his work in art with a job in theater and entertainment, exhibition design, or marketing.
Jason Wellington’s photographic explorations of battlegrounds in Virginia, Pennsylvania, and Washington, D.C. provide a striking visual continuity between historic battles and contemporary gang warfare. Modernizing a photographic process widely utilized during the American Civil War, the artist captures these land- and cityscapes in tintype process format, then enlarges and prints them digitally. Wellington’s own art-making, he says, is an investigation of gang violence as a contemporary variation on the American Civil War, with Americans fighting one another and shedding blood on shared soil.

Diagnosed with a visual focusing impairment at an early age, causing an inability to focus clearly on text, Wellington was initially drawn to photography for its imagistic properties. Unfortunately, he found that the use of camera and computer screens in digital processing took a toll on his eyesight. Moving to large format cameras and darkroom processing served to not only set the artist apart, but also to relieve stress on his eyesight. Despite difficulties in school due to auditory processing and auditory memory disabilities, the artist found a safe place in the creation of art, where he could learn and express himself through his own means.

Wellington is currently pursuing a Masters in Art Education at George Mason University and plans to work as a high school art teacher in the future.
Brandon Brame Fortune is chief curator and curator of painting and sculpture at the National Portrait Gallery. She has worked in the department since 1987. Fortune organized the first two triennial Outwin Boochever Portrait Competitions (2006 and 2009) and continues to serve as one of the judges. In 2008 she served as co-curator for “Recognize! Hip-Hop and Contemporary Portraiture.” Fortune is also chair of the curatorial team charged with creating the “Portraiture Now” series of exhibitions, which includes “Drawing on the Edge,” “Asian American Portraits of Encounter,” and “Framing Memory.” In 1999 Fortune served as co-curator of the exhibition “Franklin & His Friends: Portraying the Man of Science in Eighteenth-Century America” and author of the accompanying publication. Her primary research includes eighteenth- and nineteenth-century American portraiture, such as the work of Charles Willson Peale, and women portraitists of the later nineteenth century. She is a co-curator for the 2014 exhibition “Face Value: Portraiture in the Age of Abstraction.” Fortune graduated from Agnes Scott College and received a master’s degree and doctorate in art history from the University of North Carolina at Chapel Hill.

Sarah Tanguy is an independent curator and critic based in Washington, D.C., as well as a curator for Art in Embassies (AIE), U.S. Department of State. Since becoming a curator at AIE in Fall 2004, Tanguy has curated over 75 exhibitions of American art for U.S. ambassadorial residences overseas. She has also curated art collections for the public areas of three new U.S. embassies in Addis Ababa, Monrovia, and Sarajevo, and has contributed to the collections of the Helsinki, Moscow, Oslo, and Taipei embassies. These collections bring together works by contemporary US and host country artists, and include painting, sculpture, printmaking, photography, mixed media work, and works on paper. Recent projects include “Vanishing Boundaries,” a joint US/Lithuania photography exhibition, “Torn for Looks,” an all-photography, food-inspired exhibition, an ongoing exhibition series for the American Center for Physics, and “Mapping: Memory and Motion in Contemporary Art.” The daughter of a diplomat, Tanguy was born in Penang, Malaysia. She has a Bachelor of Arts degree in Fine Arts from Georgetown University and a Master of Art in Art History from the University of North Carolina, Chapel Hill.

William A. Newman is an artist whose career spans four decades. His paintings and sculptures have been in recent exhibitions at American University, the John F. Kennedy Center for the Performing Arts, the Smithsonian Institution, as well as solo shows at Adamson Gallery in Washington, D.C. Newman is the Carolyn S. Alper Professor of Contemporary Arts at the Corcoran College of Art + Design, where he founded the college’s renowned Digital Arts department during his 37 year tenure.

William A. Newman
Artist and Professor
Corcoran College of Art + Design
Washington, D.C.

Brandon Brame Fortune
Chief Curator, Curator of Painting and Sculpture
National Portrait Gallery

William A. Newman
Curator and Professor
Corcoran College of Art + Design
Washington, D.C.

Sarah Tanguy
Curator and Critic
Art in Embassies (AIE), U.S. Department of State

Sarah Tanguy
Corcoran College of Art + Design
Washington, D.C.
For more than 40 years, educational programming has been at the central core of the Kennedy Center’s mission. The Kennedy Center, along with its artistic affiliates, the National Symphony Orchestra, Washington National Opera, and VSA, offers inclusive educational performances and programs in the arts to people of all ages. The educational resources focus on producing and presenting performances and educational events for young people and their families; school and community-based residencies and other programs that directly impact teachers, students, administrators, and artists through professional development; systemic and school improvement through the arts and arts-integrated curricula; partnerships; creating and providing educational materials via print and the Internet; and the development of careers in the arts for young people and aspiring professionals.

Volkswagen Group of America, Inc. (VWGoA) is a wholly owned subsidiary of Volkswagen AG, one of the world’s leading automobile manufacturers and the largest carmaker in Europe. VWGoA operates a manufacturing plant in Chattanooga, Tennessee and houses the U.S. operations of a worldwide family of distinguished and exciting brands including Audi, Bentley, Bugatti, Lamborghini, and Volkswagen, as well as VW Credit, Inc. Founded in 1955, the company’s headquarters are in Herndon, Va. VWGoA brings vehicles to the U.S. that marry the science of engineering and the art of styling, with the goal of offering attractive, safe, and eco-conscious automobiles that are competitive and set world standards in their respective classes. The company has approximately 6,000 employees in the United States and sells its vehicles through a network of approximately 1,000 dealers.

VSA is dedicated to providing opportunities for people with disabilities of all ages to learn through, participate in and enjoy the arts. Founded in 1974 by Ambassador Jean Kennedy Smith, VSA offers numerous arts, education and pre-professional opportunities for children, youth and young adults living with disabilities from the VSA International Young Soloists Competition to VSA’s Paywaght Discovery Program; and it provides professional learning opportunities for arts teachers, teaching artists and special educators working with students with disabilities through the VSA Intersections: Arts and Special Education conference and through an extensive network of affiliates and colleagues across the U.S. and around the world. The Office of VSA & Accessibility is a department within the Education Division of the John F. Kennedy Center for the Performing Arts.

kennedy-center.org

Volkswagen Group of America, Inc. (VWGoA) is a wholly owned subsidiary of Volkswagen AG, one of the world’s leading automobile manufacturers and the largest carmaker in Europe. VWGoA operates a manufacturing plant in Chattanooga, Tennessee and houses the U.S. operations of a worldwide family of distinguished and exciting brands including Audi, Bentley, Bugatti, Lamborghini, and Volkswagen, as well as VW Credit, Inc. Founded in 1955, the company’s headquarters are in Herndon, Va. VWGoA brings vehicles to the U.S. that marry the science of engineering and the art of styling, with the goal of offering attractive, safe, and eco-conscious automobiles that are competitive and set world standards in their respective classes. The company has approximately 6,000 employees in the United States and sells its vehicles through a network of approximately 1,000 dealers.

kennedy-center.org/education/vsa

Volkswagen Group of America, Inc. (VWGoA) is a wholly owned subsidiary of Volkswagen AG, one of the world’s leading automobile manufacturers and the largest carmaker in Europe. VWGoA operates a manufacturing plant in Chattanooga, Tennessee and houses the U.S. operations of a worldwide family of distinguished and exciting brands including Audi, Bentley, Bugatti, Lamborghini, and Volkswagen, as well as VW Credit, Inc. Founded in 1955, the company’s headquarters are in Herndon, Va. VWGoA brings vehicles to the U.S. that marry the science of engineering and the art of styling, with the goal of offering attractive, safe, and eco-conscious automobiles that are competitive and set world standards in their respective classes. The company has approximately 6,000 employees in the United States and sells its vehicles through a network of approximately 1,000 dealers.

kennedy-center.org/education/vsa