


OM
OPULENT
MOBILITY

A large, intricate purple decorative flourish with symmetrical scrollwork and a central diamond shape, positioned below the main title.

RE-IMAGINE
DISABILITY AND MOBILITY

IN COLLABORATION WITH
THE STUDENTS OF
GLENDALE UNIFIED SCHOOL DISTRICT

APRIL 26, 2025 – JUNE 21, 2025

OPULENT MOBILITY

RE-IMAGINE DISABILITY AND MOBILITY



IN COLLABORATION WITH
THE STUDENTS OF
GLENDALE UNIFIED SCHOOL DISTRICT

CO-CURATORS A. LAURA BRODY AND ANTHONY TUSLER

Opulent Mobility, curated by founder A. Laura Brody and Anthony Tusler, tells stories that celebrate disabled artists and disability art. This counters the far too common and dangerous perspective that dismisses the value of disabled lives and creations. We live in an ableist environment that continues to trivialize disability art. It is more crucial than ever to share art and stories that offer an opportunity for others to understand and appreciate disability culture and the creative and empowered lives of disabled populations. The exhibit is meant to share these artworks and the marvelous re-imagining of the disability experience. It is an entirely new means of understanding what it means to be human. In addition we strive to support the disability community, and to educate and illuminate non-disabled audiences. It is for people with disabilities to see themselves portrayed by artists with similar life experiences and for people without disabilities to better understand their disabled friends, family members, neighbors, and co-workers.

Opulent Mobility was created in partnership with art students at Glendale Unified School District (GUSD) who are presenting works addressing the *Opulent Mobility* theme. This format allows the GUSD students to exhibit alongside professional working artists in the gallery. It is a unique chance for the students to share their work professionally, begin to build a portfolio for college applications, and learn from established artists.

Founded in 2015, *Opulent Mobility* hosts annual open calls for artworks that tell stories that humanize, uplift, and celebrate disabled artists and disability art. These exhibits have built a community of artists and activists who place disability issues at the forefront of their endeavors. *Opulent Mobility* asks artists to re-imagine disability as opulent and powerful and imagines a world where disability is celebrated instead of denied, ignored, and feared. These exhibits are curated by founder A. Laura Brody and disability arts activist and photographer Anthony Tusler.



OPULENT MOBILITY ARTISTS

Amabelle Aguiluz

Patricia Fortlage

Aragna Ker

Tom and Linda Peters

Anahid Boghosian

Kellie Gillespie

Monica Marks

Jaklin Romine

A. Laura Brody

Francesca Hummler

Larissa Nickel

Katherine Sherwood

Vanessa Hernández Cruz

Diana Elizabeth Jordan

Rebecca Niederlander

Rachel Ungerer

Amabelle Aguiluz

The sculptures of Amabelle Aguiluz are created with a performative gesture: connected at the waist to a knitting machine carriage, she moves back and forth with an informed, intentioned awareness. Her holistic approach prompts the viewer's thoughtful observation for art and the ocean, a time element based on a distant heartbeat and our connection to each other. The sea(center) 2000 - 2025 series explores themes of water using body movement, breathing, and meditative postures to create shapes with thread. The installation was influenced by various movements and breathwork techniques that are meant to prevent or cure particular ailments in the body. These movements were incorporated in the process of making the knitted forms, which are made while a knitting machine carriage is attached to the artist's waist. The work suggests flow and transformation and are expressions of energy, which is a connection to internal and external worlds, memory, and time.



sea(center), 2020

circular frame sculpture, steel and repurposed fiber

108 x 108 x 1 inches

Video still: *How to live in body*, 2019, video, 2:03





Amabelle Aguiluz is a Los Angeles-based artist, weaver, and teacher. Her work is deeply rooted and connected to the body, nature, and her experiences as a Filipina American woman and mother. She uses both traditional and unconventional textile techniques to transform organic, recycled, or found materials into sculptures, weavings, and site-specific installations.

Aguiluz received her BFA from the Fashion Institute of Technology in New York for Fashion Design with a specialization in Knitwear Design. She spent a year of her program studying knitwear design at Politecnico di Milano in Italy. She took her design knowledge into her art practice to create fiber sculptures and installations. Her work has been exhibited nationally and internationally in Hawaii, California (San Francisco, Los Angeles), Oregon, Mexico, Canada, Argentina, South Korea, and Japan. She was an Artist-in-Residence at MorYork Gallery in Highland Park, CA in 2016, Helms Design Center in Culver City, CA in 2017, and at California Creative Learning Academy in Eagle Rock, CA in 2022. Her work has been written about and featured in the Los Angeles Times, Signal Tribune, and Fiber Art Now. She was selected for the Fiber Art Now Public Installation Grant for a sculpture presented at the Tucson Botanical Gardens in 2020.

Anahid Boghosian

In My Father's Footstep is an homage to artist Anahid Boghosian's father, who lost his leg at the age of nine. Amputation is life changing—a severance from what once was—yet for those who rise to meet it, it becomes a testament to resilience. This piece reflects the journey, the quiet battles, and the weight of doubt that accompany such a transformation. She cannot know what it is to be in his shoes, but she has walked in the light of his perseverance. His strength, his unwavering spirit, and the life he built taught her that even what is broken carries beauty—because every break reshapes the world around it. This Installation and the trail of shoes left behind in this work speaks to adaptation, endurance, and the footprints we follow—both seen and unseen.



In My Father's Footstep, 2025
mixed media installation
dimensions variable



Anahid Boghosian is an American–Armenian multi-disciplinary artist whose works include paintings, assemblage and installation. Her work is both captivating and inviting, achieved by her ability to express a unique point of view which speaks to a universal truth. Her method of blending color and form evokes classic styles inspired by her rich cultural history through abstraction and figuration. Boghosian explores themes of Los Angeles, women and her culture using discarded materials.



A. Laura Brody

Laura Brody sculpts for the human body and its vehicles. She founded and curates *Opulent Mobility*, a series of exhibits that re-imagine disability as opulent and powerful. Her art has been shown at ACE/121 Gallery, Art Share LA, Brea Gallery, California State University Northridge, the Charles River Museum of Industry, the Dora Stern Gallery at Arts Unbound, Gallery Expo, Ikouii Creative, Westbeth Center For the Arts, and The World of Wearable Art.



The Fairy Melusine, 2023, (left)
reused walker, textiles, and notions
over plastics, cartons, and wire
98 x 42 x 36 inches

The Kali Walker, (right)
aluminum walker, PVC frame,
and reused textiles and notions
78 x 54 x 42 inches

Photos by Heidi Marie Photography.



Brody lives in Los Angeles County and works as a professional costume maker and designer, artist, curator, and educator. She is passionate about reuse, sustainability, and re-imagining disability. The three sculptural works from her Goddess series, the *Kali Walker*, *Medusa*, and *The Fairy Melusine* all speak to feminism and so-called “invisible” disability/chronic illness. They open up conversations about disability, social justice, sustainability, and waste. She chooses materials that are often overlooked and discarded, and transforms them into objects that demand attention.



Vanessa Hernández Cruz

Vanessa Hernández Cruz (she, her, ella) is an interdependent Chicana Disabled dance artist, filmmaker, visual artist, poet & an Intersectional Disability Justice activist. She is from the unceded lands of the Tongva & Kizh peoples colonially known as Los Angeles, California. She holds her BA in Dance Science from California State University, Long Beach. In late 2024, she was an Access Movement Play (AMP) Artist-in-Residence in New York. Earlier that year, she premiered an experimental contemporary dance solo titled *Soul Seeker* for the Los Angeles Contemporary Exhibition show *Abundance*. This work later premiered at the new Disabled Art's Mouthwater Festival in the fall 2024 at On The Boards, where she also served as a curator and producer. In addition, Vanessa produced and premiered an evening length at Highways Performance Space titled: *Void Decryption ERROR*, where she successfully live-streamed QBIPOC Disabled artists on stage with her. Over the past few years Vanessa's work has been shown nationally and internationally. In 2024 Cruz performed an excerpt of Jérôme Bel's work *GALA* at REDCAT, performed with Good Troublemakers, and she finished her Pieter Performance Space residency with a showing of a durational dance performance *Cyber Realms*. She was a virtual dancer for Kayla Hamilton's work *How to Bend Down/How to Pick it Up* that premiered at The SHED in NYC in 2024. She was the recipient of the 2023 California Arts Council x The Center of Cultural Power Artist Disruptor Award. In 2023, she had two exciting dance solos that premiered in the summer: *Metal, Plastic, Skin* debuting at The Odyssey Theatre's Dance Festival and *Exhale Static, Inhale Fumes* with her debut at The REDCAT's NOW Festival. Her dance, visual artwork, and writings are often woven together to generate works that have influences of dark aesthetics, horror, abstractions, experimentation, technology, and storytelling that merges her identities.

As a Mexican American physically disabled woman artist, Vanessa Hernández Cruz strives for innovative provocation to provide genuine equity in the dance community. She finds ways in which disability isn't the center of attention but instead is a part of life that is deep with lived experiences. Cruz believes it is imperative to create work that touches upon emotions, stories, and experiences that are difficult to express through written forms. She dives deep into dark aesthetics, abstractions, and storytelling that engage the imagination and its relevance to reality. Translating choreography onto her own disabled body is her greatest adventure as a dancer. She finds ways to piece together her artistry into the material that is given and to remain curious about the process. It is an opportunity to dive deeper into the choreography on a more intimate level. The artist explores and plays with musicality, speed, and dynamics while ensuring the integrity of the movement. The process is the most crucial phase as it helps her develop an authentic, raw performance.



In My Father's Footstep, 2025
mixed media installation
dimensions variable

Patricia Fortlage

For Patricia Fortlage, this project serves as a love letter to the chronic illness community, especially the women who are the most gaslit by medical professionals and others in our communities at large. This is a photographic fine art series with careful attention to raising women up in the process. The artist herself has a life-threatening illness. It is called Myasthenia Gravis and it has thrown her into the deep end of what life is like for women with disabilities and/or chronic disease. Chronic disease can happen to anyone at any time.



On The Menu, 2023, (left)
archival pigment print, 16 x 20 inches

Slipping Mask, 2023, (right)
archival pigment print, 16 x 20 inches





Patricia Fortlage is an award-winning documentary and fine art photographer. From her core belief that if you invest in women and girls entire communities will be raised, Patricia has focused much of her documentary career working with organizations doing just that. From her powerful piece covering the female-led Othakarhaka Foundation in Southern Malawi to the stereotype-breaking, female empowering Wonder, girl! Project, to an ongoing project depicting the often life-long after-effects of sexual assault on women, Patricia has promoted female empowerment one project at a time. She's documented conditions and shared stories of struggle and success, helped to promote tourism in the poorest of nations, and overall, devoted her artistic work to furthering community development.



Kellie Gillespie

Crafted from over 10,000 prescription bottles collected across North America, *over/medicated/under III* is an immersive installation that captures the intricate balance of mental health and medication. Towering at 6'8", the piece invites viewers to walk beneath its curving, organic forms—symbolic of neural networks and synaptic connections—suggesting the chemistry and interconnectedness of the mind. This reimagined landscape of everyday objects encourages reflection on both the lifesaving potential and the challenges of psychiatric medications. For those who navigate mental health challenges, *over/medicated/under III* resonates as a mirror of their journey, marked by trials, side effects, and the search for equilibrium. For others, it offers a rare glimpse into the inner world of mental health, disability, and medication. Through its grounded design and symbolic title, the installation creates a communal space for empathy, contemplation, and shared understanding—transforming familiar objects into symbols of resilience and the often-overlooked beauty within the struggle for balance.



over/medicated/under III, 2025
prescription bottles, cable ties
dimensions variable

Kellie Gillespie is a Los Angeles-based sculptor and interdisciplinary artist whose work explores mental health, trauma, recovery, and accessibility. Through large-scale installations and intricate hand-built sculptures, she repurposes everyday, forgotten objects to challenge societal perceptions of worth, both materially and metaphorically. With a deeply personal and process-driven approach, her work transforms the mundane into the monumental, highlighting resilience in what is often overlooked. By confronting the stigmas surrounding mental illness, she creates space for reflection, dialogue, and advocacy. Gillespie's work has been exhibited internationally and resides in both private and public collections.

Francesca Hummler

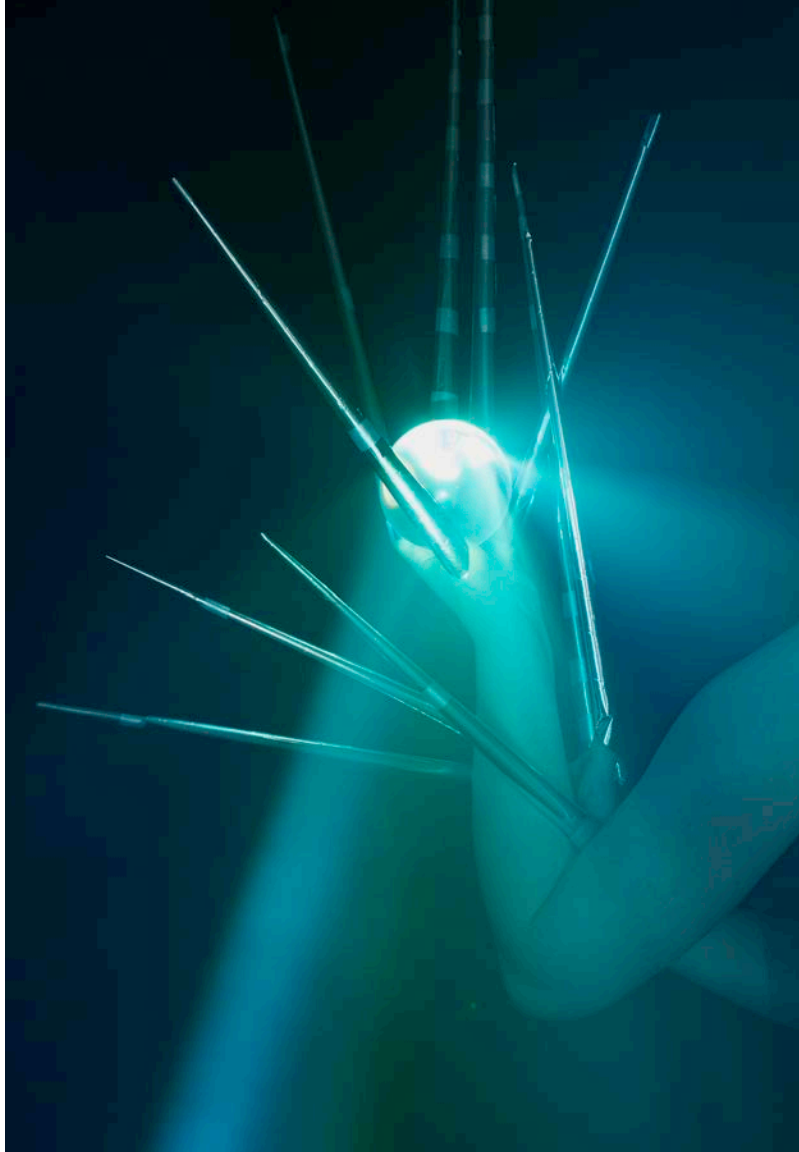
For Francesca Hummler, her dyslexia has affected her intellectual self-image. As a teenager she was ridiculed for reading slowly and struggling with spelling. After writing her dissertation, she realized how dyslexia is connected with creativity and memory, which are both enormous assets on her journey as a photographer. Now when Hummler writes, her fingers still struggle to produce the correct letters, but her writing flows more freely than ever before. The fingers shine, helping the artist to translate the light of her thoughts into words she can share. Since creating these works in 2021, Francesca was diagnosed with ADHD by a psychiatrist, which helped her understand that many of the reading and writing struggles she once thought were due to dyslexia were actually linked to ADHD. Disability has been an ongoing conversation in her life, and this new understanding has shifted how she views her creative process. She now identifies more with ADHD than with dyslexia.



Queen of p q b d, 2021, (left)
photograph, 30 x 20 inches

Mylar Fingers, 2021, (right)
photograph, 30 x 20 inches





Francesca Hummler is a German-American visual artist and researcher working with photography, currently based between London, England, and San Diego, California. She received her BA in Media Arts and BS in Biochemistry from the University of California at San Diego in 2019. She earned a Master's in Photography with distinction for her dissertation, *American Identity and Photographic Healing*, from The Royal College of Art in London, England, in 2022. Interested in issues regarding identity, she draws from her experience as the daughter of German immigrants in the United States to explore the archive, familial intimacy, and generational trauma. Influenced by the concept of photo-therapy, Francesca often utilizes self-portraiture to untangle her sense of self. She frequently expands her therapeutic practices to photograph others collaboratively. In 2021, she was selected as one of the laureates of the Carte Blanche Étudiants award and displayed her work at Paris Photo. In 2022, she won the Young Talent Award from the Vonovia Award for Photography and had her work displayed in the Sprengel Museum. Her work was collected by the Odunpazarı Modern Museum in Türkiye, featured in the Hamburg-based magazine Photonews, and she was interviewed by Deutschlandfunk Kultur. In May 2023, she had her first solo exhibition in Erlangen, Germany, quickly followed by her second solo show in London in September 2023 as part of the Deptford X Festival. Her series *Das Kuckucksei* (The Cuckoo's Egg) was published in the January 2024 issue of Artforum magazine. Francesca's recent solo exhibition, *Rituals & Reliquaries*, was held in the Crypt Gallery in London in October 2024.

Diana Elizabeth Jordan

My Grandmother's Poem is a multi-media storytelling project by artist and performer Diana Elizabeth Jordan. The piece includes the reciting of "Mother to Son", a poem by Langston Hughes which Jordan's grandmothers related to greatly. As the artist reflects on the themes present in the poem, she explores what they meant for both grandmothers as well as herself. She contextualizes these themes within an historical context concerning the lived experiences of women, people of color and people with disabilities living in the United States.



My Grandmother's Poem, 2021
multimedia video, 6:27 minutes





Diana Elizabeth Jordan is an award-winning actor, solo artist, director, producer, artist educator, and disability equity consultant. Diana has worked in film, theater and television and recently did her first Ted Talk for TEDX Sonoma. Diana is a member of SAG-AFTRA and Actors Equity Association, one of the disabled advocates for Women of Color Unite, and teaches acting at Performing Arts StudioWest. Whether she is portraying a character, sharing a personal story, directing, or producing a project, Diana is committed to transforming perceptions and normalizing disability through the power of storytelling and improvisation.

A native of Phnom Penh, Cambodia, Aragna Ker was born in 1974. He immigrated to Southern California, at the age of six. After graduating high school, Ker relocated to attend San Francisco Art Institute and graduated with a BFA in Painting in 1999. In 2004, he received his MFA in Sculpture at Claremont Graduate University. Essential experiences serve as springboard for Ker's methodology. His playful works fuse cultural symbols and myth in order to explore a vast range of hybrid identities. His drawings and sculptures utilize the potency of motive to curiously attack simplistic materials. The United States Embassy in Cambodia, Hammer Museum, Pacific Asian Art Museum, Torrance Art Museum, Oceanside Museum, and the Los Angeles Zoo are amongst his list of exhibition sites. Aragna Ker is currently employed as the Curatorial and Adaptive Design Manager for Momentum Creative (formerly United Cerebral Palsy Los Angeles), specializing in developing inclusive tools and artistic programming for adults with disabilities.



Aragna Ker

Aragna Ker's creative goal as an artist is to combine, blend and/or unite intangible similarities. His experiential consumptions create a digestive process that expels objective matter to be inspected, avoided or re-consumed by the audience. Subliminal bells prompt viewers to dig through the layered depth of intuition. Public presentation of these works creates its own virtual hybrid of culture and globalism. Facades, myth, idealism, culture, and impermanence act as a well of reference for his art making. Accordingly, exoteric materials become exploited. Combining these concepts with subjective memory, Ker uses the potency of motive to curiously attack the complexity of simplistic materials. Color schematics bridge the language barriers between builder and dismantler. Watercolors and multi-media collage are systems used to meticulously execute the objective of ambiguity. The methodology of Aragna Ker's works is based on personal and cultural tropes. The challenge is to see if he can relate to mundane materials through the motive behind the subject matter. It is the unexplored of the project that creates possibilities and challenges that, if overcome, provide a new narrative. Unknowingly, this also becomes the viewer's experience. It is through Ker's own artistic discoveries that he can provide this same sense of approach to Los Angeles as a city, as a culture, as a people and as a subject matter.



Touch the Sky, 2018 (left)
collage on watercolor paper,
24 x 18 inches

Hand Sketch 1, 2018 (right)
graphite on watercolor paper,
24 x 18 inches

Monica Marks

What We Hide: Exploring Hidden Disability and Identity by Monica Marks shines a light on what society often says should be kept secret. This series is working to eliminate the stigma and shame of what is invisible to an often ableist, cisgendered and unrelentingly discriminatory society. This subject is deeply personal; not only does the artist work in the field of mental health, but has managed the challenges of mental illness her whole life. In the artist's family, there are not only emotional struggles, but also those of rare diseases, chronic illnesses, physical disabilities, eating disorders, autism, learning differences, and those in the LGBTQIA+ community. At one point or another, all these identities were hidden from the public so that a person could pass as "normal" or "acceptable." Marks is inspired by those who are unapologetically authentic and true to themselves in every aspect of their lives.



Steampunk Wheelchair, 2023
wheelchair and mixed media/assemblage
72 x 44 x 33 inches



In using a combination of both found objects and sculpted materials, Monica Marks fulfills a need to paint, draw, and sculpt with her love of rusty materials and desire to repurpose cast off items. As an analog mixed-media artist, she loves to experiment with materials and techniques. In many pieces Marks uses string to link elements together; the string reflects the connectedness and interaction of thoughts, of people, of ideas, and of memories and experiences. Often her work doesn't feel complete until it is woven together at the very end.

Larissa Nickel

“In 2009, I was injured in a work accident which permanently impacted the mobility of my arm and hand. The experience not only changed me physically but required a mental shift in my understanding of my body and my ability to practice as an artist. In working through the experience, I developed a series of digital self-portraits inspired by Le Corbusier, whose architectural projects and philosophy included utopian visions of society.” In *Human Limb Object/Architech Me*, Larissa Nickel’s video loops combine to create an exquisite corpse image of a body segmented into a head, a torso and arms, and legs and feet. Nickel drew inspiration from Exquisite Copse, a Surrealist parlor game where a piece of paper was divided into thirds. Different artists drew on each segment without seeing the rest of the images.



Human Limb Object/Architech Me, 2014
digital video triptych, 3:25





Larissa Nickel is an artist, designer, educator, and curator whose work integrates philosophy, art, visual culture, and design with an emphasis on identity, narrative place, and subculture. She applies a transdisciplinary approach focused on the interrelationship, negotiation, collaboration, engagement and possibility of cultural co-production. Her work explores the synthesis of architecture and the body, and interactive technology investigating links between identity and place, collective identity, memory and the archive. Using the museum as an active methodology for practice, she creates works that address the museum as an artistic medium creating works that research, archive, collect, educate, and exhibit a new architecture of creative practice and cultural exchange that embraces mobility and the synaptic connectivity between object and concept, personal identity and the social collective.

Rebecca Niederlander

Rebecca Niederlander's *In Search of You and Me and Us* is from the Pilgrimage series of wood works sourced from conversations with woodworkers about spirituality over the course of a creative life. A three-dimensional Venn diagram of interlocking pale wooden slat circles are suspended vociferously from a ceiling and connecting two doorways, insistent that the only way through is together.

Niederlander lives with central sensitization, the condition of the nervous system associated with the development and maintenance of chronic pain. When central sensitization occurs, the nervous system goes through a process called wind-up and gets regulated in a persistent state of high reactivity. She sees what the world is experiencing right now as such a thing. An individual experiencing this must learn to work with the brain to talk to the pain receptor cells to find ways to calm them down. May art be that calming down for the world.



In Search of You and Me and Us, 2025
wood, steel,
dimensions variable





Rebecca Niederlander is an artist, essayist, curator, health advocate, and accomplice living with chronic illness and ADHD. Her labor-intensive sculptures, public artworks, and site-specific installations are data visualizations of the ephemeral in life. Among a lifetime of boards and volunteerism, Niederlander is currently on the Patient and Family Advisory Board for USC Keck Hospitals. Besides her talks around all issues of a creative life including her TedX talk entitled *The Art of the Journey*, she presents on many topics including neurodiversity, chronic illness, and allyship to the gender diverse community. In the early 2000s, she founded a therapy dog program at The Sycamores, a youth residential treatment center in Altadena, that she ran for five years. She also co-founded the social practice BROODWORK in which she curated, wrote, and designed actions and objects that explored the interweaving of the creative practices and family life—in particular, parenthood. Her artwork has been shown internationally including the acclaimed Venice

Tom and Linda Peters

In the Realm of Wild Dreams is a new kind of experience: one in which sound, music, and storytelling take priority over what is seen. This sound art installation merges music with audio drama, immersing the listener in the shifting and emotive landscape of dreams and nightmares. *In the Realm of Wild Dreams* combines original music composed by Tom Peters with a series of dark and whimsical dreamlike stories written by Linda Peters. Each dream contains a complete narrative arc. A disembodied voice describes these urgent, emotionally charged experiences over a soundscape of haunting and evocative ambient music.



In The Realm of Wild Dreams, 2025
sound and story composition,
23:00 minutes

Tom Peters and Linda Peters are a married couple, and they have collaborated on several prior projects involving words and music, including *Clock* (2024) for Opulent Mobility.

Composer and GRAMMY® nominated performer Thomas Peters is known for creating multimedia works featuring classic silent films. His diagnosis of Autism Spectrum Disorder allows him the freedom of understanding that his brain works differently than others as he continues on his path of being a composer. He performs a one-man-orchestra that uses cutting edge computer electronics and synchronized electronic soundscapes. To date, he has written and performed scores to 19 silent films. In 2023, his sound art work *Requiem for a Glacier*, commissioned by the National Park Service, was featured in Olympic National Park's *Terminus Project* exhibition.

Linda Peters is drawn to writing quick and immersive stories that dive into emotionally charged moments in time. She enjoys experimental narrative art forms, and participates in beta projects that leverage emerging technologies. Linda is also the author of *Way of the Whale*, a modern fable about finding our way through seemingly impossible situations.



Jaklin Romine

There are three cohesive areas to Jaklin Romine's practice: idea creation, working in collaboration with art production assistants, and performance. Within this dual role as artist and director, Romine found that the ability to formulate ideas and execute them is not limited to socially constructed ideas of disability. She is in physical transition, and thus, wanted to create art that hovers within multiple art practices. She ambiguates the idea of the image, by turning prints into three-dimensional sculptural objects. Using digital sublimation on chiffon, iridescent fabric, and vinyl creating a pliable image that hangs, droops, sags, and folds in unconventional ways. Breaking the language between image, objecthood that circumvents the architecture it creates and inhabits as an installation. To complicate the situation, Romine creates fabric sculptures that are mounted behind or lay beneath the image that create an abstraction of the content and the context of the image that breaks reality and the expected. This allows the space she created to float between installation, sculpture, and photography on top of a fabricscape that pushes photography into the third dimension. Romine takes over spaces to confront her reality while also confronting the intersection of feminist ideals that are formed by her identity as a disabled, queer, latinx, poc, living in the Southern California landscape. She uses performance art to confront inaccessible art spaces in Los Angeles by documenting her body sitting outside for an entire art opening or closing.



ACCESS DENIED (still), (left)
2015-present, video, 1:05:55

I AM HERE series, (right)
2017, photograph on vinyl
36 x 96 inches





Jaklin Romine was born in Burbank, California, and currently lives in Pasadena. She lived in East LA [El Sereno] for 15 years, before that she lived in Echo Park, and grew up in Alhambra/San Gabriel. She studied Studio Arts at Cal State LA, and got her Masters of Fine Art at CalArts. Romine has been working professionally since 2015 and has been exhibiting in multiple group exhibitions across Los Angeles at Los Angeles Municipal Art Gallery, NAVEL, Noysky Projects, Superstition Gallery, One Archives, Night Gallery, Dominique Gallery, Avenue 50 Studio, Gallery 825, Eastside Cafe, Luckman Fine Arts Gallery and in New York at Flux Factory, Gibney Studios, New Women Space. She has lectured on her work at UCLA, NY Film Academy, Chapman University, SCRIPTS College, Torrance Art Museum, Cal Arts, as part of the ArtChangeUS: Arts in a Changing America five year initiative. Her work has been featured in the New York Times, Hyperallergic, Curate LA, KCET, on the cover, centerfold, and contributor of Full Bled and X-TRA. In 2019 she won the Rema Hort Foundation Emerging Artist Grant, which assisted her in creating her first solo show, *Why Bring Me Flowers When I'm Dead? When You Had The Time To Do It When I Was Alive/Living With SCI*, PSLA, Los Angeles, CA. Then the work from her solo show was curated into group shows at The Wignall Museum, Consulado General de Mexico, SUR Biennial at Rio Hondo College. Simultaneously, Romine created a zine from her photographic work and traveled to the Shanghai Art Book Fair, Independent Art Book Fair in LA & NY, Long Beach Zine Fest, San Diego Zine Fest, San Francisco Zine Fest, and Los Angeles Zine Fest. Currently, she is working on new photographic and installation work with artist Ginger Quintanilla (Ginger Q).

Katherine Sherwood

Sherwood has long used her artwork to engage with concerns around disability and feminism, by considering how both ableism and gender play a role in our understanding of art from both a historical and contemporary perspective. Herself being disabled following a debilitating cerebral hemorrhage at 44, in the decades since, such concerns have only become more urgent and visible in Sherwood's work. In these recent paintings, she continues with her strategy of making revisionist additions to art historical images, collaging in scans of her own brain or depicting her subjects with assistive medical devices – particularly those she uses herself. Simultaneously, she has deepened her exploration of the historical precedent of female artists, notably in a major self-portrait after an altarpiece by the 17th century Portuguese painter, Josefa de Óbidos. While the original painting combines elements from devotional paintings and still-lives, a hallmark of de Óbidos's oeuvre, Sherwood replaces the central Christ child with her own disabled body, offering a two-fold critique: of the limitations in subject matter female painters historically faced and the liberating potential of the self-portrait.



Garden with Bush, 2024, (left)

acrylic and mixed media on found canvas, 72 x 47 inches

Wheelchair Madonna (After Gentile da Fabriano), 2023, (right)

acrylic and digital print on found cotton duck, 68 x 43.5 inches





Katherine Sherwood was born in New Orleans, Louisiana in 1952. She received a BA from the University of California, Davis in 1975, and an MFA from the San Francisco Art Institute in 1979. She taught at UC Berkeley for over thirty years until retiring in 2016. She currently lives and works in Rodeo, California. Sherwood's work addresses intersectionality, feminism and art history through the lens of disability. Her life and art completely changed when she had a cerebral hemorrhage at the age of 44, which paralyzed the entire right side of her body. After a period of recovery, she returned to painting with a newfound vitality. Forced to relearn to paint with her left hand, she discovered that she "became a more fluid and urgent left-handed painter," and adopted a more gestural painting style by working flat and pouring paint directly onto her canvases.

Rachel Ungerer

The work explores the intersection of queerness and disability and challenges the idea of disability as a burden to others. Access Intimacy, coined by Mia Mingus, is a feeling of someone understanding and anticipating another's access needs, enabling a disabled person more agency in their life. In the face of discrimination disabled love is a radical act. By celebrating disabled sexuality, the work confronts how disabled people are desexualized and infantilized. We are beautiful and sensual as we are, in our unedited queer and disabled forms, accessibility needs and all.



Here For All of You, 2022, (left)
acrylic on canvas, 28 x 22 inches

Disabled Drag is Joy, 2022, (right)
acrylic on canvas, 12 x 9 inches





Rachel Ungerer is a Bay Area local queer disabled painter using art and activism to impact social change. After developing a chronic pain disability that significantly limits the use of both hands, Ungerer retrained themselves to paint by working with their disabled body.

Invisible disabilities like Ungerer's are often misunderstood, which inspired ABC7 News to interview them for Disability Pride Month. ABC7 also featured the online art show that Ungerer curated for Diversability, an international disabled community. Ungerer's art has featured in disability themed shows including *Opulent Mobility* and *The Art of Disability Culture*. In 2024, the SF AIDS Foundation selected Ungerer's work for a solo art show in the Castro. During Ungerer's show *Sexy As We Are*, 10 of their paintings created a rainbow celebrating disabled queer sexuality.

Alongside their art practice, Ungerer teaches disabled and queer advocacy. They guest lectured at Stanford University and the University of Southern California, discussing how implicit biases can fuel systemic discrimination in the medical field and beyond. Ungerer's teachings explore the ways art can disrupt discriminatory social norms to create a more ethical society.

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GUSD ARTISTS

Josie Anderson

Leah Aragon

Anna Baghdanian

Lily Benitez

Alexander Cerritos
and Elian Basulto

Mateo Cervantes

Ellia Chun

Svieta Cruz

Bryson Diaz and Vekan Mora

Kayla Dilanchian

Sienna Greenlaw

Alex Gukasyan

Eva Gurjian

Anna Guske

Luna Hernández

Angelina Hovsepiyan
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