

David Bloch, American, born Germany (1910–2002)
Crying Hands, ca. 1975
Woodcut

David Bloch, who was Deaf and Jewish, was briefly interned at Dachau Concentration camp in 1938 following Kristallnacht. Memories of this experience found expression in his work decades later in the 1970s and 1980s when he created a series of paintings and woodcuts, including *Crying Hands*.

James Canning, American (b. 1942)
Cantata, 1985-1986
Oil on canvas
Dyer Arts Collection, NTID

Marjorie Stout, American (b. 1959)
Culture Shock, 1990
Acrylic and photograph on canvas
Dyer Arts Center Collection, NTID

For the Dyer Arts Center's files, Marjorie Stout explained, "Growing up, I was raised by a hearing mother and deaf father. Yet, we did not really know other Deaf or have influences that affected me. In college, however, I met other Deaf and started watching TV for the first time in many years (because of closed captioning). I was completely overwhelmed in the discovery of not only Hearing culture that I had missed for years, but Deaf culture, too. This reflects in the painting *Culture Shock*. I was touched by the extreme differences of both cultures."

To suggest the magnitude of this revelation, the artist placed a small photograph of a young girl between the two large abstract expanses of color.

David Call, American (b. 1962)
Star Maker, 2011
Linocut
Dyer Arts Center Collection, NTID

Joan Popovich-Kutscher,
Hearing Test, Different Way, 1985
Watercolor and colored pencil on handmade paper
Dyer Arts Center Collection, NTID

Uzi Buzgalo, born Israel (b. 1956)
Beauty of Diversity, 2009-2010
Mixed media
Dyer Arts Center Collection, NTID

Theresa Matteson, American (b. 1964)
Love Comes in Diversity, 2009
Quilt
Dyer Arts Center Collection, NTID

Mary Rappazzo, American (b. 1962)
A Party of One, 2012–2013
Acrylic on canvas
Dyer Arts Center Collection, NTID

Betty G. Miller, American, (1934-2012)
Say the Word, 1988
Mixed media
Private collection

"*Say the Word*," references the familiar experience for Deaf and Hard of Hearing individuals in an audiology lab where they are asked to repeat a series of two-syllable words: airplane, popcorn, baseball, hotdog, etc. Although regularly submitting to this testing at first may suggest the subject's vulnerability, there is nothing submissive about the woman's posture. And if the viewer misses her commanding presence, Miller adds a telling detail—the figure signs "bullshit" with the hand that rests on her bent right knee.

Arnaud Balard, French (b. 1971)
L'Abbé de L'Épée, 2013
Lightbox
RIT/NTID Deaf Studies Archives

L'Abbé de l'Épée (1712–1789) was an 18th-century Parisian clergyman who defied the commonly held belief that because deaf individuals could not hear or speak that they were cognitively challenged. Far from being intellectually impaired, he discovered that the Deaf community was extremely sophisticated and had developed a parallel culture with its own with a complex manual language. L'Abbé de l'Épée dedicated his life to challenging society's misunderstanding about the Deaf community and supporting the education of Deaf children in their own native manual language.

Guy Wonder, American (b. 1946)
Forbidden Sign Language Alphabet, 2009
Mixed media
Dyer Arts Center Collection, NTID

Paul Johnston, American (b. 1952)
Deaf Education Pinball, 2008
Print
Dyer Arts Center Collection, NTID

The challenges Deaf children encounter in the educational system are a recurring theme in De'VIA. Drawing both on individual memories as well as referencing historical events, the artists represent the struggles experienced between such conflicting traditions as oralism—mandating oral communication skills—and learning to communicate manually with fingerspelling or in American Sign Language.

The idea for *Deaf Education Pinball* first occurred to Johnston when he imagined a Deaf child as a pinball ricocheting off the confusing options the educational system posed for Deaf children. The artist captures the essence of the experience in this imaginary pinball game that labels the complexities faced by Deaf children and their parents. The largest is English, flanked by VR (Vocational Rehabilitation) and SSI (Supplemental Security Income) which channel children down a cochlea-shaped spiral that removes them from the game. Only if Deaf children successfully navigate to the bottom are they offered services promised by the ADA—the Americans with Disabilities Act—the legislation that ensures accommodations commensurate with a child's educational needs, such as an education in ASL, positioned at the very bottom right of the game.

Chuck Baird (Charles Crawford Baird), American (1947-2012)
Whales, 2001
Mixed media
Dyer Arts Center Collection, NTID

David Call, American (b. 1962)
Your Joy, My Pain, 2013
Linocut
Dyer Arts Center Collection, NTID

Ellen Mansfield, American (b. 1960)
I Will Never Forget, 2013
Oil on canvas
Dyer Arts Center Collection, NTID

Ashley Hannan, American (b. 1984)
You See Me, 2018
Acrylic on canvas
Dyer Arts Center Collection, NTID

Iris Nelia Arnada, born Panama (b. 1967)
Untitled, 2016
Watercolor and ink on paper
Dyer Arts Center Collection, NTID

Pamela Witcher, Canadian (b. 1975)
My Heart is a Village, 2004-2011
Acrylic on canvas
Dyer Arts Center Collection, NTID

Chuck Baird (Charles Crawford Baird), American (1947–2012)
Untitled, n.d.
Acrylic on canvas
Dyer Arts Center Collection, NTID

Nancy Rourke, American (b. 1957)
Stand for Justice, 2011
Oil on canvas
Dyer Arts Center Collection, NTID

Randy Garber, American (b. 1952)
Silence Takes its Measure, 2001-2002
Intaglio print
Dyer Arts Center Collection, NTID

Susan Dupor, American (b. 1969)
Pussy, 1994
Oil on Masonite
Dyer Arts Center Collection, NTID

Pussy began as an experiment: how could a two-dimensional work of art suggest motion? To suggest both the silhouette of a woman in motion and movement as an essential characteristic of sign language, the artist chose a sinuously shaped Masonite board. On this "shapely" surface, she painted multiple images of a man leering and signing—among the words signed is the title, "Pussy." Dupor's intention in creating this piece was to elicit our discomfort and implicate us as voyeurs to such reprehensible behavior.

Betty G. Miller (1934-2012)
Birth of a Deaf Woman, 1989
Acrylic on canvas
Private collection

Susan Dupor, American (b. 1969)
Courtship, 2003
Oil on canvas
Dyer Arts Center Collection, NTID

Ann Silver, American (b. 1949)
The Tattooed Lady, 2012
Digital print on paper from 1987 original
Private Collection

Nancy Rourke, American (b. 1957)
Sterilization Without Consent, 2018
Oil on canvas
Private collection

The history of the Eugenics movement in the United States includes the forced sterilization of individuals who were deaf. In the early 20th century Deaf women who were among those deemed "unfit" by the government were subjected to sterilization without their knowledge. Often told they were having an appendectomy, they were subjected to a salpingectomy, a surgical procedure that removes the fallopian tubes. At the bedside of a woman who has just given birth, a nurse is represented as if in mid-procedure severing a fallopian tube with her left hand, while holding a tray with the previously removed fallopian tube with her right.

Hilary Allumaga, Nigerian (b. 1963)
Deaf Perception, 2016
Acrylic on canvas
Dyer Arts Center Collection, NTID

Takiyah Harris, American (b. 1975)
Diverse Deaf People Were Starving to Eat AGB Fish, 2015
Mixed media
Dyer Arts Center Collection, NTID

Takiyah Harris's *Diverse Deaf People Were Starving to Eat AGB Fish* fits securely within Resistance De'VIA. In her collage Harris draws on multiple art historical as well as Deaf cultural references. The central image of a boat crowded with dark-skinned figures suggests Robert Colescott's *George Washington Carver Crossing the Delaware*, a parody of Emanuel Leutze's iconic *Washington Crossing the Delaware*. In Colescott's painting, all the figures are rendered as caricatures of African Americans, including one in the bow of the boat landing a fish.

In her title, *Diverse Deaf People Were Starving to Eat AGB Fish*, Harris also alludes to another iconic painting, Géricault's *Raft of the Medusa*, an early 19th-century French painting recalling a tragic shipwreck whose survivors engaged in cannibalism. The "AGB" in her title refers to Alexander Graham Bell, whose face appears on the head of the fish below the boat. Harris seems to suggest that Bell's insistence on oral education and communication for Deaf people was not only oppressive but tantamount to starving them. The "cannibalism" alluded to in the title symbolically suggests Deaf people turning the tables on history and nourishing themselves.

Morris Gaylord Broderson, American (1928-2011)
Sound of Flowers, ca. 1968
Mixed Media
Dyer Arts Center Collection, NTID

Morris Broderson returned repeatedly to the image of a single figure tilting its head and lowering its ear toward an upturned flower. This series, *Sound of Flowers*, explores the curiosity of Deaf children wondering—"Do flowers make sounds?"