

For Each Other

September 9 – December 17, 2022

Gallery 400, University of Illinois Chicago

Expanded Exhibition Checklist

Latham Zearfoss

Grant Us Serenity, 2022

Looping video, stereo sound, sections of a dead maple tree, hand-dyed deadstock velvet, recycled carpet padding, 5:00 mins.

Courtesy the artist

“Life is hard. Like just really hard. But pleasure reminds us that not every aspect of life needs to be heavy. I think noticing what feels good—in a deep and embodied way—is often a reliable north star for principled people who desire to live true to their values,” says Zearfoss. This installation, made especially for this exhibition, explores synergy and aesthetic pleasure across seemingly opposing impulses of self-care—“the desire to be in wilderness and the desire to be cradled by domestic space; the desire for solitude and the desire for communion; the potential of meditative space and the possibility of magic and surprise,” as the artist describes them.

Grant Us Serenity continues the artist's efforts to trouble binary thinking by playfully disarming cultural symbols through the poetic misuse of common materials. An undercurrent also pulses, as the artist asks, "Can art be both visionary and reflective? Can the imaginative powers of abstraction penetrate the political powers of representation, and vice versa, back and forth?" Additionally, *Grant Us Serenity* is an offering to the audience, an indeterminate space to find simple pleasures and vibe out. Zearfoss notes, "Pleasure is not only a space of reprieve but a powerful re-invigorator for those who are in the trenches trying to actualize a more just and liberated future that we need and deserve."

Liz McCarthy, Lan Tuazon, and various other donating artists

Third Empty Bowls Fundraiser, 2022

Ceramic bowls

Courtesy Gnarware Workshop and the donating artists

All bowls here are handmade and for sale. Purchasing a bowl provides direct support to the Pilsen Food Pantry, Nita's Love Train, and McKinley Park Mutual Aid—a group of neighbors, formed during the early days of COVID-19, that continues to support one another.

The Empty Bowls tradition is a grassroots effort to fight hunger and a reminder that some of us have empty bowls during mealtimes. Empty Bowl events are an opportunity for artists to personally

contribute their work and talent towards a collective effort for food security. Ceramicists throw one-of-a-kind bowls, donate their work for reasonably priced sale, and share a meal as a local gathering. All or a portion of proceeds go to organizations that provide food access and other essential resources. The bowl making process, sale, and soup eating serve as events that promote communion between artists, ceramicists, and neighbors to build community and celebrate mutual aid efforts. Handmade bowls have been donated from ceramicists in the Pilsen ceramic studio GnarWare Workshop, as well as the Hyde Park Art Center.

At the height of the COVID-19 pandemic, in 2020 and 2021, two successful Empty Bowl fundraisers provided over \$7,000 for food, medicine, and financial assistance, partnering with Neighbors for Environmental Justice and McKinley Park Mutual Aid. This year is the third fundraiser made possible by the continued, collaborative efforts of artist Lan Tuazon; Liz McCarthy, artist and owner GnarWare Workshop in Pilsen; McKinley Park Mutual Aid; and UIC Gallery 400. With funds raised from the Third Empty Bowls Fundraiser, we will be able to provide funds to local food pantries. We thank you for your support and spirit of mutual aid!

Marley Molkentin and Kennedy Healy

Care, 2021

Nine color photographs on Photo Tex

Vanity, 2022

Painted vanity, mirror, lamp, care-related items

Both works courtesy the artists

The vanity acts as a physical manifestation of the care environment shown in the artists' photographs, grounding visitors in a site found across cultures and generations. For example, the doily on the vanity was made by Kennedy's great-grandmother, Mable Louise Rachow. Littered with items related to Healy's everyday practices of care, the vanity is an altar to the tasks we perform and the people with whom we engage in care with. It also acts as a point of reflection. The artists invite visitors to interact with the items on the vanity, consider care and its locations in their own lives, and imagine the care they desire.

Kennedy Healy

Braids, 2022

CPAP tubes, wire

Courtesy to the artist

Disco Balls, 2022

CPAP face cushions, timesheets, styrofoam, wire

Courtesy to the artist

Found Object Art, 2022

Mask, gloves, and service plan

Courtesy to the artist

Medical Bill Figure, 2022

Medical bills and receipts, styrofoam, metal rod, wire, Hoyer lift sling

Courtesy to the artist

Medical Bill Sensory Balls, 2022

Medical bills and receipts

Courtesy to the artist

Suspended Catheters, 2022

Catheters and valves

Courtesy to the artist

Kennedy's accumulative works that incorporate collecting, layering, and adhering multiple iterations of items are inspired by her mother, Carrie Rocco Healy, and her aunt, Rocco.

Time Sheets, 2022

Portions of recycled personal assistant timesheets

Courtesy to the artist

Quilt, 2022

CPAP headgear and attachment pieces

Courtesy to the artist

Public Media Institute

Quarantine Times, 2022

Printed maps, photocopy prints of book pages

Courtesy Public Media Institute

Courtesy to the artists.

A week after the quarantine mandate in March 2020, the Public Media Institute (PMI), an artist-run organization located in the Bridgeport neighborhood, launched the online publication Quarantine Times.

Now a print publication documenting life between mid-March and late June 2020, the Quarantine Times collected interviews, poems, essays, comics, and recipes addressing how various artists and cultural workers in Chicago were taking care of themselves and communities amidst the cultural shifts brought by COVID-19 and racial protests across the United States.

Among PMI's expanded initiatives during the pandemic is the Community Kitchen. In partnership with mutual aid groups, the kitchen hired chefs and workers in the hospitality industry to make more than 4,500 meals a week, which were distributed to senior citizen centers and communities of color across the city. Community Kitchen still offers free meals at noon, Wednesdays at the Korean-Polish restaurant Kimski in Bridgeport.

Real Fake Artists, Inc.

The Stuff is Fake but the Need is Real, 2022

Cardboard, paint

Courtesy to the artists

This installation by Real Fake Artists, Inc., a group of six recent UIC alumni, recreates a sculptural proposition—initially created in a UIC course—for a student lounge in UIC's Art and Exhibition Hall, the building that houses Gallery 400 and UIC's art programs. Included are full-scale cardboard reproductions of the items necessary for a communal space that creates a sense of community and belonging.

The artists—Jon Aldrich, Eric Perez, Edith Mendez, Jessa Mendiola, Nydia Mendiola Angelica Mendoza—propose that a proper student lounge with a convenient location and amenities would improve student comfort and morale. More than a reproduction, this installation aims to inspire community awareness and action towards making the student lounge a reality. As the artists put it, “There is no student lounge that is comfortable and has the amenities students are looking for. There is no place to heat up food and eat. There is no space to collaborate. There is no space to relax, play games, or foster community.” Without a space to gather with others, the artists—when they were students in this building—felt disconnected and alienated from their peers.

UIC art students, take the Real Fake Artists, Inc.’s survey on making a student lounge a reality in this building. A QR code to the survey is accessible on the vending machine.

UIC has seven Centers for Cultural Understanding and Social Change, which are great spaces for students. Learn more about them via a QR code accessible on the vending machine.

The Love Fridge Chicago

Share Space, 2022

Print ephemera, photographs by Mateo Zapata and Kathleen Hinkle, mini fridge by Max

Blackout, universal handle by Jordan Schorer

Courtesy of The Love Fridge Chicago

Print ephemera, photographs by Mateo Zapata and Kathleen Hinkle, mini fridge by Max

Blackout, universal handle by Jordan Schorer

A community-facing organization invested in food access, The Love Fridge Chicago was launched at the height of the COVID-19 pandemic by community members, organizers, activists, and neighbors. The first Love Fridge (seen on the wallpaper here) was installed in the Little Village neighborhood where it has continuously served residents. With twenty-four and counting fridges across the city, the organization has expanded by making its shelter designs available for the public to construct and install in their neighborhoods.

To host a Love Fridge, interested hosts undergo a vetting process that considers their location, community needs, responsibility, and possible risks. The act of ownership with each fridge is enacted when the community takes and replenishes food and also regularly cleans and maintains the sites.

Unlike other non-profit food depositories for which donations are regulated by the Food and Drug Administration, the Love Fridge Chicago is protected by the Bill Emerson Food Donation Act. The federal act protects non-profit food donors against civil and criminal liability.

Visitors are encouraged to browse through the print ephemera and brackets to locate a Love Fridge in Chicago's neighborhoods and view case studies conducted by students.

UIC Disability Cultural Center Community Care Cohort

Take Me With You: Waiting Room Edition, 2022

Photocopied zine

Courtesy the artists

Have an upcoming doctor's appointment? Take this zine with you! Earlier this year, the Community Care Cohort of the UIC Disability Cultural Center (DCC) compiled poems, coloring pages, games, tips, and music to alleviate the wait and anxiety of waiting rooms.

In the Community Care Cohort internship at the DCC, undergraduate students experiment with creating and leading care projects in a supportive environment while they learn from disability justice and healing justice practitioners. The cohort of six UIC students (Rhiannon Bellia, Madeline Cardona, Imaan Khiyani, Ashley Perez, Nia Sims, and Skyelar Thomas) created this zine after meditating on unmet needs in their varied communities. DCC graduate assistant Shan Shan Song and Community Care Kit Project lead Sylvie Rosenkalt facilitated the process and made their own contributions. From the spark of the idea to the zine's endpoint as a sharable resource, interns engaged in a cluster of practice-based explorations that aimed to expand our notions of what counts as care: sharing skills, building consensus, creating interdependently, and practicing collective access.

To access other Community Care Kit Project resources and to learn more, visit dcc.uic.edu/cckp.