



400 South Peoria Street (MC 034)
Chicago, IL 60607
312-996-6114
gallery400.uic.edu

Gallery hours:
Tuesday-Friday 10:00 a.m.–5:00 p.m.
Saturday 12:00-5:00 p.m.

FOR IMMEDIATE RELEASE:

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**Five Exhibitions for Fall 2025
September 23–December 13, 2025
Opening Reception: Thursday, September 25, 6–8 p.m.**



Don't mind if I do installation view at moCa Cleveland, 2023-24. Courtesy moCa Cleveland. Photo by Jacob Koestler.

Artists: Lukaza Branfman-Verissimo, Pelenakeke Brown, Sky Cubacub, Emilie L. Gossiaux, Felicia Griffin, Ariella Granados, Joselia Rebekah Hughes, Jeff Kasper, Finnegan Shannon, Sandie Yi, agustine zegers

Gallery 400 at the University of Illinois is pleased to announce five exhibitions for the Fall 2025 season. Occupying the main gallery space is *Don't mind if I do*, a collaborative experiment demonstrating how temporary changes in power structures create pathways of access for visitors, artists, and staff. Organized by Lauren Leving and artist Finnegan Shannon, the project is grounded in Shannon's longtime fantasy of an idea of an exhibition setup that would lavishly meet their disability access needs. Making it manifest in the gallery is a conveyor belt that brings artwork to visitors who are invited to sit on comfortable furniture and engage with a parade of artworks through any combination of touch, sight, smell, and sound. Embraced for its efficiency and mechanized transport of goods, this equipment is reappropriated to cultivate a more relaxed museum-going experience.

Sharing the work of ten artists who have influenced Shannon's practice, *Don't mind if I do* blurs boundaries between public and private. It puts representations of everyday life that are usually tucked away at home on display. Plastic pill bottles scattered across nightstands share space with a tissue box cover that reminds us of moments of sickness and sadness. Sculptural snapshots of an intimate interspecies bond sit beside gender-affirming packers that feel most at home tucked inside our clothes. The objects on view signify illness, reveal systems of support, and are used in play. Built upon a framework of flexibility, *Don't mind if I do* destabilizes rigid, ableist, and exclusionary museum "best practices" like sparse seating, untouchable objects, dense wall labels, and guards who protect rather than invite engagement. It welcomes informality, messiness, unsettling the hierarchy of objects, and prioritizes people over artwork.

In conjunction with *Don't mind if I do*, the Gallery presents four solo exhibitions by artists Finnegan Shannon, Ariella Granados, Sandie Yi, and agustine zegers. For Streetside, a public exhibition project on the Gallery's north-facing windows on Van Buren Street, Chicago-based artist Ariella Granados displays a series of stills from a video performance whose main character engages in the personal rituals of getting ready, such as applying makeup and styling hair. This character is caught in a struggle to become a spectacle while being in control of their vulnerability and hyper-visible image on a global online platform. Granados' practice explores disability identity's relationship to utopia through alter egos that borrow the visual language of Mexican television, YouTube vlogging, and world-building video games. With a keen interest in the uses of chromakey green screens to render space within cinema, Granados' performances expand their body from the real world to the digital through playful diaristic narratives. Subtitles become a space where they meditate on their inner life and what it means to be chronically online.

Finnegan Shannon's single gallery exhibition, *i wish gays hung out places where we can sit down*, mines archival and found texts that offer suggestions about how to gather. Featuring new drawings, paintings, and a seating intervention that imagines wheelchairs for loan on the dance floor, this exhibition explores queer themes in pain relief, access statements, and Wikipedia edits. The exhibition continues Shannon's examination of how gathering sites and sharing space have the potential to nourish the collective, stir discomfort, or cultivate access intimacy, a term coined by disability justice activist Mia Mingus to give language to "that elusive, hard to describe feeling when someone else 'gets' your access needs."

Chicago-based artist Sandie Yi presents *Digital Technology*, a single gallery exhibition that reflects on how her craft produces objects and knowledge that foreground how she innovates technologies born from how her body interacts with the world. Yi maintains a creative practice that centers handmade wearable adornments that engage with aesthetics, ethics, and the complexities of the disabled body. She defines this wearable art as “crip couture,” which includes jewelry, garments, accessories, armors, and footwear that extend beyond the prosthetics, corrective, and assistive technologies deployed by the medical industry to standardize non-normative bodies. Drawing from industrial design, her two-digit hands and feet, and her kinship to the disabled community, Yi’s work prioritizes the disabled user’s lived experiences.

For *Digital Technology*, Yi shares her couture, from the utilitarian in specialized colorful sponges and a personalized ball launcher to the playful with plastic and silicone rings that expand her gestural capacity to the indexical, sewn silk organza pouches and petri-like containers that hold callouses trimmed from her feet, material that records her everyday acts of walking.

For their single gallery exhibition *A toxin threatens, but it also beckons*, Chicago-based artist agustine zegers questions the aliveness of everyday toxins and our bodily porosity to them through the lens of single-use plastics. Within the exhibition, by-products of fossil fuels, including paraffin, polymers, and polyethylene (the most mass-produced plastic), are fragmented and recontextualized through visual and olfactory means. “Plastic brings a noxious pleasure into our everyday lives, one that binds us with extractivism through its protective sheen,” zegers says. zegers presents new, small-scale works that expand upon the desire and abjection of the polymers that surround and compose us. Polymer puddles with microplastics adhere to windowpanes. Found plastic bottle caps are filled with fragrance meant to resemble the intense scent of petroleum extraction in a landscape. The exhibition borrows its title from theorist Mel Y. Chen’s essay “Toxic Animacies, Inanimate Affections,” which delves into the dynamics of human-generated toxicity and biopolitics—the connection between life and political power to govern individuals and populations.

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Related Programs:

To be announced at a later date.

Tours:

Gallery staff regularly offer exhibition tours. Schedule a tour that meets your group's specific interests via our [website](#), 312-996-6114 or gallery400@uic.edu.

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Support for *Don’t mind if I do* is provided by a grant from the Illinois Arts Council, the School of Art & Art History, the College of Architecture, Design, and the Arts, and the University of Illinois Chicago.

Don't mind if I do originated at the Museum of Contemporary Art Cleveland (July 7, 2023–January 7, 2024) with generous support provided by the Ford Foundation. Additional touring venues include the University Library at California State University, Sacramento (September 10–November 27, 2024) and the Smith College Museum of Art (January 30–June 28, 2026).

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Founded in 1983, UIC Gallery 400 is one of the nation's most vibrant university galleries, showcasing work at the leading edge of contemporary art, architecture, and design. The Gallery's program of exhibitions, lectures, film and video screenings, and performances features interdisciplinary and experimental practices. Operating within the School of Art and Art History in the College of Architecture, Design, and the Arts at the University of Illinois Chicago (UIC), Gallery 400 endeavors to make the arts and its practitioners accessible to a broad spectrum of the public and to cultivate a variety of cultural and intellectual perspectives. Gallery 400 is recognized for its support of the creation of new work, the diversity of its programs and participants, and the development of experimental models for multidisciplinary exhibitions.

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