

**Finnegan Shannon: *i wish gays hung  
out at places where we can sit down***



Within their creative practice, Finnegan Shannon examines sites of gathering, considering how sharing space has 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.”<sup>1</sup>

While *Don't mind if I do* provides a physical structure around which to gather, *i wish gays hung out at places where we can sit down* draws from archival and found texts that offer ideas about how to gather. Featuring new paintings, drawings, 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.

*i wish gays hung out at places where we can sit down*<sup>2</sup> takes its title from a 2022 tweet, playfully commenting on how queer culture flourishes at the club, immersed in the crowd of a Troye Sivan concert, and in the streets during times of protest. By making the online celebration of an affirming name change tangible, adding flashy custom cushions to a set of unassuming black wheelchairs, and hanging artwork at a 48-inch center height to disregard the institutional expectation that standing is the best way to experience an exhibition, Shannon highlights the overlap of queer and disabled cultures and the multitude of ways in which they manifest in public space.

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<sup>1</sup> Mia Mingus, “Access Intimacy: The Missing Link.” *Leaving Evidence* (blog), May 5, 2011, <https://leavingevidence.wordpress.com/2011/05/05/access-intimacy-the-missing-link>.

<sup>2</sup> Kale (@kaleifornia), “i wish gays hung out in places where we can sit down,” Twitter (now X), October 30, 2022, <https://x.com/kaleifornia/status/1586841416256421889>

~ Artwork in clockwise order starting with *Wikipedia Page Name Change Edit*,  
on the west wall ~

*Wikipedia Page Name Change Edit*

2025

Colored pencil, paper

47 x 37 inches framed

This drawing tangibly preserves and magnifies a screenshot of Wikipedia editor Stella0003's update reflecting Finnegan Shannon's name change. As amending one's own Wikipedia page is discouraged, the visual revisioning process captures a small moment of interdependency in action. As such, this reliance between the artist and Stella0003, a stranger with a desire for accuracy, becomes embedded within the work.

Positioning Wikipedia's open editing process as a technological tool of gender affirmation, *Wikipedia Page Name Change Edit* does not merely reflect a factual update but documents a gesture that honors the artist's lived experiences and records the fluidity of human identity.

*Prayer is whatever you say on your knees*

2025

Fabric paint, canvas

Seven paintings, 14 x 22 inches each

With a painting for each day of the week, this series appropriates advertising copy from pain relief products and turns them into secular prayers of soothing. These phrases prioritize comfort, circumventing medical direction and uplifting marketing language as instructions that encourage visitors to listen to their bodies. The title of the series, taken from a line of Ben Fama's poem *Peasant Poems*,<sup>1</sup> connects pain relief with sexual pleasure and raises questions of power dynamics as they relate to both intimate relationships and the medical industrial complex. Within this work, prayer is highlighted as a mode of communication and religious invocation.

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<sup>1</sup> Ben Fama, "Peasant Poems," *Forever Mag*, September 16, 2025, <https://forevermag.net/Peasant-Poems-Ben-Fama>.

## *Ode to the Sisters Against Disablement (SAD) Code*

2025

Pen on paper

12 drawings, 13 x 16 inches framed each

Using materials from the Bishopsgate Institute Special Collections and Archives, this set of drawings references language from “The SAD Code”<sup>1</sup> and flyers from lesbian events in the early 1990s that implemented the code. First published in 1985 by the London-based Sisters Against Disablement (SAD), a small organization that explored relationships between feminism and disability, the code served as a guide to venue accessibility.

“The SAD Code” equipped feminist organizers with knowledge about how to recognize and disseminate information on barriers to access, ensuring transparency about event details that ranged from transportation to building specifications like flooring surfaces and seating options to amenities including the availability of food and drink.

Within *Ode to the Sisters Against Disablement (SAD) Code*, Shannon plucks phrases from these archival social materials, drawing attention to information sharing as access intimacy and the poetics of clear language.

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<sup>1</sup> Sisters Against Disablement, “The SAD Code,” *Sisters Against Disablement Magazine*, Winter 1986/1986, 7.

*Imagine: wheelchairs for use on the dance floor*

2025

Variety of manual wheelchairs, cushions, fabric

Dimensions variable

This work intervenes within *i wish gays hung out at places where we can sit down* to make this desire a reality. A decade after *Making Chances* was mounted at UIC Gallery 400 as part of the citywide program *Platforms: 10 Years of Chances Dances*, this work furthers the gallery's history as a space centering queer dance parties as sites of inclusivity.

Dance parties, concerts, and clubs are often associated with standing-room-only venues. *Imagine: wheelchairs for use on the dance floor* rejects this notion; its three wheelchairs with soft, textured cushions available for use throughout the exhibition underscore dance as a means of self-expression and the pleasures of sitting.

***Example SAD Code Materials----- >***



# The SAD code



1. PARKING: outside entrance; less than 50yds away; more than 50 yds away



2. PUBLIC TRANSPORT: bus numbers; tube station; rail station; less than 50yds away; more than 50yds away; over 1/4 mile



3. ENTRANCES: level; ramp with/out handrail (state left/right); steps (how many) with/out handrail (left/right)



4. DOORS: width (measure when open); heavy/light; revolving; opening inwards/outwards



5. INSIDE BUILDING: 1 Ground floor level: steps with/out handrail (state no. of steps & position of handrail), steep steps, shallow steps, curved steps

2 Give same details for any other floors being used.



6. LIFT: width of door when open; dimensions; controls (flush/protruding & height from ground; doors (automatic/manual; heavy/light)



7. TOILETS: width of door when open (wash area/cubicle); dimensions of cubicle/turning distance for wheelchairs; doors opening inwards/outwards; rails



8. DIMENSIONS OF PREMISES: distance from entrance to each room used.



9. FLOOR SURFACES: slippery/carpet/smooth (noting any differences)

10. LIGHTING: bright/dim/flexible (eg movable lamps)

11. SEATING: hard/soft; high/low; fixed/movable; extra seating on request for women with disabilities



12. HEATING: warm/cool; variable

13. PARTICIPATION: sign language interpreters; braille; tape; large print; induction loop; finger spelling; lip-speakers; note-takers/overhead projectors.



14. HELPERS: transport provided; meeting and escorting; general help (give name and phone no.)



15. CRECHE: on premises/elsewhere (USE ACCESS CODE): run by women/men; ages accepted; hours open; girls-only; mixed.



16. FOOD AND DRINK: food available/not (vegan/vegetarian); help with carrying food; drinks available/not; alcoholic/non.



17. SMOKING: not/allowed: restrictions in any.

18 STRUCTURE OF ACTIVITIES: formal/informal meetings/frequency of breaks, if any.

## How to Use the Code

There are eighteen headings, they are numbered to help you not to leave anything out. Take each one in turn and pick out the relevant information.

- e.g.
1. PARKING outside entrance.
  2. PUBLIC Transport 73 bus less than 50 yards away; Angel tube over 1/4 mile away, no rail.
  3. ENTRANCES steps with handrail both sides, steep steps...etc

NORTH LONDON STRENGTH AND PRIDE WITH THE  
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# LAVENDER RIPPLES

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WOMEN WITH DISABILITIES AND THEIR FRIENDS  
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AT

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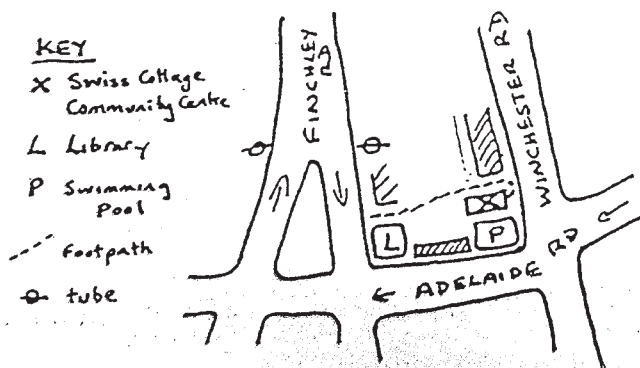


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48 GRAND PARADE GREEN LONDON NW4 1AG



Swiss Cottage Community Centre, 19 Winchester Rd, NW3

Parking: outside entrance.  
Public Transport: Buses 13, 31, 46, 82, 113, 268, C11, N13,  
and Swiss Cottage tube all approx 50yds away.  
Entrances: level  
Doors: either double 66" or single 33", heavy, open outwards  
Inside Building: ground floor level.  
Lift: none  
Toilets: Door 33" opens outwards, cubicle 70"x60"  
handrail on left, hand operated taps.  
Dimensions of Premises: Large; main door to hall 20ft  
main door to toilet 60ft, hall 40ft  
Floor surfaces: smooth wooden, not slippery.  
Lighting: bright in food/bar areas, dim in hall.  
Seating: hard, low, movable.  
Heating: warm.  
Participation: signer,  
Helpers: Transport provided, please contact 802-8981 if  
you want collecting from home. (women with disabilities only)  
Also general help provided by identifiable helpers all evening  
Creche: on premises, run by women, 7.30-11.30, mixed,  
upto 12yrs. Girls over 12 are welcome at the event.  
Food and Drink: Vegetarian/vegan food, table service, help  
available. Non alcoholic and alcoholic drinks available.  
Smoking: Restricted Areas  
Structure of activities: informal  
Telephone: pay phone in accessible area



**UIC Gallery 400**

**September 23 – December 13, 2025**

**Curated by Lauren Leving**

