

PARALLEL

2026***

→ **11**

February
18-21

14

Chicago



CA
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WORLDS

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11

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WORLDS

PARALLEL WORLDS

Curated by Elyse Longair

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Since the nineteenth century, science fiction has provided conceptual spaces for questioning and criticizing our world and imagining alternative futures. As notable futurist Stuart Candy states in *The Futures of Everyday Life*, what is “central to the present future studies is not an effort to ‘predict’ the future ... but the effort to sketch ‘alternative futures’.” In other words, creativity and imagination are needed to better prepare for the unknown.

With this exhibition, each artist aims to draw attention to parallel worlds, temporal shifts, and alternative futures. Addressing a legacy of different communities and building on critical movements including Indigenous Futurism, Chicane Futurism, Latine Futurism, Queer Futurism, Feminist Futurism, Feminist Hauntology, Crip Futurism, Post-Humanist Futurism, Multispecies Futurism, Ecological Futurism, Eco- Solar Punk Futurism, Speculative Futurism, and AI Futurism, we hope to collectively imagine beyond our current reality.

Ursula K. Le Guin asserts that “Resistance and change often begin in art.” This perspective is central to the exhibition, where art can serve as a mode of critique, resistance, and speculation to address and disrupt our deeply rooted colonial history. *Parallel Worlds* hopes to challenge dominant narratives while offering a critical repositioning of identity, environment, technology, and time. The artists respond to our current social and cultural climates while offering new, creative, revolutionary visions for all futures.

Artists: Teresa Ascencao, Carrie Ann Baade, Atanas Bozdarov, Angel Cabrales, Allyson Glenn, Katie Kehoe, Deirdre Logue, Allyson Mitchell, Jennifer Scheuer, Soft Turns, and Sandie Yi

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HERITAGE
A U C T I O N S

 Organized through
the College Arts Association
Presented by
The Services to Artists Committee

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We wish to thank the leadership of the College Art Association for their vision and support in recognizing the value of artists within the organization. Their guidance, knowledge, and collaboration have been essential in making the *Parallel Worlds Exhibition* and the Services to Artists Committee’s programming at CAA a success. We are grateful for their ongoing support of artists and their work.

CAA Leadership: Meme Omogbai, Executive Director & CEO , Maeghan Donohue, Senior Director, Engagement Strategy & Chief of Staff and Mira Friedlaender, Director, Institutional Events & Operations



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Thank you to Heritage Auctions for generously welcoming us into your beautiful exhibition space, for sponsoring the reception, and for the support and collaboration you have provided throughout the development of this exhibition. Your generosity and professionalism have made this exhibition possible. We are grateful for your partnership.

Heritage Auctions Development and Operations Team: Angela Gosselin, Nathaniel Smith, Rudy Aronoff, Mahta Azemun, Panagiota Blaney, Heidi Calkins, Mars Colbert, Sarah Kerr, and Robert Postma

HERITAGE
A U C T I O N S

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I would like to thank and acknowledge the Services to Artists Committee for their dedication and hard work leading up to CAA 2026. Their teamwork, expertise, and creativity have been essential in shaping this year's programming. I am proud of the professionalism, care, and generosity they bring to their work. Their collaboration and commitment to artists make this committee exceptional.

SAC Members: Alex Bostic, Kelly Chorpening, Matthew Conboy, Han Dai-Yu, Lorelei d'Andriole, Julian Haladyn, Amanda Lechner, Tamryn McDermott, Renée Reizman, and Gina Washington.

SAC New Members: Elnaz Javani, Tanya Kaiser, Mo Kessler, James Negron

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Finally, I am grateful to the artists for imagining parallel worlds, temporal shifts, and alternative futures with us. Together, their work helps us reach beyond our current reality while offering new creative visions for a brighter world. Thank you for sharing your imaginations with us.

Artists: Teresa Ascencao, Carrie Ann Baade, Atanas Bozdarov, Angel Cabrales, Allyson Glenn, Katie Kehoe, Deirdre Logue, Allyson Mitchell, Jennifer Scheuer, Soft Turns, and Sandie Yi

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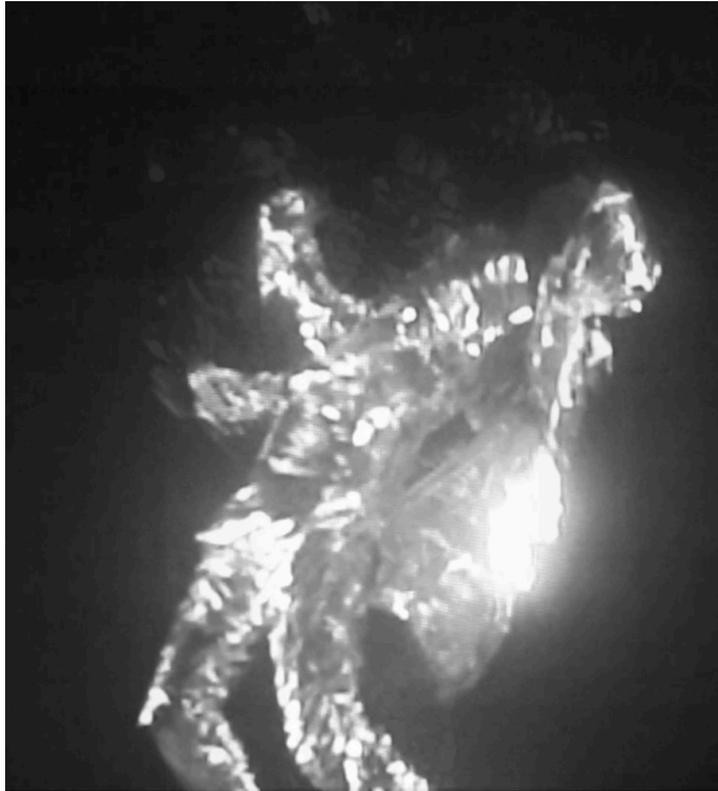
Teresa Ascencao



Bugs, Birds and Fireflies (from the Her Abyss series)
Teresa Ascencao, Film (Still), 2018

Teresa Ascencao is an interdisciplinary artist whose multi-media and participatory works explore body language, costume, custom, and inner corporeal experience in relation to gender, sexuality, and class. Her recent work centres on collaborative meaning-making through inclusive facilitation and embodied, participatory experiences to foster reconnection between humans, non-human animals, and nature.

Born in Brazil to Azorean parents, Teresa immigrated to Canada at a young age. She is the founder of Arts Unfold, which produces participatory art projects and international art residencies in Canadian and European communities to foster greater understandings of social and environmental conditions. She has received numerous awards and grants, including from the Canada Council for the Arts and the Ontario Arts Council. Her work has been exhibited widely in Canada and internationally. She lives and works in Toronto and teaches at OCAD University and the University of Toronto.



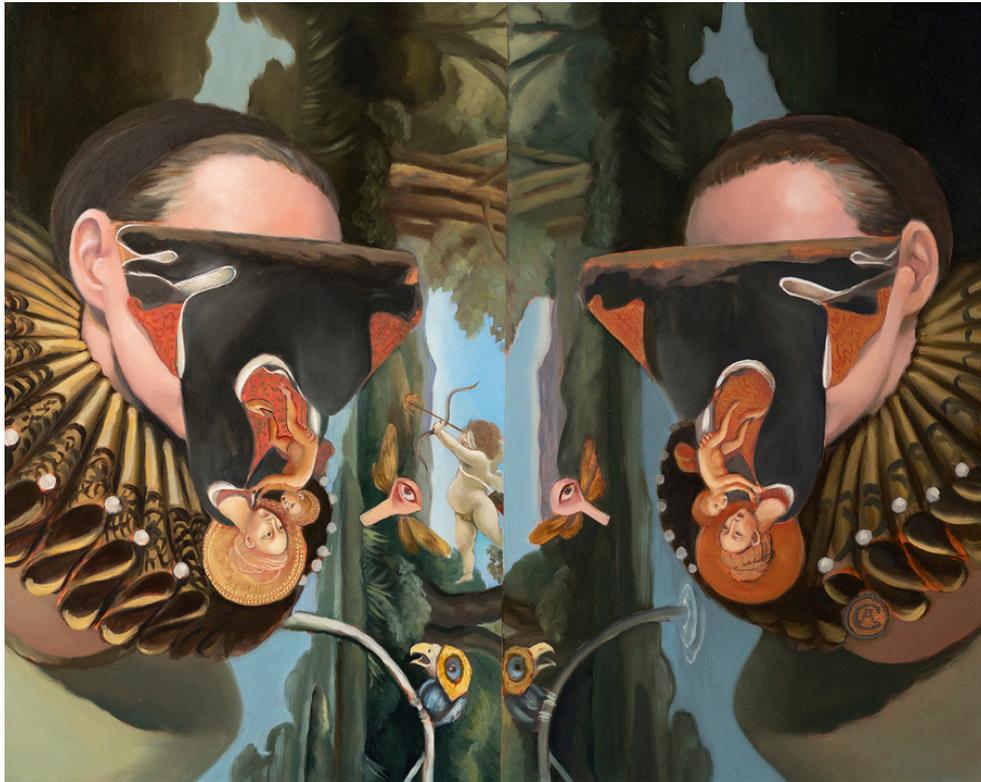
Bugs, Birds and Fireflies (from the Her Abyss series)
Teresa Ascencao, Film (Still), 2018

Bugs, Birds and Fireflies (from the Her Abyss series) are three short video experiments curated from multitudes of recordings of intuitive movement with costume and light, responding to David Rothenberg's interspecies sound compositions.

This work has its roots in my fascination with other creatures that deepened when I fulfilled a lifelong dream of visiting the Amazon, and as an environmentalist, in my struggles to understand the growing disconnect from nature. By observing how creatures attract, signal and repel, and by drawing on the atmospheric lighting and perceptual ambiguity of film noir, these videos explore parallels between human and non-human social behaviours and the potential for our relational transformation. Drawing inspiration from the flickering glow of fireflies, sudden flashes of wings in flight beneath a dark jungle canopy, and the chorus of creatures proliferating under dense warmth, the work moves through dream-like, layered worlds, where light and shadow transform the human body into more-than-human.

Rather than proposing solutions, Bugs, Birds and Fireflies shifts attention toward embodied perception and relationship, offering different ways of sensing and existing that challenge human-centred thinking and behaviour. Using movement, costume, and light to blur the line between human and creature, I explore how our sense of identity and connection can change, imagining parallel worlds grounded in empathy, mimicry, and coexistence.

Carrie Ann Baade



Virgin as Moretta, Carrie Ann Baade, Oil on Panel, 16 x 20 inches, 2022

Carrie Ann Baade is an internationally exhibiting painter and Professor of Painting and Drawing at Florida State University, where she has taught since 2007. Her oil paintings engage in a dynamic dialogue with Renaissance and Baroque masterpieces, merging historical techniques with contemporary strategies to achieve both technical rigor and conceptual innovation. Baade's work explores transformation, mortality, sexuality, and the darker dimensions of human nature, weaving personal and classical symbolism into richly layered visual narratives.

Her work has been recently exhibited at major art fairs including Art Capital in Paris and the LA and SF Art Fairs, and in museums across Europe, Asia, Australia, and the United States. Florida exhibitions include the Ringling Museum of Art, Museum of Art–DeLand, Pensacola Museum of Art, and MOCA Jacksonville. Baade has received numerous awards, including the Halo Fellowship Award and state fellowships in Florida and Delaware. Her work has been featured in *Forbes*, *Juxtapoz*, *Hi-Fructose*, and *American Art Collector*.

Baade holds an MFA from the University of Delaware and a BFA from the School of the Art Institute of Chicago. Her monograph, *Scissors and Tears* (2022), documents two decades of allegorical practice.



With Lovers Eyes, Carrie Ann Baade
Oil on Panel, 14 x 11 inches, 2022

I create paintings that open a dialogue between the past and the present, borrowing from the visual language of Renaissance and Baroque masters to tell new stories shaped by memory, myth, and the feminine psyche. Guided by intuition as much as scholarship, I gather fragments from art history. These works are not mere quotations, but visual acts of resurrection: intricate, layered compositions that reimagine art's past as a living, mutable archive.

Using traditional techniques such as egg tempera, oil glazing, pastiglia, and gilding, I construct luminous surfaces where symbolism, allegory, and subconscious imagery converge. In this mirror world, sacred and profane coexist, beauty contorts into the grotesque, and the feminine voice, long silenced in art history, asserts itself as both subject and storyteller.

Each painting becomes a meta-narrative: a parable woven from iconography, memory, and dream logic. Through this alchemical process, I transform inherited imagery into personal revelations with themes of mortality, sexuality, and the unseen forces shaping humanity.

Atanas Bozdarov



Sand Ramps, Atanas Bozdarov, Digital Print, 2023–2025

Atanas Bozdarov is an artist and designer based in Toronto, Canada. His practice centres on conditions of failure: moments when things do not fit, break down, or are absent altogether. Grounded in lived experience with a physical disability, and informed by Critical Design and Crip Futurism, Bozdarov works with design objects, architectural gestures, and printed matter to examine systems and structures of access. His work has been exhibited internationally, including *Resistance and Respiration*, curated by Amanda Cachia at Contemporary Calgary (Canada), and *Korea × Canada × Disability Arts: Expanding Boundaries and Possibilities* at Modu Art Space, Seoul, Korea (2025). Bozdarov holds an MDes from OCAD University and teaches in the Department of Design at York University.



Accessibility (Whitechapel), Atanas Bozdarov
Ink on Paper, 6" x 8.25" x 1.25", 2020 – 2022

My practice centres on conditions of failure: moments when things do not fit, break down, or are absent altogether. Grounded in my lived experience with a physical disability, and informed by Critical Design and Crip Futurism, I work with design objects, architectural gestures, and printed matter to examine systems and structures of access.

The speculative bookwork *Accessibility (Whitechapel)* responds to the absence of disability in contemporary arts scholarship. Although the *Documents of Contemporary Art* series positions each volume as a definitive anthology of a central theme, none of its more than fifty titles address disability. By producing an aesthetically identical yet entirely blank volume, the work uses absence as critique, inviting readers to consider what—and who—have been excluded.

Sand Ramps, created during a residency on Toronto Island, continues my investigation of ramps as functional and symbolic structures. Referencing the portable ramps distributed by Toronto's StopGap Foundation, the project reflects on how access is often framed as provisional rather than permanent. In *Sand Ramps*, I built temporary ramps from sand along the lake's shoreline each day, allowing them to slowly erode under rising water. This repeated act mirrors the ongoing labour of maintaining access and underscores its fragility when treated as conditional or temporary.

Angel Cabrales



Project Omeyocan: Ilhuicatl Metzli (First Heaven)
Angel Cabrales, Film (Still), 2023

Angel Cabrales, MFA, is a multimedia artist, associate professor and head of Sculpture at the University of Texas at El Paso, board president of Rayenari, a non-profit whose mission is producing interactive light-based art events and STEAM workshops to the borderlands. Cabrales is part of the Smithsonian's Estrellas y Cuentas initiative on Latinx Futurism, a member of the International Sculpture Center, Philadelphia Sculptors, JUNTOS art collective and a board member of Texas Sculpture Group. Angel was a guest speaker for the U.S. State Department's Hispanic Leadership Initiative in January 2025, featured in Southwest Contemporary Magazine's September 2024 v10, Chamisa volume 3 by the University of New Mexico, the Icons and Symbols of the Borderland book by Diana Molina and La Frontera: Artists along the Mexican/American Border by Stefan Falke. Cabrales has shown internationally and nationally including the U.S. Embassy in Mexico City, MX and the 2023 Cervantino in Guanajuato, MX.



Olmecimico, Yo Pe Ku Tu (Olmecimico, Yo Pe Ku Tu)
Angel Cabrales, Mixed Media, 2021

The *Uncolonized: Axihuical* explores a parallel world, where the Western Hemisphere averted colonization, and the indigenous people of the lands thrived unobstructed. This body of work celebrates indigenous heritage and invokes curiosity into the untaught histories of our Mesoamerican legacy.

Growing up Mexican American, I was taught to be proud of my Mexican heritage, but its meaning was never clearly defined. My family spoke of Spanish lineage, while our indigenous half was met with generalizations. This led me to research our indigenous ancestry as well as the civilizations of Mesoamerica.

This work aims to inspire others to research their own affluent heritages and fully embrace their complex ancestry, from the vulcanization of rubber by the Olmec to the mathematics of the Maya to the architectural wonders of the Mexica.

This is a utopian world of bountiful wonders, where our timeline diverged, and the indigenous peoples united to form a superpower in the world. A world of Aztechnonauts exploring the heavens; Mayathmaticians unlocking the secrets of the universe; Olmchemists creating new polymers and Zapotecknical engineers building the architecture of the future. A Sci-Fi-inspired vision of not what could have been, but through multiverse theory, what is currently happening in another universe.

Allyson Glenn



Entanglement, Allyson Glenn
Acrylic and Oil on Canvas, 2021 - 2024

Fascinated by the topics of myth, allegory, the mind, and the environment, Allyson Glenn's artwork investigates complexities between fictional and experienced reality. Her paintings and drawings have been widely shown across North America and Europe, India, China, and most recently at the Vorres Museum in Paiania, (Athens) Greece. Her two-award winning short animations *Above the Deluge* and *In the Fray* were selected for thirty-two international film festivals including Independent Shorts Awards and Cinequest. She has received grants from Canada Council for the Arts, Alberta Foundation for the Arts, BC Arts Council, Saskatchewan Arts Board, a President's SSHRC from the University of Saskatchewan, and three Elizabeth Foundation Awards. She teaches full-time as an Associate Professor for the School for the Arts, University of Saskatchewan, Canada.



Entanglement, Allyson Glenn
Acrylic and Oil on Canvas, 2021 - 2024

I am a visual artist based in Saskatoon, Canada working in painting, drawing, photo-collage, and animation. Working across mediums, I look to interrupt and de-contextualize the visual language of the original photographic reference by collaging, amalgamating and layering images. Scenes I construct are allusive rather than literal. Their purpose is to activate the mind's capacity to reconsider the familiar and alter our unexamined expectations of visual language, spatial relations, and time. I am fascinated by the relationship between the fictional worlds that we create and the real ones we inhabit. This interest has found its clearest expression in my explorations of mythology and architecture.

Much of my practice is an extended consideration of the influence of stories, in particular Greek mythology, on contemporary intellectual, psychic, and symbolic life. Mythology is a rich source of ambivalence and instability that I found myself returning to in ways that are both narrative and formal. The unstable boundaries between human and divine realms, the ways that inequality and power are articulated through the capricious actions of unreachable but present gods, and the expanded notion of animal and human consciousness afforded by shapeshifting deities, gave me ways to examine issues like environmental sustainability, (in)equality, and territorial boundaries.

Katie Kehoe



The Visitor in Wildfire Shelterwear, 1, 46.23214N, 113.75486W
Performance for Photography featuring Speculative Wearable, Giclée Print, 2025

Katie Kehoe is a multidisciplinary artist whose work has been presented across the US and Canada and reviewed by critics such as Becky Hunter in *Art Papers*, Eames Armstrong in *Performa Magazine*, and Mark Jenkins in *The Washington Post*. Presentation highlights include: The Hirshhorn Museum (DC), The Contemporary Museum (MD), Arlington Arts Center's Inaugural Regional Biennial, *Assembly* (VA), 7th Louisiana Biennial, Louisiana Tech University's (LO) and Meridian Center for Cultural Diplomacy's *Mother Earth* exhibition (DC). In 2023, Katie participated in Santa Fe Art Institute's International Artist Residency, *Changing Climate*. Katie lives in Tallahassee, FL, where she is an Assistant Professor teaching Sculpture and Expanded Media in the Department of Art at Florida State University. She completed her MFA at the Mount Royal School of Art, Maryland Institute College of Art in Baltimore, MD.



The Visitor in Wildfire Shelterwear, 4, 46.23214N, 113.75486W
Performance for Photography featuring Speculative Wearable, Giclée Print, 2025

I create speculative survival architecture and wearables to use as props in site-specific performance and installation I document with lens-based media, inviting viewers to imagine, question, and emotionally engage with what adaptation could look like in a climate-altered world.

In 2022, I began creating wildfire shelters as speculative survival architecture, making shelters for people and wild animals and installing them temporarily in landscapes that have been struck by historic wildfires or are at an increasing risk. I document the installations with photography and occasionally video, recontextualizing familiar landscapes as both the site and subject of our changing climate. Site-specificity is an important aspect of this work and helps viewers to connect it to present day experience, highlighting the devastating impacts of wildfire for altering our landscape and threatening our communities.

More recently, I started creating wildfire shelterwear and developing personas who extend the dialogue between art, environment, and human experience. The personas I perform embody both witness and responder, drawing attention to the urgent need for creative responses to climate disruption. The documentation I create becomes a point of connection, inviting audiences to consider how art and imagination can help us see, feel, and prepare for a changing world.

Deirdre Logue & Allyson Mitchell



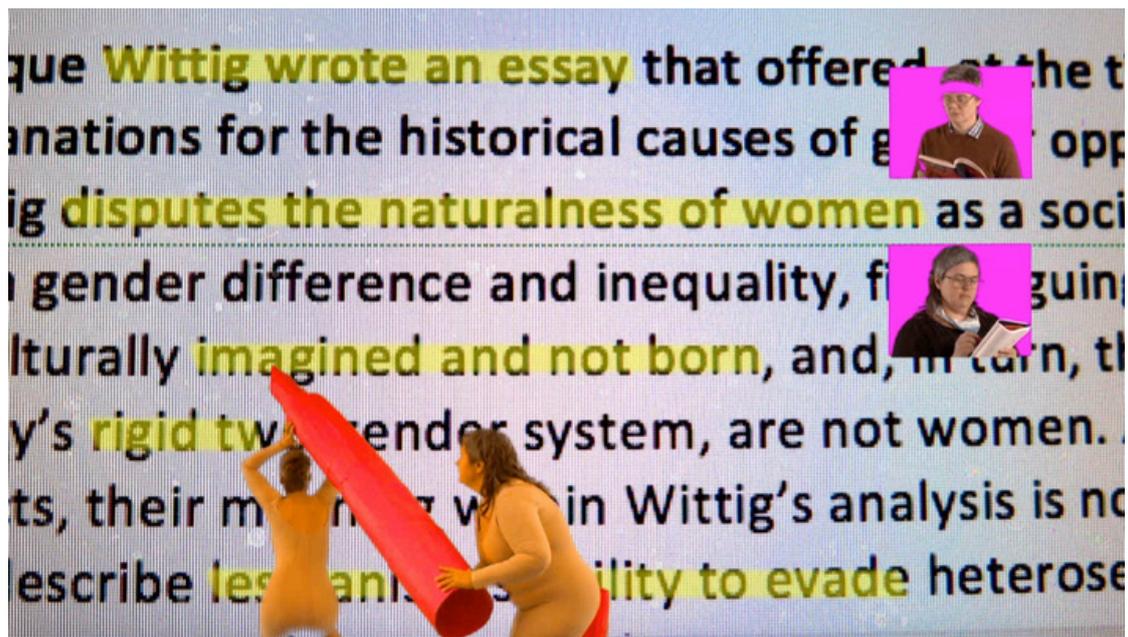
Hers is Still a Dank Cave: Crawling Towards a Queer Horizon
Deirdre Logue and Allyson Mitchell, Film (Still), 2016

Deirdre Logue and Allyson Mitchell are artists and world-builders whose individual and collaborative practices erupt across moving image, sculpture, performance, installation, and film. Rooted in feminist, queer, and fat activist politics, their work conjures unruly bodies, ecstatic excess, and collective survival.

For over three decades, Logue has devoted herself to the moving image, producing more than sixty short films and videos. Her performance-based works for the camera tenderly and relentlessly explore anxiety, queer embodiment, vulnerability, and the edges of endurance. Mitchell's practice embraces maximalism, humour, and insurgent craft, bringing into being a fat activist collective (Pretty Porky and Pissed Off), a coven of lesbian feminist Sasquatch monsters, and a monumental, room-sized Vagina Dentata.

Together, their long-term collaboration expands these energies into immersive feminist infrastructures. Most notably, they have presented Killjoy's Kastle: A Lesbian Feminist Haunted House in Toronto, London, Los Angeles, Philadelphia, and Ann Arbor. This sprawling, camp-infused haunted house summons a lineage of lesbian feminist artists, activists, and troublemakers through spectacle, satire, and handmade devotion—an epic queer nightmare that transforms fear into communion.

From 2010 to 2020, they co-directed the F.A.G. Feminist Art Gallery (and satellite spaces), nurturing experimental and underrepresented practices. They are currently developing FAR Feminist Artist Residency on 64 acres of conservation-protected land in Ontario, Canada, cultivating space for feminist art-making in relation to land and community. Logue is Development Director at Vtape and a PhD candidate at Queen's University. Mitchell is a Professor in the School of Gender, Sexuality, and Women's Studies at York University.

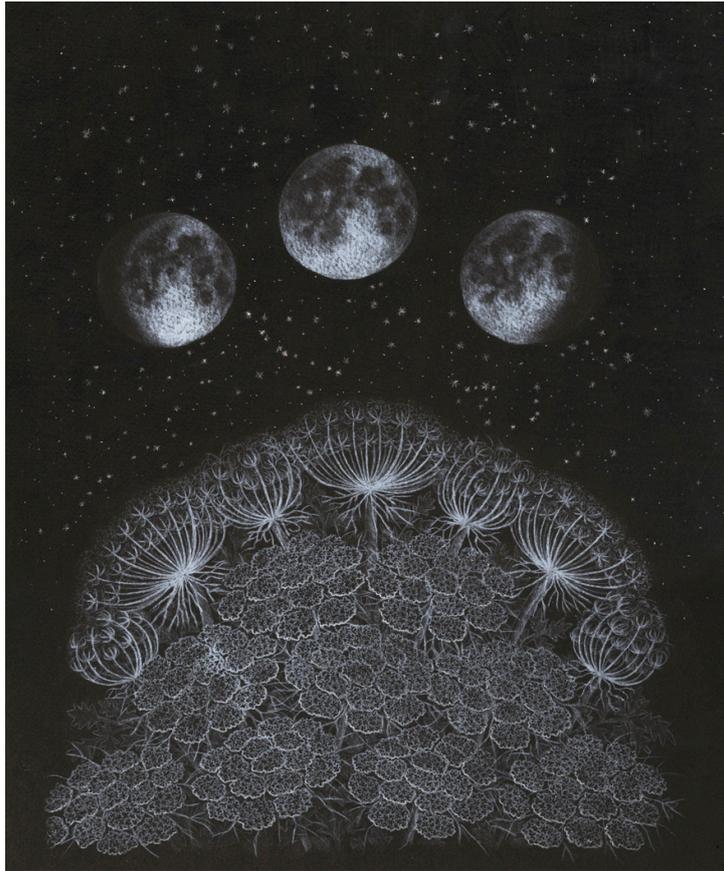


Hers is Still a Dank Cave: Crawling Towards a Queer Horizon
Deirdre Logue and Allyson Mitchell, Film (Still), 2016

In *Cruising Utopia: The Then and There of Queer Futurity*, José Esteban Muñoz writes, 'We must dream and enact new ways of being in the world.' Deirdre Logue and Allyson Mitchell's video *Hers Is Still a Dank Cave: Crawling Toward a Queer Horizon* responds to this injunction by bringing an everyday feminist utopia into being. This new world is not a remote planet twinkling in the distance. It is not only then and there—it is here and now, where we already live.

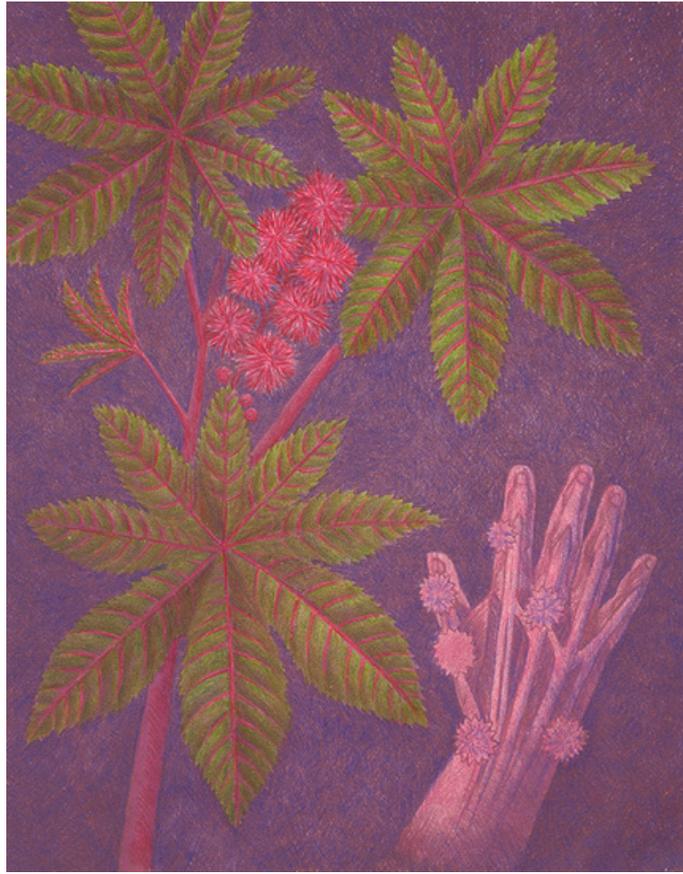
"The future in Dank Cave is a mash-up of stereotype and utopia; it is not sanitized or sublimated. We won't live in the future without our macramé, our shag, our little animals. The female body will not be cleaned up in this queer future—it will arrive trailing its effluvia: bodily fluids, odours, patches of fur, cellulite, granny panties, shag, that sucking sound. The lesbian feminist body, the fat body, the depressed body—it comes wrapped in context, swaddled in knitwear, and it requires a lot of rest. By remaining horizontal and low to the ground, this body serves as a queer horizon, the warm light of potentiality breaking just beyond it." -Excerpted from "Low" by Heather Love, a catalogue essay from the exhibition *I'm Not Myself At All*, Allyson Mitchell and Deirdre Logue, Agnes Etherington Art Centre (Kingston, Ontario, 2015).

Jennifer Scheuer



Queen Annes Lace/The Unknown, Jennifer Scheuer
Lithograph and Drawing, 2024

Jennifer Scheuer is a visual artist and printmaker based in Lafayette, IN. Scheuer is an assistant professor in the Rueff School of Design, Art and Performance at Purdue University. She is a recipient of the 2022 DeHaan Artist of Distinction Award through the Indianapolis Arts Council. Scheuer has attended artist residencies in California, Ohio, Vermont, Virginia, Massachusetts, Canada, Poland, and Germany. Scheuer exhibits her work widely in national and international exhibitions. Scheuer received her MFA in Studio Arts: Printmaking from the University of Tennessee, Knoxville, and attended the Tamarind Institute Printer Training Program. Scheuer has a long-held interest in paper sculpture and book arts, and recently focused her creative practice in exploration of artist books. Her studio practice utilizes collections, archives, and research.



Castor Bean Arthritis, Jennifer Scheuer
Lithograph and Drawing, 2024

My largest body of work *Pharmacopoeia* is based on the Doctrine of Signatures, this pre-scientific idea proposes that the world has an order that can be revealed through observation of visual and sensory associations. Thus plants can inform us how to use them as they look like our bodies (for instance cloves have a similar scale and shape to teeth, and have been used to relieve toothaches). Elements of this theory of observation can be seen in medicinal and spiritual practices of different cultures and in different periods of history. This series has evolved to visualize invisible ailments and illnesses of the human body such as arthritis, topics of women's health, and cancer. Through *Pharmacopoeia* I create an expanding archive, utilizing a range of mediums to visualize the harmonies between the body and nature.

I am drawn to the artist book as a medium for its complexity of narrative, sequential possibilities, playfulness, and potential for inventiveness of design and layout. Artist books can be interactive, poetic, visual and dimensional. I utilize techniques across letterpress and digital printing along with traditional printmaking mediums to create artist books. My artist books include themes of healing, plants, medicine, and a dialogue with history, museums and artifacts. Several of my works create dimensional spaces building on narratives of healing and medicine. Other works utilize visual play, with simplified forms and bright color such as the sculptural botanical based works. Several of my works address the archive as content, examining physical materials and aging, scientific illustration, the function of teaching models, and ideas of collecting and preserving knowledge. I plan to continue to respond to research, archives, and collections, and to create print-based works and artist books.

Soft Turns



Cold Data, Soft Turns, Film (Still), 2025

Sarah Jane and Wojciech (b Winnipeg and Białystok, Poland) are artists living in Toronto, Canada. Over the years, their political, ecological and personal worldviews have become irreconcilable with western hegemony and capitalist society, and they've gratefully sought out opportunities to learn from and forward Indigenous knowledges. As artists living in a climate crisis they feel responsible to reflect critically on the ways humans perceive and interact with their environments - elements of which are often dangerously overlooked, yet if examined, consistently unfold into astounding complexity.

They attempt to follow the rhythms of their subjects using simple mechanisms: gears, pulleys, optic fibers and their own bodies, along with stop-motion animation, to stretch and collapse the (human) experience of time. Working collaboratively and cross-disciplinarily, they create contemplative video-centred installations that explore encounters with systems and processes in more-than-human-made environments (e.g. greenhouses and data centres, plant and material intelligence, the physics of information).



Cold Data, Soft Turns, Film (Still), 2025

Our practice begins with looking closely at matter, natural processes and the non-human or human-made systems surrounding us, in order to think through contentious sites of human interaction, on earth, in space, and in the ever-expanding digital and virtual realms. Lately, we have been researching non-human decentralized and self-organizing intelligences from plants to ant colonies, watersheds to AI networks. When faced with examples of non-linear decision making, self-organizing systems, brainless organisms solving complicated spatial problems and ecosystems maintaining their own climate, it becomes abundantly clear that “non-western” and even “non-human” knowledge offer useful insights into more ecologically responsible ways of interacting with the material world.

Overlooked or imperceivable phenomena (like cosmic radiation, thermodynamic systems, entropy, soil, computer circuitry, life experiences of plants) are particularly compelling, as they strangely engage both material and immaterial experience. Parallely, our virtual realm (specifically, our expanding internet infrastructure) has material impacts (land, water and resource use, accessibility issues, electronic waste) that cannot be ignored.

Our new works materialize our questioning of the continued ecological impact of both ‘new’ technologies and ‘old’ human ways of thinking. *cold data* was inspired by the story of an HVAC system failure causing an actual rain cloud in an early Facebook data centre. We built a model of a data center from scraps and computer parts, and explored it as an unstable ecosystem, encountering extreme weather effects (heat mirage, ice, clouds) and being ‘wilded’ for a summer on a farm.

Sandie Yi



I am sorry that you have five fingers, Sandie Yi
Sponges, plastic, silicone, glass jars, 2025

Yi is an assistant professor in the department of art therapy and counseling and the program director of Disability Culture Activism Lab (DCAL) at the School of the Art Institute of Chicago (SAIC). She has a Ph.D. in Disability Studies from the University of Illinois at Chicago; a MA in art therapy from SAIC, and MFA from the University of California Berkeley. She is a disabled artist and disability culture worker whose work focuses on wearable art made for and with self-identified disabled people.

As a part of the Disability Art Movement, Yi's art, Crip Couture explores the issue of intimacy, desire and sexuality of the disabled bodymind. Her research interests include Disability Arts and Culture; disability fashion; accessibility design and programming for arts and cultural venues; and disability culture-informed art therapy.



I am sorry that you have five fingers, Sandie Yi
Digital Print, 2025

My research interests are motivated by a desire to, (1) explore the meanings produced around the disabled bodymind; (2) examine the complexity of human relationships and care-relationships; (3) reshape disability representation in the creative arts disciplines. As a disabled artist-activist-scholar, my practice is infused with disability studies theory, disability rights activism, and feminist approach to design, art making, social engagement and art therapy. This includes the making of wearable art, the facilitation of community-based work, and disability-culture focused, accessible public programming and teaching. My creative work and research centers on the socio-cultural, economic, and political narratives generated within and performed by the disabled bodymind. In my latest project, Digital Technology, I reflect on how ableism determines a person's worth based on their functional ability, including effectiveness and efficiency; and how ableism impacts artists' approach to utilitarian design work. My work documents the physical and emotional labor and employs playfulness and humor to subversively create a new set of norms both in the art world and in life.

Two-Dimensional



Virgin as Moretta
Carrie Ann Baade
Oil on Panel, 16 " x 20 "
2022



With Lovers Eyes
Carrie Ann Baade
Oil on Panel, 14 " x 11 "
2022



Of This World
Carrie Ann Baade
Oil on Panel, 12 " x 19 "
2019



Sand Ramps

Atanas Bozdarov

Digital Prints, 16 " x 20 "

2023 – 2025

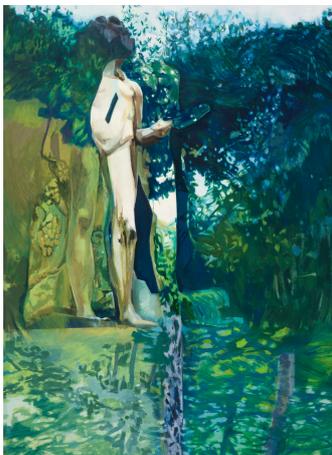


Sand Ramps

Atanas Bozdarov

Digital Prints, 16 " x 20 "

2023 – 2025



Entanglement II

Allyson Glenn

Acrylic and Oil on Canvas, 65" x 90"

2021



Entanglement III

Allyson Glenn

Acrylic and Oil on Canvas, 66" x 90"

2024



Entanglement IV

Allyson Glenn

Acrylic and Oil on Canvas, 66.5" x 90.5"

2024



Entanglement V (top)

Allyson Glenn

Acrylic and Oil on Canvas, 54.5" x 71"

2024



Entanglement V (bottom)

Allyson Glenn

Acrylic and Oil on Canvas, 54.5" x 66.5"

2024



The Visitor in Wildfire Shelterwear, 1

46.23214N, 113.75486W

Katie Kehoe

Performance for Photography featuring

Speculative Wearable

Giclée Print, 20" x 30", 2025



The Visitor in Wildfire Shelterwear, 3

46.23214N, 113.75486W

Katie Kehoe

Performance for Photography featuring

Speculative Wearable

Giclée Print, 20" x 30", 2025



The Visitor in Wildfire Shelterwear, 4
46.23214N, 113.75486W

Katie Kehoe

Performance for Photography featuring
Speculative Wearable

Giclée Print, 20" x 30", 2025

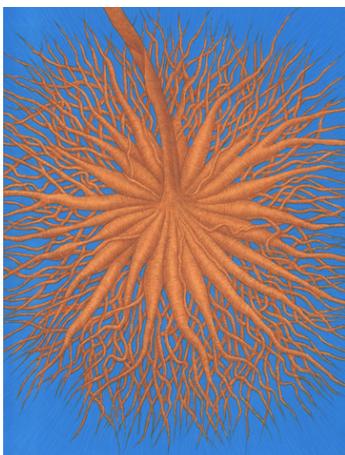


The Visitor in Wildfire Shelterwear,
38.15171N, 106.47050W

Katie Kehoe

Performance for Photography featuring
Speculative Wearable

Giclée Print, 16" x 24", 2025



Day Lily / Lymphatic

Jennifer Scheuer

Color Lithograph, 14" x 18"

2022



Queen Anne's Lace / The Unknown
Jennifer Scheuer
Lithograph and Drawing, 14" x 18"
2024



Castor Bean / Arthritis
Jennifer Scheuer
Lithograph and Drawing, 10" x 13"
2024



Borage / Melancholy
Jennifer Scheuer
Color Lithograph, 13" x 18"
2022



I am sorry that you have five fingers

Sandie Yi

Digital Print

2025

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Three-Dimensional



Accessibility (Whitechapel)

Atanas Bozdarov

Ink on Paper, 6" x 8.25" x 1.25"

2020 – 2022

Photo Credit: Scott Lee



Aztecnonauta Ocelotl-Cuauhtli, Citlali
(*Ocelotl-Aguila Aztecnonauta, Citlali*)

Angel Cabrales

Mixed Media, 9" x 8" x 16"

2023



Aztecnonauta Ocelotl-Cuauhtli, Citlali
(*Ocelotl-Aguila Aztecnonauta, Citlali*)

Angel Cabrales

Mixed Media, 9" x 8" x 16"

2023



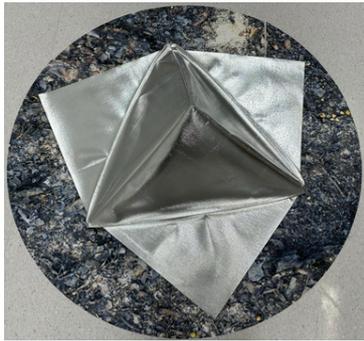
Mayatlapohuanih, K'abel
(*Mayamatica, K'abel*)
Angel Cabrales
Mixed Media, 9"x5"x15"
2019



Calchihuanih Zapotlacuahtlalianih, Nadxiee Lii
(*Zapotecnico Ingeniera, Nadxiee Lii*)
Angel Cabrales
Mixed Media, 9" x 5" x 15"
2021



Olmequimico, Yo Pe Ku Tu
(*Olmequimico, Yo Pe Ku Tu*)
Angel Cabrales
Mixed Media, 9" x 5" x 15"
2021



Wildfire Shelter for Small Animals, v2

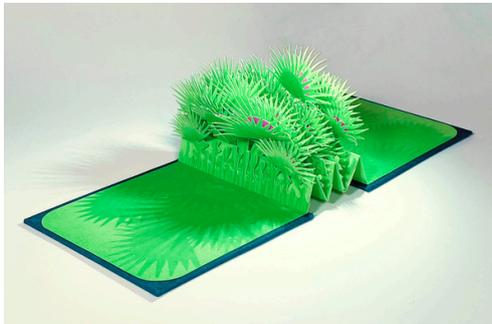
Katie Kehoe

Installation, Aluminized Fiberglass

Sculpture, Photographic Print,

17" x 55" x 55"

2025



Venus Fly Trap

Jennifer Scheuer

Artist Book, Silkscreen, 5" x 5"x 13" Open

2024



Foxglove

Jennifer Scheuer

Artist Book, Relief, Silkscreen,

7.5" x7.5" x 21"

2023



Digi-toe Technology: Ball Launcher

Sandie Yi

Silicone, plastic

2025



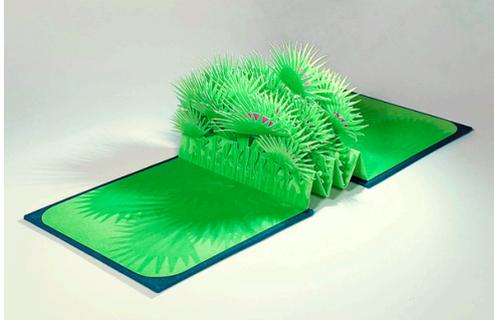
I am sorry that you have five fingers

Sandie Yi

Sponges, plastic, silicone, glass jars,

2025

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Venus Fly Trap

Jennifer Scheuer

Artist Book, Silkscreen, 5" x 5"x 13" Open
2024



Foxglove

Jennifer Scheuer

Artist Book, Relief, Silkscreen,
7.5" x7.5" x 21"
2023



*Plant Models (After Malpighii's Opera
Omnia, 1686)*

Jennifer Scheuer

Artist Book, Drum Leaf, Letterpress
Photopolymer, Sizes Variable
2024 - 2026 (ongoing)



Digi-toe Technology: Ball Launcher

Sandie Yi

Silicone, plastic

2025



I am sorry that you have five fingers

Sandie Yi

Sponges, plastic, silicone, glass jars,

2025



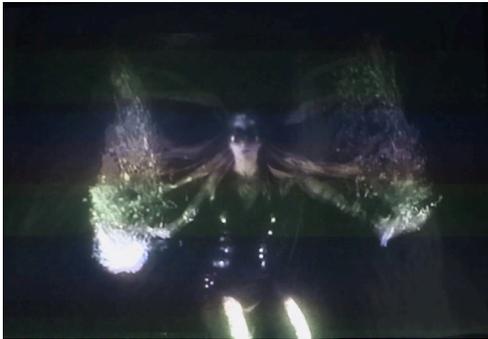
Tactile Samples

Sandie Yi

Sponges, plastic, silicone, glass jars,

2025

Time-Based / Films



Bugs, Birds and Fireflies
(from the *Her Abyss* series)

Teresa Ascencao

Film, 2:40

2018



Project Omeyocan: Ilhuicatl Metztli
(*First Heaven*)

Angel Cabrales

Film, 8:53

2023

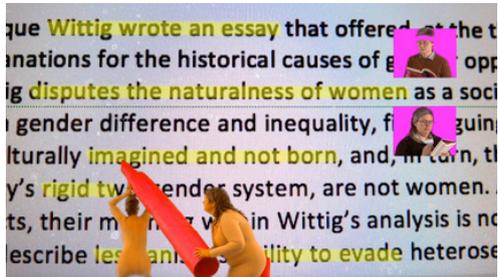


The Visitor

Katie Kehoe

Film, 2:30

2025



Her's is Still a Dank Cave:
Crawling Towards a Queer Horizon,
Deirdre Logue and Allyson Mitchell,
Film, 25:00
2016



Cold Data
Soft Turns
Film, 11:25
2025

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