



Alejandro Jimenez is a Chicago-based artist, in recent practice has undertaken an investigation of glory holes in Chicago, mostly interested in the actual object and how the most simple structural modification (making a hole between) radicalizes the architectural space and peoples interactions with the space. In concurrent practice there is an ongoing interest on holes, portals, thresholds, slime, shapeless forms, things, altered states and failed transcendence.

1. *Birdhouse (Forrest)*
Insulation foam, pvc, gouache, iridescent paper
2. *Mimi's Bookstore Ltd.*
Gouache, acrylic, wood
3. *Your own Private Glory Hole in home (CLcraigslist ad)*
Wood, metal, sandbags
4. *Untitled (Slime)*
Gouache on mylar
5. *Untitled*
Small journal and things
6. *Untitled*
Paper mache, gouache
7. *Good Stuff*
Bloonies, string, lace
8. *Untitled (This is not a question mark)*
Sewn tissue paper, toilet paper, marker
9. *Tryangle*
Sewn iridescent paper, toilet paper, spray paint
10. *G host/ GH*
Found object, 16mm film loop
11. *Untitled (Bird House)*
Insulation foam, pvc, gouache, iridescent paper

Scott Campana received his MFA from the School of the Art Institute of Chicago, and previously attended North Central College where he studied Art Education. He now finds himself doing a daily balancing act between teaching at a school in Chicago's Little Village neighborhood and creating his own work. With a background in print media, Campana is drawn to the physical manifestations of peoples' memories – snapshot photography, 35 mm slides, wedding albums and scrapbooks. With the inevitable progression of technology, these conventions have changed. Some of the changes have been small: the use of online photo albums instead of their physical counterpart is just one example. Other changes have been monumental. The year 2010 saw the end of Kodak's production of Kodachrome, the company's slide film. How the documentation of one's memories has progressed and evolved through the conventions of the day is the source of much of Campana's painted, printed and digital work.

12. *Another New Year's Day*
Acrylic, 30"x40", 2011
13. *Untitled*
Acrylic, 36"x36", 2011
14. *Untitled*
Acrylic, 36"x36", 2011

Marilyn Volkman is a Chicago-based artist working with art as a strategy for reconfiguring our use of language, images and objects. Her work takes on many forms including videos, paintings, object arrangements, social interactions and quasi-documentary projects often developed in collaboration with specific groups, collective communities and organizations. Volkman's work inhabits familiar structures both institutional and non-institutional in nature. Her recent projects have taken place in a commercial marketing firm in downtown Chicago, at Art Chicago's NEXT talk shop, on the U.S. Army's Intelligence Center at Fort Huachuca, Arizona and on the NATO Allied Joint Force Command Headquarters in Brunssum, Netherlands and Heidelberg, Germany.

Marilyn received her MFA in Visual Arts from the University of Chicago in 2009 and her BFA in Painting and Drawing from the University of Arizona in 2007. Recent exhibitions include "Did You Know Nicole Kidman Acts in Her Own Work?" at High Concept Laboratories in 2011, "Untitled (Marketing Installation)" at Reception Gallery Project Space in 2010 and "Holding A Time Like This And Other Voiding Bodies" at DOVA Temporary in 2009. Screenings include "Band of Outsiders" in New York in 2011, "UNIFORM" at the University of Chicago's Film Studies Center in 2009, and previews of the collaborative project ARTE NO ES FACIL at the Hyde Park Art Center, Reva and David Logan Center for the Arts and Art Chicago.

15. *"Is Information Real or Can it be Simulated?" / Still Films #1*
Sessions with information systems specialists at NATO headquarters / video projection, 2011