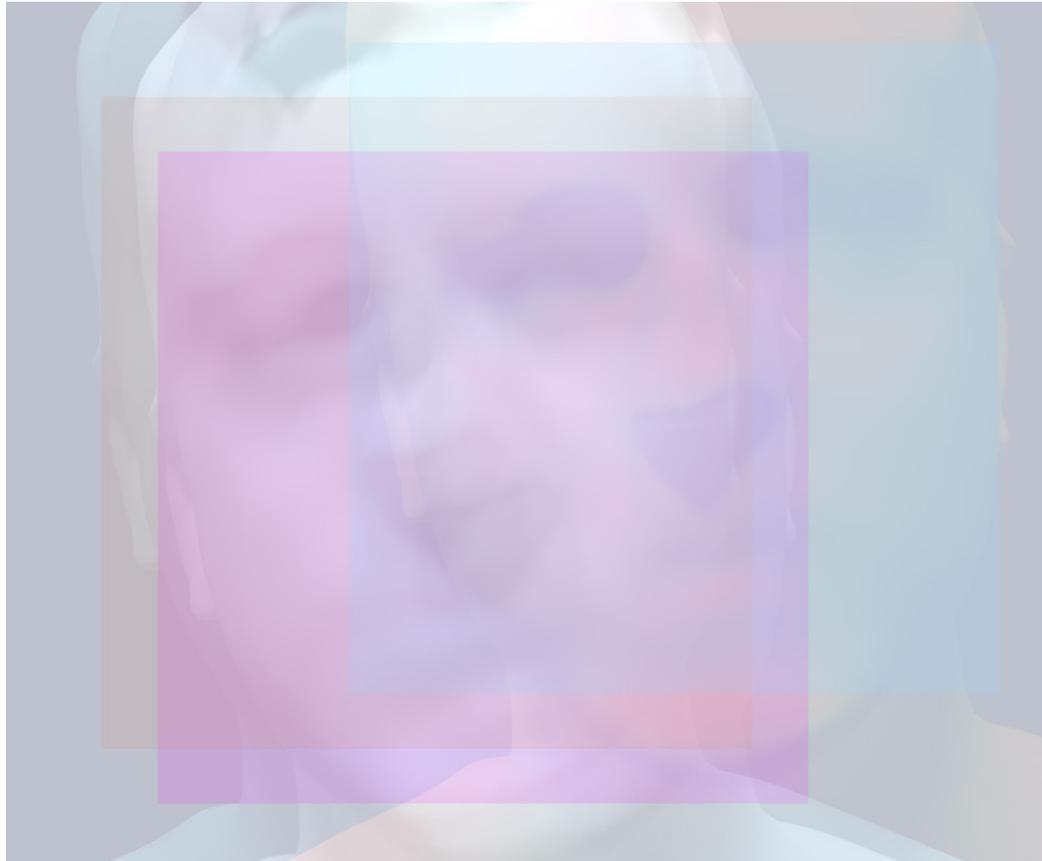


**HATCH PROJECTS**  
**CHICAGO ARTISTS COALITION**  
January 6 - 26, 2016



**Exhibition Dates:**  
January 6 - 26, 2016

**Gallery Hours:**  
Monday - Friday 10 am - 5 pm  
Saturday 12 - 6pm

217 North Carpenter St.  
Chicago, IL 60607  
312.491.8888

## *Being, enough*

A group exhibition featuring HATCH Projects Residents  
**Austen Brown, Alex Calhoun, Jon Chambers,  
Jeremiah Jones, Bobbi Meier, and Marina Miliou-Theocharaki**

Curated by **Kate Pollasch**

CAC's mission and programs are funded by the Alphawood Foundation; Art Works Fund; Bloomberg Philanthropies; Chicago Community Trust; City of Chicago Department of Cultural Affairs and Special Events; Coleman Foundation; Emily Hall Tremain Foundation; Gaylord and Dorothy Donnelley Foundation; Illinois Arts Council; Jessica and Timothy Canning Charitable Fund; John D. & Catherine T. MacArthur Foundation; John E. & Jeanne T. Hughes Foundation; Prince Charitable Trusts; and the generosity of members and supporters.

Chicago Artists Coalition is pleased to present *Being, enough*, a group exhibition featuring HATCH Residents Austen Brown, Alex Calhoun, Jon Chambers, Jeremiah Jones, Bobbi Meier, and Marina Miliou-Theocharaki curated by Kate Pollasch. *Being, enough* embraces paradoxes and potential states of collision and convergence. The six artists working across a range of media make work in states of unrest, places of play, and moments of healing and dreaming. The elasticity between these conceptual dialogues create a vast field for in-depth questioning and self-reflection. How is one present in a virtual space? How does one physically represent absence? How does one harbor and heal from trauma? Once a question is posed, it seems logical to try to answer it, creating a succinct conclusion. However, this exhibition asks us to resist the urge for an answer and wander in the expansiveness that stirs within the question, where “being” is enough and “enough” is unquenchable?



Upon entering the gallery, Marina Miliou-Theocharaki and Bobbi Meier both engage in topics of the body, time, materiality, and mortality. Interdisciplinary artist Miliou-Theocharaki's freezes the ephemeral gesture of dance and bodily motion into physical imprints that amass beneath a video projection. Both vulnerable and dangerous, the projection presents an intimate view of the body foregrounded by the slow burn of a struck match passing to a lit match in a fluid exchange of energy, corporeality, and materiality. For both Marina Miliou-Theocharaki and Bobbi Meier, time collapses in cyclical states of past and present through temporal gestures such as burning flames and the evocation of loss and death in material objects. Meier's work heaves outward from its two-dimensional surface on the wall, pouring into the gallery space into forms that ebb and flow between containment and relinquishment. Excavating the work's visual layers, one sees traces of medical materials and domestic fabrics that weave an intimate reference to the artist's relationship with mortality, intergenerational caregiving, and loss.

\*Cover: Jon Chambers, *Face v2*, 2016, Electronics, JavaScript, Plastic, Dimensions variable, Visit face-v2.webcam  
Marina Miliou-Theocharaki, *Breathing Space*, 2016, HD Video projection, Dimensions variable



Moving throughout the space, Jon Chambers, Austen Brown, and Alex Calhoun challenge any easy or passively comfortable experience with video and media. This is not a place to turn on, tune in, and check out. In Calhoun's work, the materials slide, seep, and saturate atop and through each other. Yet, in the romantic harmony that Calhoun seems to create, one is interrupted and propelled into a new state of reality that is tense with questions about modern sculptural legacies, humor in art, and the tropes of design vs. décor. Jon Chambers takes a critical view of surveillance techniques and also draws attention to the contention between artificiality and our natural world. Chambers' visual states of un-resolution are imbued with anxiety, leading us to question our culpability in sensations of pleasure from virtual artificiality. Austen Brown's sound work creates an immersive experience that places the viewer in a new acoustic space. By collapsing space through sound, Brown questions the relationship between being present and distant, being “here” and “there” at once. Pushing even further, Brown's work also challenges notions of networks and authorship as his material for the work are culled from other sources, rather than produced by the artist.

Jeremiah Jones creates sculptural works to ideally be worn, touched and held, however the work implies connection to impossible and fantastical revolutions which prohibits their public possession. The metal cast objects speak in opposition and protest toward the Trump corporation's golden gilded, luxury visual aesthetic. These sculptures counter the “wear your wealth” aesthetic and alternatively are visual displays of opposition, risk, and defiance in a time of political oppression, police brutality, and national uncertainty.

As an artist, is there a responsibility to “answer” the issues or topics raised in one's work, to clearly define the artistic stance of the piece? Is the perpetual pressure to reveal and explain every gesture and choice ever quenched? In *Being, enough*, we step outside that push to answer and, instead, live in a state of irresolution, dichotomous positions, and instability.

Alex Calhoun, *Weather Simulations*, Video still, 2016

## Artist Bios

**Austen Brown** is an artist living in Chicago, IL holding his Master of Fine Arts from the School of the Art Institute of Chicago. Using geography and a site-based practice, he works with sound, video, and installation to draw conceptual lines between sites, exploring the relationships of people to place. His work has been shown internationally at Super-Sensor, Madrid, Spain; EXPO Chicago, IL; ACRE, Chicago, IL; Switched on Garden with funding from the Pew Charitable Trust, Philadelphia, PA; Flat Gallery, Chicago, IL; LODGE, Chicago, IL; Delaware Center for the Contemporary Arts, Wilmington, DE; Rebekah Templeton Contemporary Art, Philadelphia, PA. In 2014, he was an artist-in-residence at ACRE and has received awards including the Municipal Arts League Fellowship, Siragusa Foundation Fellowship, and New Artist Society Scholarship (SAIC).

**Alex Calhoun** is an artist living and working in Chicago, IL, where she received her BFA from the School of the Art Institute of Chicago and her MFA from the University of Chicago. Alex is primarily concerned with material histories and function, continually placing pressure on the relationships between historical forms and contemporary materials. These investigations hinge on and derive meaning from the phenomenon of vision. Often incorporating humor into her practice, she believes that there's something really serious about that which makes us laugh.

**Jon Chambers** received his MFA in New Media Art from the University of Illinois at Chicago and currently teaches at the School of the Art Institute of Chicago. He has shown nationally and internationally, in screening venues, galleries, and online. His work focuses on experiences of saturation, obsessions, and contradictions that emerge from our psychological and physiological relationships with technology. He uses various mediums ranging from immersive installations generated from live user data, to 3D body scans and interactions with the internet. Playful or humorous themes are frequently used to explore the endearing feelings we have for our digital objects and virtual lives.

**Jeremiah Jones** is an artist, ex-con, post-activist, anarchist, now posing as posh-dandy engaged in precarious sojourns. He creates installations and videos that explore the complex histories, landscapes, and relationships that form our world. His process includes research, field production, and found images to create complex works that bring to bear contemporary systems and mythologies, incorporating seductive and beautiful formal experiments utilizing projected light and sound. He holds a B.A. from the Evergreen State College, and an M.F.A. from the School of The Art Institute of Chicago. His work has been exhibited at The Tacoma Art Museum, The Hyde Park Art Center, The Museum of Contemporary Art, as well as numerous independent art spaces and private collections in LA, New York, Chicago, and internationally.

**Bobbi Meier** is a Chicago-based visual artist. She creates fiber-based sculpture, installations, drawings, and photographs, exploring themes of sensuality, emotional struggle and loss. Subversion, ambiguity, and humor are considerations as she encourages the psychological impulse to see implications of the body in her abstract forms. Thrifted furniture and found materials are selected for their seductive qualities and are shrouded, stuffed and stretched into anthropomorphic objects. Recent exhibitions include: Exhaustion and Exuberance at Chicago Artists Coalition, Perspiration Glitz at Roots and Culture, Chicago; Evanston Art Center 24th Biennial, Evanston, IL; The Second Terrain Biennial, Oak Park, IL; The Tyranny of Good Taste at Glass Curtain Gallery, Chicago; Bare Bones at The Franklin, Chicago.

She has been awarded residencies at: The Vermont Studio Center in Johnson,VT; Ragdale in Lake Forest, IL; Ox-Bow in Saugatuck, MI; and was a fellow at Anderson Ranch in Snowmass, CO. She is currently a Hatch Projects Resident at Chicago Artists Coalition. Meier earned her MA in Art Education in 2000, and MFA in Fiber and Material Studies in 2011 at The School of the Art Institute of Chicago.

Born in Athens, Greece, **Marina Miliou Theocharaki** is an interdisciplinary artist and writer who drifts between Athens, Greece and Chicago, IL. In her practice, definitions of cultural identity are silently confronted. Miliou Theocharaki orients herself around fluid definitions of the body and its archaeology within prescribed spaces. How is a body defined, materialized, conceptualized, restructured, and preserved. Spatial inquiries within socio-politically charged geographies push her to delicately investigate material and compositional arrangements of distance, borders, and non-belonging. Her work has been exhibited in venues including Vienna Ballhaus, Vienna, Austria; Figure One Gallery, Champaign, IL; Chicago Artists Coalition, Chicago, IL; the Comfort Station Logan Square, Chicago, IL; the Den Theater, Chicago, IL; Dfbrl8tr Performance Art Gallery, Chicago, IL; Home Theater Festival, Chicago, IL; Woman Made Gallery, Chicago, IL; Fancy House Gallery, Chicago, IL; the group exhibition Words we Live By, curated by Molar Productions; as well as the Cook County Jail, Chicago, IL. Miliou Theocharaki is co-founder of the quarterly online curatorial platform Tamaas ([www.tamaasjournal.com](http://www.tamaasjournal.com)). She is a 2016 Hatch Resident at Chicago Artists Coalition and used to be a member of the performance group Collective Cleaners (CC). The CC performed in various venues including the MCA Chicago and the Jane Adams Hull-House Museum. Miliou Theocharaki was awarded the 2015 BFA/Post-Baccalaureate Fellowship from the School of the Art Institute of Chicago as well as the 2014 George Roeder Undergraduate Award in Visual & Critical Studies. She used to hold a position as a Curatorial Research Assistant at the Mary and Leigh Block Museum of Art, Northwestern University and currently works in facilitating in the documenta14 production, which in 2017 will take place in Kassel, Germany as well as Athens, Greece.

## Curator Bio

**Kate Pollasch** is an art historian, curator, and writer.

Her curatorial practice interrogates preexisting notions of history and normativity through queer tactics, network theory, archival studies, and considerations of affect and digital pedagogy. In 2012, she curated the exhibition "Roger Brown: This Boy's Own Story" of Chicago Imagist artist Roger Brown's artistic relationship to HIV, sexuality, mortality, and Chicago's gay leather community. The exhibition unearthed previously censored artworks and archival materials from Brown's career and resulted in Brown's induction into the Visual AIDS Artist Registry.

Pollasch holds a MA in Modern art History and Theory and an MA in Arts Administration and Cultural Policy from The School of the Art Institute of Chicago. She holds a BA in Studio Art and Art History from Saint Mary's College of Maryland. Kate is the Director of Collections and Curation at the University Club of Chicago and she has held positions with The American Visionary Art Museum, The Art Institute of Chicago, the Roger Brown House Museum, Sullivan Galleries, and most recently Rhona Hoffman Gallery. She has lectured at The Chicago History Museum, The Art Institute of Chicago, and The University of Chicago and is a contributing writer for New City, The Seen, and Elite Daily.