

Exhibition Dates:
July 22 - August 11, 2016

A Fine Line



A group exhibition featuring HATCH Projects Residents
Austen Brown, Alex Calhoun, and Angela Davis Fegan

Curated by **Kate Pollasch**

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

Chicago Artists Coalition is pleased to present *A Fine Line*, a group exhibition featuring HATCH Residents **Austen Brown**, **Alex Calhoun**, **Angela Davis Fegan**, curated by **Kate Pollasch**.

A Fine Line features artists Austen Brown, Alex Calhoun and Angela Davis Fegan, who, in their own visual languages, employ dichotomies, subversive gestures, and formal plasticity within the gallery space to blur the division between perception and reality. Through their formal dialects, the artists pose questions about Modernism and phenomenological theory, mine urban socio-economic ideals, and challenge sexual politics and norms. What initially appears to be a utilitarian object is a poetic sculptural gesture, and what looks to be the seductive swath of glitter reveals itself to be corporeal matter reconstituted in a new form.

Each artist's body of work commands attention to the whole and then draws one to notice the subtleties therein. What is seen at first glance is often not the reality of things. The multifaceted viewing experience mirrors the social, political, and aesthetic dimensions of contemporary society and history that permeate and condition our daily lives.



Austen Brown considers the inherent social and economic implications of space and architecture. He excavates both the modern history and current legacy of two Chicago sites: Marina Towers and the Hilliard Towers Apartments, formerly known as the Raymond Hilliard Homes CHA housing project, with a focus on the Marina Towers in this iteration of his HATCH Projects exhibition.

Architect Bertrand Goldberg built both sites as highly progressive residential spaces: Marina Towers as a mixed-use inclusive space for living in the city, and Hilliard Tower Apartments as a public housing complex with incorporated cultural and entertainment spaces. Through his practice, Brown elucidates the distance between the intended architectural goals and lived experiences of the residents. Employing archival materials, performance gestures, and photography, Brown challenges the complex social histories and Modernist ideals that these buildings hold.

*Cover: Austen Brown, *In the Round*, 2016, Dimensions Variable, 35mm Transparency
Austen Brown, *model_whit_2 The City in History*, 2016, Dimensions Variable, 35mm Transparency



Alex Calhoun engages with material history, standards of measure, and the body, to create sculptural works inlaid with sophisticated humor. Balancing between utility and theatrics, works are precariously staged, threatening to fall. With the illusion of unstable engineering, Calhoun instigates a contemporary discourse regarding ideas of Modern sculpture that challenge notions of the artist's hand, phenomena of vision, and queer coupling. Other works question

spatial orientation, and the relationship between our bodies and the body of the sculpture. By asking us to take a second look, to re-evaluate our initial impressions, Calhoun offers a poetic opportunity for new phenomenological considerations.



Angela Davis Fegan's *Lavender Menace* project employs the visual aesthetic of DIY culture and the social online platform, Pinterest to create brightly colored text-based posters reminiscent of wedding invitations or motivational signs. A closer look shows vibrant pink or green paper that subvert heteronormative identity, to become a call to arms for queer politics, body positivity, and unapologetic

feminism. Her practice also disrupts the conventional relationship between artifacts and the art market by offering hundreds of posters as takeaways in the gallery space. Looking beyond the gallery's walls, Fegan infiltrates locations throughout Chicago and the nation, with *Lavender Menace* commandeering public spaces. A continuation of a project started in Fall 2013, Fegan's work in this exhibition reflects the vast network and far-reaching power of her artistic practice.

A Fine Line stems from the colloquial phrase that highlights the seemingly minor differences between two disparate things: a fine line between truth and a lie, or right and wrong. Moving through the exhibition, the fine line that divides perception and reality is made opaque, but each artist clears a path for reorientation.

Alex Calhoun, *Deep Panel* (detail image), birch panels, oil-based printing ink, plaster, graphite, latex paint, spray paint, spackle, February 2016

Angela Davis Fegan, *Lavender Menace posters* (2016), letterpress prints on french pop-tone and recycled denim handmade paper, installed in public restroom, Logan Square, Chicago, IL