

creates series of related, yet wholly autonomous works, linked together nonetheless by the repetition and variations in their colors and form.

Roni Horn
Untitled - Kitty cat (diptych), 2000
2- color photographs mounted on polyester
out of an edition of 12

Taub Auerbach
Ligature Drawing, 2017
unique ink on paper

Ligature Drawing, 2017
unique ink on paper

Ligature Drawing,
9 September 2017, 2017
unique ink on paper
This body of work represents a tabulation of data gathered through a ritualized calligraphic exercise performed by the artist.

Ed Ruscha
Vacant lots, 1970-2003
4 gelatin silver prints
edition of 25
Ed Ruscha (American, b. 1937) is widely regarded as one of the world's most important artists. With a career spanning 7 decades, Ruscha's notoriety began in the late 1950s when he started making small collages of images and words taken from everyday sources such as advertisements. Building on his interest in the concept of the everyday as a work of art, Ruscha started using images of the cityscape of Los Angeles as the subject for his works- a source of inspiration he returns to even today. During the 1960s and 1970s, Ruscha created a series of 16 small, self-published books. Devoid of artistic grandeur, the books centered instead on ideas and concepts as expressed simply through photographs and text. This straight forward approach reinvented the artist book and was the inspiration for what it is today. Speaking of his first pivotal artist book, "Twenty-six Gasoline Stations" from 1962 Ruscha once said that his photo-

graphs were merely a collection of facts and his books are like 'a collection of ready-mades.'

The photographs in this exhibition were originally taken in the 1960s and 1970s as potential images for his artist books.

Robert Loughlin
16 unique "Brute" drawings on a found vinyl record sleeve, ca. mid 2000
Robert Loughlin (American, 1949-2011) was an artist and design enthusiast known for the iconic square-chinned, cigarette-smoking figure he called "the brute" whose like image Loughlin painted over and over again on found objects such as records, books, paintings and antiques. Loughlin was also known for unearthing treasures and championing mid-century modern design at a time when others were interested in antiques. Highly regarded, many renowned people bought from him including Robert Mapplethorpe and Andy Warhol, who dubbed him "the Chairman" for all the chairs he purchased from Loughlin for the Factory.

Ed Ruscha
Rooftops, 1961-2004
4 gelatin silver prints
edition of 35

Display case behind the front desk
Robert Loughlin
5 unique "Brute" drawings on a found book, ca. mid 2000



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selections from the
Kurz collection

Oct 29 - Feb 5

Exhibition and Holiday Reception

Friday

November 19

5-8 PM

Taub Auerbach
Matt Connors
Carroll Dunham
Roni Horn
Robert Loughlin
Scott Reeder
Ed Ruscha
Torey Thornton



Alternate Projects
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All Summit Gallery exhibitions are presented by the Summit Hotel and organized by Alternate Projects.

The Gallery at The Summit Hotel


THE SUMMIT

Artwork, left to right upon entry from the lobby.

Christopher Wool
Portraits (Red), series, 2014
6 lithographs on paper
edition of 28

Christopher Wool (American, b. 1955) is considered one of the most influential post-conceptual American artists living today. Besides his most notorious paintings of large, black, stenciled letters on white canvases, Wool embraces a wide range of styles and a combined array of painterly techniques, including spray painting, hand painting, and screen-printing. His works are imbued with a tension between erasing, gesture and removal, depth and flatness. These various procedures of application and cancellation and the use of reproduction and negation find Wool's work defined as much by what it is not and what it holds back as what it is. Christopher Wool's works have been the subject of a vast number of global exhibitions from the Museum of Contemporary Art in Los Angeles, the Solomon R. Guggenheim Museum in New York and the Museum Ludwig in Cologne, among others.

Felix Gonzalez-Torres
Nowhere Better Than This Place, Somewhere Better Than This Place, 1990
2- different offset prints
Felix Gonzalez-Torres (Cuban-born American 1957-1996) was known for his minimal installations and sculptures in which he used materials such as strings of lightbulbs, clocks, packaged hard candies and stacks of paper, like the piece in this exhibition. Focused on ideas of formation and decay, Gonzalez-Torres's work often involves viewer participation. For "Nowhere Better Than This Place, Somewhere Better Than This Place", 2 large stacks of each poster are placed directly on an exhibition floor. Intended as free take aways, they afford visitors the opportunity to actually take the physical object of an idea with them. "Nowhere Better Than This Place, Somewhere Better Than This Place" is particularly meaningful to Cincinnati in that it showed

in the opening exhibition, aptly also titled "Somewhere Better Than This Place", of the new Contemporary Arts Center in 2003.

Taubha Auerbach
FOLD/Slice TOPO I, 2011
color Aquatint Etching
edition of 35
and
FOLD/Slice TOPO II, 2011
color Aquatint Etching
edition of 35

Taubha Auerbach's (American, b.1981) work is an exploration into the poetic possibilities of structures and systems. Her practice explores patterns of topology, symbology, and logic while allowing for spontaneous shifts and optical interplay. Driven by experimentation, for the FOLD/Slice TOPO series Auerbach used the power of an actual printing press to crush and the power of the acid bath to burn. The artist states:

We drew lines across the resulting funny, irregular, thick shape and put that shape in the plate cutter and sliced through the whole wad of paper along those lines. We ended up with strips, which we numbered to keep in order. We then unfurled the strips and reassembled them on top of a plate and sprayed them with water so they would flatten back out. So we had basically reassembled the sheet of paper we started out with, only now it was composed of these strips or bands. We then pulled out every second band, say, all the odd-numbered ones, and used the ones left on the plate as a stencil while we sprayed the plate with a resist. After we removed the paper, we dropped aquatint onto the plate to etch the exposed stripes. Then we made a second plate that was a reversal, so that we'd have a plate for the other half of the stripes. Each band was inked according to its number with a different color, so that there is a graduated progression, like on a topographic map. It is almost as if you had taken the irregular shape that came out of the press and dipped it in different colors of ink at different depths.

Carroll Dunham
Suite of Three Etchings, 1987
etching, aquatint, drypoint
no. 29 out of an edition of 50
Carroll Dunham (American b. 1949) is renowned for his paintings of uniquely cartoonish semblances of natural and figural imagery. Created as simple colorful shapes outlined with thick black lines, this stylized imagery is a foil for Dunham's continued experimentation with line and color. His paintings are a complex integration of this formal crafting and philosophical thought. "The area in which I tend to wander when I'm thinking about my own work, is the area of how the mind works," he has said. "How the personality is constructed. What parts of me can be allowed freedom and what parts can't, all of which in the end come down to questions of the soul and what the soul is."

Roni Horn
Clownmirror # 5 (diptych), 2001
2- color photographs
no. 1 out of an edition of 7
Roni Horn (American, b. 1955) creates sculptures, works on paper, photography, and books. Describing her artworks as "site-dependent," Horn crafts complex relationships between the viewer and her pieces by installing a single piece on opposing walls, in adjoining rooms, or throughout a series of buildings. Her work is also often a commentary on humankind's attempt to remake nature in its own image. Roni Horn received the CalArts/Alpert Award in the Arts, several National Endowment for the Arts fellowships, and a Guggenheim fellowship. Horn's work has been included in the Whitney Biennial (1991, 2004), Documenta (1992), and Venice Biennale (1997), among many other exhibitions.

Scott Reeder
Landlord Painting, 2014
acrylic on canvas
Scott Reeder (American, b. 1970) is known for his paintings, sculptures, and installations that incorporate simple forms to address

complex ideas and cultural critique. His cartoon-like paintings, filled with expressive contour lines and bright colors are reconsiderations of the familiar and mundane and often include humorous references to iconic art historical works. Reeder is currently an associate professor of painting and drawing at the School of the Art Institute of Chicago.

Torey Thornton
Again, Again Not A Drawing, 2018
8 pieces- acrylic paint, spray paint, ink, graphite, glitter glue, glue, dirt, nail polish, oil pastel, crayon, wood, and collage on paper
Torey Thornton (American, b. 1990) is an African-American artist whose mixed-media paintings explore the textural possibilities of spray and acrylic paint, as well as collaged found objects, on surfaces such as paper, and wood panels, among other substrates. Thornton's paintings have both figurative elements and abstract motifs that simultaneously retain a suggestion of recognizable forms. Wavering between the legible and abstract, it is this tension that drives the viewer to dig deeper into the overall interpretation of the composition and its forms. "For me, it's a game I play with myself about how to shift the familiar but keep things recognizable enough that you think you know what you're looking at—almost this tracer image buried in the picture," Thornton has said.

Matt Connors
Silkscreen Edition, 2016
portfolio of 4 unique prints
3 color silkscreen
no. 17 out of an edition of 30
Matt Connors (American, b. 1973) is a painter whose work references the history of painting and process, particularly minimalism and abstraction, but is also influenced by design, poetry, writing and music. His impactful visual compositions are sustained by an interest in form and color. They often incorporate the visual language of Josef Albers, but with a more resolutely contemporary approach in both method and conception. Connors often

Linda and George Kurz

Far from a typical suburban home, upon entering the Kurz's, art is everywhere- floors, ceilings, couches, walls, corners, tables and out back decks give way to large-scale contemporary sculptures. Bookshelves and closets overflow with the Kurz's in-depth collection of artist books and spaces are continually transformed with the addition of new works and the rearrangement of existing ones. Always inspired, George talks at length about the wit, vision, color, line, and concept of any given piece, an indicator of he and Linda's unending joy, marvel and wonder for contemporary art and the works in their ever-evolving collection.



Like many collectors, our journey began with the simple desire to hang something interesting on our walls. In the mid-'90s, we started by purchasing a few modern prints. After a couple years getting familiar with the art market and making trips to Chicago and NYC, our focus shifted to contemporary art—especially work that made a statement, either through its content or visual attributes.

We enjoy the process of discovery involved in collecting, hence the collection is very wide-ranging and encompasses many styles and mediums, including Minimalism, California Light and Space, Pop, Abstraction, Modern and Contemporary Design, and Conceptual Art. Our interest continues to be on work that is compelling visually but also possesses a unique and meaningful artistic vision. This kind of idiosyncratic and very personal work tends to be produced by iconoclastic artists and designers that are not driven by the market but instead by their passion to make something truly new and different. These are artists willing to experiment—and fail—in the quest of something unique and thought-provoking.

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