

The Gallery at The Summit Hotel

The cut-up

Henry Burdsall

Terence Hammonds

Mike Hancock

Michael Scheurer

+

Amy Cluxton

Pamela Dwertman

Karen Saunders

Exhibition curated by Terence Hammonds

Feb 10- May 22, 2022

When I was approached by Linda to mount an exhibition at the Summit my first reaction was "that's an awfully big space". I quickly realized that I would need to rely on a little help from my friends. Also with a little bit of good fortune, I happen to be working at the Kennedy Heights Art Center teaching a course on collage. The Kennedy Heights Art Center was the grateful recipient of Sara Pearce's collection of collage material. Sara Pearce was an important local artist and critic who passed away on December 27, 2020. Like most of us, Sarah lived lots of lives and at one point she was a librarian. This point is particularly important to the collection as it is meticulously labeled and cataloged. My series of untitled collages were produced using images from the Sara Pearce collection. The collection, as impressive as it was, had a few blind spots. Mostly being the lack of black and brown people. I remedied this by digging into my collection of ephemera as well as digging into the Ohio bookstore's collection of life magazines. There in the stacks of life magazines I had my eureka moment. Looking through issues of life magazine I found the much-desired images of black America. The problem was these images from the mid-50s to the late-60s were mostly of black distress, black pain and lacking black joy. So then I decided to challenge myself to re-contextualize these images from the struggle for civil rights into depictions of black hope, black love, and aspiration. For the next couple of months, that's exactly what I did. I created an ongoing suite of collages. Some of the early collages are included in this exhibition. To round out my contribution to this exhibition. I have included selections from my installation "everything is everything"

To me, collage is the quintessential postmodern mode of art-making. In the time and place when we are inundated with information, images, I find the only way to process it is to cut it up and force it into a pattern. In the same way, the DJs in the 80s took funk, soul, and disco records and used them to create a new art form called hip-hop. The artists in this exhibition share a like-minded approach to making art. Whether it's a printed image, discarded breaker boxes or simply the aesthetic of cut and paste. These artists use the various modes and methods of collage to create vastly different works of art. All the artists included in the exhibition working in different modes of collage from assemblage to mix media all have one very important thing in common. They are all amazing artists that I admire love and wanted the opportunity to spend some more time with. Fortunately, you also get the opportunity to enjoy these amazing bodies of work._____Terence Hammonds

Henry Burdsall

Henry.burdsall@artacademy.edu



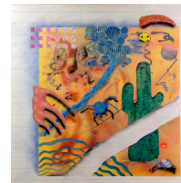
*Super Call of Tetris Resident Doom
Brothers Kombat on the PlayStation Switch
64, 2021*

acrylic on canvas
56 x 60 inches
\$1,500



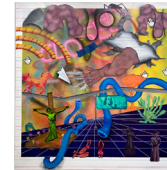
Scrolling on a Pretty Day, 2021

acrylic on canvas
50 x 48 inches
\$1,500



Tomorrow We Get Healthy, 2021

acrylic on canvas
52 x 48 inches
\$1,500



*Neon Lights Over the Forgotten Sacrifice,
2022*

acrylic on canvas
50 x 48 inches
\$1,500



Copy and Waste, 2021

acrylic on canvas
40 x 42 inches
\$1,500



High Voltage, 2021

acrylic on canvas
46 x 50 inches
\$1,500

Henry Burdsall (b. 1999 US) presents paintings in *the cut-up* as part of his thesis exhibition with the Art Academy of Cincinnati. Burdsall primarily works with acrylic paint in a manner that resembles collage. His work contains a little bit of everything with influences from art historical references to cartoon characters and it is structured in a manner that utilizes optical illusions to create a disorienting but entrancing viewing experience. Burdsall attempts through his paintings to resemble the bombardment of ideas and images we all encounter being alive in the time of the internet.

Terence Hammonds
 thammonds45210@yahoo.com



Selections from "everything is everything"
 2019 - 2020
 screen print, ink, acrylic paint and
 polyvinyl resin on Birch plywood
 dimensions variable
 POR



Lights Out, 2021
 mixed media and screen print on paper
 24 x 14 1/4 inches
 POR



The Big Chill, 2021
 mixed media and screen print on paper
 16 x 12 1/2 inches
 POR



Hope, 2021
 mixed media and screen print on paper
 24 x 19 1/4 inches
 POR



Keys, 2021
 mixed media and screen print on paper
 22 1/3 x 19 1/2 inches
 POR



Beat Drops, 2021
 mixed media and screen print on paper
 24 x 19 1/4 inches
 POR



Mints, 2021
 mixed media and screen print on paper
 24 x 19 1/4 inches
 POR



Re-Re Resist, 2021
 mixed media and screen print on paper
 24 x 19 1/4 inches
 POR



Tall Stacks, 2021
 mixed media and screen print on paper
 24 x 14 1/4 inches
 POR



This Little Light of Mine, 2021
 mixed media and screen print on paper
 24 x 19 1/2 inches
 POR

Terence Hammonds (b.1976) received a BFA from the school of the Museum of fine arts in Boston in conjunction with Tufts University. His work is informed and inspired by the struggles and determination of African-Americans seeking equality during the civil rights movement of the 1960s and fuses imagery from that era with soul, funk, rap and punk music. Hammonds appropriates imagery from various movements and civil rights history and combines them with decorative motifs and patterns that adorn, memorialize and abstract histories of racial identity in America.

Michael Hancock
 mike.hancock@cincyart.org



Bendots: Tribal Gathering, 2005-2022
 67 heads: bent circuitry, plastic boxes,
 electronic components
 72 x 204 inches
 NFS



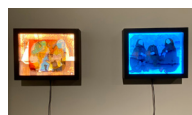
Trees and Sky, Still Spinning, no. 1, 2021
 Vivak, acrylic transfer, motor, fluorescent
 lights, plastic, Sintra
 13 x 13 x 3 1/2 inches
 NFS



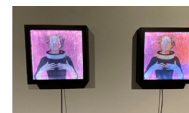
Two Sides of the Same Page:
Book 1, no. 16, 2019
 plexiglass, Sintra, book pages, LED lights
 24 x 48 x 4 1/4 inches
 \$1,100



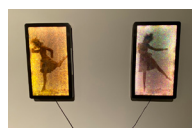
Two Sides of the Same Page:
Book 2 (Knit World), 2019
 plexiglass, magazine pages, Sintra, wood,
 LED lights
 (4) 14 3/4 x 11 3/4 x 3 inches
 \$1,200



Brittany Mourning, nos. 2, 3, 2017
 plexiglass, book pages, dark room lights
 (2) 11 x 14 x 3 inches
 \$350 each



Target Girls, Air/Water, 2017
 plexiglass, shopping bag, acrylic transfers,
 Sintra, wood, LED lights
 (2) 13 1/8 x 13 5/8 x 3 inches
 \$800



Eco Dance, no. 2, 2019
 Mylar, Vivak, acrylic transfers, plastic, LED
 lights
 14 x 8 3/8 x 1 1/2 inches
 \$400

Mike Hancock (b. 1962) is an artist and musician who works at the Cincinnati Art Museum. His visual artwork includes collage, assemblage, light boxes and circuit bent objects. His artmaking process makes use of intuition and chance. When not making art or music, Mike consumes films, documentaries, art books poetry, etc. to feed his work and soul.

Michael Scheurer
mscheurer.mail@gmail.com
www.mscheurer.com



Anime Series, Untitled #1, 2008
 mixed-media collage
 8 x 5 ¾ inches
 \$1,200



Art Historical Series, Untitled #4, 2008
 mixed-media collage
 6 ¾ x 5 inches
 \$1,200



Art Historical Series, Untitled #13, 2009
 mixed-media collage
 7 x 5 ½ inches
 \$850



Art Historical Series, Untitled #14, 2009
 mixed-media collage
 5 x 4 inches
 \$850



Art Historical Series, Untitled #21, 2012
 mixed-media collage
 8 ½ x 7 inches
 \$1,200



Blue Series, Untitled #14, 2015
 mixed-media collage
 9 x 6 ½ inches
 \$1,200



Blue Series, Untitled #16, 2015
 mixed-media collage
 7 ¼ x 5 ¼ inches
 \$1,200



Blue Series, Untitled #24, 2020
 mixed-media collage
 7 ¾ x 6 inches
 \$1,200



Blue Series, Untitled #25, 2020
 mixed-media collage
 8 x 6 inches
 \$1,200



Blue Series, Untitled #27, 2021
 mixed-media collage
 7 ¾ x 5 ¾ inches
 \$1,200



Blue Series, Untitled #28, 2021
 mixed-media collage
 9 ¼ x 6 inches
 \$1,200



California Series, Untitled #6, 2013
 mixed-media collage
 9 ¼ x 6 ¼ inches
 \$1,200



California Series, Untitled #9, 2013
 mixed-media collage
 9 ¾ x 8 inches
 \$1,200



California Series, Untitled #11 (made in Cincinnati), 2014
 mixed-media collage
 9 x 7 inches
 \$1,200



California Series, Untitled #14, 2014
 mixed-media collage
 8 x 5 ½ inches
 \$1,200



Coloring Book Series, Untitled #3, 2009
 mixed-media collage
 9 ¾ x 8 inches
 \$1,200



Coloring Book Series, Untitled #8, 2009
 mixed-media collage
 9 ¼ x 7 ½ inches
 \$1,200



Coloring Book Series, Untitled #16, 2014
 mixed-media collage
 11 ¼ x 8 ½ inches
 \$1,200



Inky Series, Untitled #1, 2014
 mixed-media collage
 7 x 5 ½ inches
 \$1,200



Inky Series, Untitled #2, 2014
 mixed-media collage
 7 x 5 ½ inches
 \$1,200



California Series, Untitled #9, 2014
 mixed-media collage
 7 3/8 x 5 ½ inches
 \$1,200



Inky Series, Untitled #11, 2014
 mixed-media collage
 7 ¼ x 5 ¼ inches
 \$1,200



Inky Series, Untitled #12, 2014
 mixed-media collage
 7 x 5 ¾ inches
 \$1,200



Inky Series, Untitled #13, 2014
 mixed-media collage
 7 ¼ x 5 ½ inches
 \$1,200



Inky Series, Untitled #17, 20134
mixed-media collage
\$1,200



Inky Series, Untitled #18, 2015
mixed-media collage
11 ¼ x 8 inches
\$1,200



Inky Series, Untitled #24, 2017
mixed-media collage
9 ¼ x 6 ¾ inches
\$1,200



Inky Series, Untitled #62, 2020
mixed-media collage
11 x 8 inches
\$1,200



Inky Series, Untitled #67
(The Lives of Saints), 2021
mixed-media collage
9 x 7 inches
\$1,200



Inky Series, Untitled #68, 2021
mixed-media collage
10 ¾ x 8 inches
\$1,200



Inky Series, Untitled #70, 2021
mixed-media collage
12 x 8 ¾ inches
\$1,200



Miniature Blue Series, Untitled #1, 2013
mixed-media collage
5 ½ x 3 ½ inches
\$450



Miniature Blue Series, Untitled #2, 2013
mixed-media collage
5 ½ x 3 ½ inches
\$450



Miniature Blue Series, Untitled #3, 2013
mixed-media collage
5 ½ x 3 ½ inches
\$450



Paint Series, Untitled #49, 2017
mixed-media collage on linen
9 ¾ x 7 5/8 inches
\$1,200



Summer Series, Untitled #3, 2010-17
mixed-media collage
9 ¾ x 7 ¼ inches
\$1,200



Summer Series, Untitled #5, 2017
mixed-media collage
7 ½ x 6 ½ inches
\$1,200



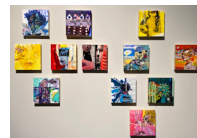
Surreal Series, Untitled #3, 2008
mixed-media collage
7 ¼ x 5 ¾ inches
\$1,200

In a career spanning more than forty years, Michael Scheurer has earned a reputation for enigmatic and masterfully worked collage series rich with art historical, textual, and design references. His artistic output complements his expertise as a connoisseur of ancient and antique decorative art objects including African tribal sculpture, Venetian glass trade beads, exotic woven carpets and antique textiles.

Scheurer has been featured locally in solo shows at the Contemporary Arts Center (curated by Jan Riley), the Weston Art Gallery, Mark Patsfall Gallery, HighStreet, the Projects (curated by Sarah Jane Bellamy), the former CANCO Gallery (curated by David Rosenthal), and Aisle (curated by Bill Renschler).

The prestigious fine art printer Clay Street Press published Scheurer's Tabloid Series in 2010. A monograph, *Signature Scheurer: The Art of Michael Scheurer*, was produced by

Amy Cluxton, Pamela Dwertman, Karen Saunders are students of Terence Hammonds at the Kennedy Heights Art Center in Cincinnati.



M.B. Cluxton and Amy Cluxton
transformation transistor
mixed media, magazines, prints golden gel medium, love, understanding, gratitude, forgiveness
NFS



Pamela Dwertman
cat queen meditations, 2021
collage on paper
\$1,000



cat queen meditations, 2021
collage on paper
\$1,000



sweet dreams at the monster party, 2021
collage on paper
\$1,000

Karen Saunders
A Sight To Behold, 2021
mix media on paper
8 1/2" x 11"
NFS

Awestruck
mix media on paper
8 1/2" x 11"
NFS

All artwork is presented courtesy of the artist. Contact the artists directly for any inquiries. This exhibition is presented by The Summit Hotel and organized by Alternate Projects.



Alternate Projects

info@alternateprojects.net

alternateprojects.net