



Matt Coors
Tracy Featherstone
Mark Williams

The Gallery at the Summit Hotel



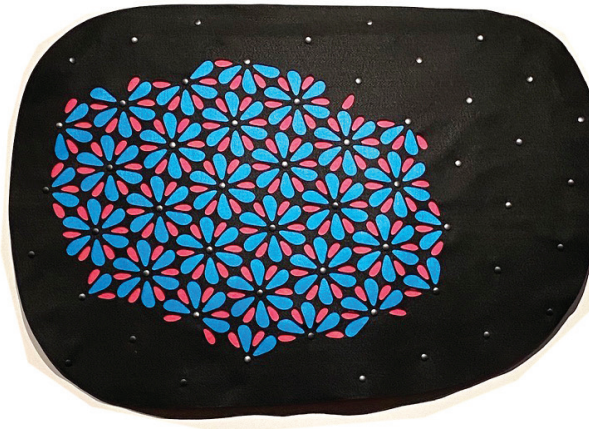
THE SUMMIT

Each artist was asked the same 3 questions about their work. Their answers are included along with their artist statements and bios below.

MATT COORS (Cincinnati, OH)
mattcoors.com
mattcoors@gmail.com

My recent work is informed by both organizational and existential aspects of pattern design. Here I extend the use of geometric patterns, fashioning them as an overall framework within which I can experiment aesthetically. This allows for variations to occur inside: parts break away from the whole and begin to function as compositional elements; new color and spatial relationships appear. Experimentation with layers of cut fabric allows me to pit the hard-edged qualities of the pattern against something textural, and yields a harder-to-define object with connotations that float somewhere between printed graphics, articles of human clothing, and tapestries. In turn, this new, multifaceted thing functions as a metaphor for contrasting themes that drew me to pattern-making in the first place.

Matt Coors an Adjunct Professor of Art at the University of Cincinnati and the Exhibitions Coordinator for the Art Academy of Cincinnati. Coors received his MFA in Visual Arts from the University of California, San Diego in 2009 and his BFA in Fine Arts from the University of Cincinnati in 2002. Coors has exhibited his work nationally and internationally at such venues as The Weston Gallery, Cincinnati; The Art Academy of Cincinnati; Publico, Cincinnati; The Experimental Bureau, Frankfurt, Germany; Minotaur Projects, Los Angeles, CA; Peeler Art Center, DePauw University, Greencastle, IN.



1. List 5 people, places or things that inspire your work.

Discovery, Play, Beauty, Myth/Fantasy, History

2. Describe your process and how important it is to the overall meaning of your work.

My work is created through a process of experimentation, play, and a combining of materials and influences. This process is ongoing and cumulative—so that anything from my past experiments could be brought in to complement what I am engaging with in the current moment. My work has many influences and meanings, but an overarching aspect is that it resists easy classification, which reflects my dislike of dogma, absolutes, and exclusivity. So in this respect it could be said that my process is fundamentally linked to the meaning of my art.

3. List 5 words or sentences that help define the content behind your work.

My own curiosity and myriad interests are mirrored in my attempts to organize and balance contrasting elements in my work: geometric vs. organic, repeated vs. singular, decorative vs. functional, etc.

Some of my most recent works are influenced by historical patterns, textile decoration and clothing design.

I often enjoy creating a hybrid object that can suggest connections to many different things.

I sometimes have notions of where an artwork might be headed—but since a finished artwork could never be the same as my original idea of it, I ultimately make the work in order to learn about it and find out what it will become.

If I knew entirely what my works meant, I would probably stop making them.

image: *Geode 1*, 2018
fabric and snaps
43 1/2 x 30 1/2 inches

TRACY FEATHERSTONE (Hamilton, OH)

tracyfeatherstone.com

feathete@miamioh.edu

Paper Rug Drawings were inspired by the improvisational design and patterns found in Boucherouite rugs. The texture, bright colors and imperfect patterns in the rugs create unpredictability and movement within a recognizable motif. The paper rug drawings were done in an effort to make a drawing about a rug. The challenge and shift of perception seemed interesting to consider. What would that look like? How does that affect the status of the drawing and the status of the rug in the hierarchy between Art and Craft? Similar to the Boucherouite rug materials, the paper that forms the rug is largely recycled. Found paper was hand painted and glued down to a surface to create my own rug design based on Boucherouite rug patterns and patterns found in nature.

Street Trash Prints/Books

I have an ongoing interest in what I refer to as "drawings from the universe." These can be described as interesting cracks in the sidewalk or construction markings on the street which when framed in a certain way become found drawings. *Street Trash Prints* were inspired by daily walks across the railroad tracks in my neighborhood and all the detritus that can be found. A once mundane cardboard package for McDonalds french fries becomes an interesting shape that folds and collects patina over time while strewn along the track. If you unfold, one could find layers of time and traces of its effect.

Street Trash Prints started with screen printed imagery from the collection of photos in *Drawings From The Universe* and were worked and built over time. I printed, and folded, and printed, and folded again until a build up of layers and patina was formed. After the pandemic I was forced to finish the work with drawing and collage due to limited access to the print studios. The prints can present themselves as abstract folded paper structures on a wall in their own right, or can be opened to reveal history. The interpretive book format of these works is important as it encapsulates the time-based process required for me to make the work and nature to have its way with the trash along the train tracks.

Framed multi-color woodcut print/collages

I feel most comfortable working with abstract imagery because I think it allows me the most nuanced expression and presents unique opportunities for interpretations and conversations with the viewer. During this

particular series, I was looking at a lot of Asian art and landscape and recognizable imagery from these sources kept reappearing in my sketches and studies. I was unsure how to effectively include the images without losing the open conversation with the viewer. To solve this problem, I made a type of printmaking "game" with the imagery by cutting each one into a woodblock. In the studio I printed one block over another without a predetermined outcome commonly seen in prints. I worked instinctively at the press allowing the imagery to emerge and be hidden between layers and stencils. When a certain state of complexity was achieved I manipulated the prints further through cutting and collaging and intermixing between prints. The result is a set of playful printed collages that include reference to iconic Asian motifs and natural phenomena

Tracy Featherstone earned a BFA in Drawing from the University of Cincinnati and a MFA in Printmaking from the University of Arizona. She is a Professor of Art at Miami University lives and works in Hamilton, Ohio. Featherstone's work is exhibited nationally and internationally. Featherstone has taught art in three continents including the North America, Asia, and Europe. In 2006 and 2013 she was awarded an Ohio Arts Council Award for Creative Excellence in recognition of her creative work. In addition, she was supported by the US Embassy for a 3-month residency in Prague, CZ. Featherstone recently completed a commissioned interactive sculpture for the Cincinnati Contemporary Art Center UNMuseum and is working on transitioning Miami University's printshop into a non-toxic, environmentally friendly shop. Her current work uses mixed media to explore the wonders of the natural environment.

1. List 5 people, places or things that inspire your work.

Hawaii, everyday cycles and routine, Tomashi Jackson, effective use of materials nature provides, touch

2. Describe your process and how important it is to the overall meaning of your work.

I think process in general is important to my work. I like to make work that involves "process" in some way. It helps me meditate on the subject and resolution. It gives up some control and creates surprise discoveries.

3. List 5 words or sentences that help define the content behind your work.

Walking while looking at the ground
Nature and destruction

image: *Mutations*, 2019

woodcut, graphite, ink, collage

30 x 22 inches

title page image: *Paper Rug Drawing: ZigZag*, 2019

paper, glue, acrylic paint

38 x 24 inches



MARK WILLIAMS (Lexington, KY)
www.livepaint.org
livepaint@aol.com

My current work is based on cave interiors, especially the formations of flowstones, stalactites, and stalagmites. The earliest known drawings over 30,000 years old are found in caves. Humans have been drawn to these chambers for a very long time, and I am no exception. During the past eighteen years, I have visited nearly 100 caves and photographed the settings. The artwork is inspired by these images. Nostalgia is often referenced in the use of decades old fabrics for the base of paintings. This reference to the past is then partially hidden by layers of screen printed and hand painted images. The layering suggests the passage of time and accumulated memories. Repeated imagery becomes a rhythmic pattern that suggests that one is looking at something that is part of a larger, unseen whole. My artwork alludes to the fact that we are all part of a larger realm measured in geologic time.

Mark Williams earned his BFA from Miami University in 1997 and his MFA from the University of Connecticut in 2004. Other study took place at the Lacoste School of the Arts in France, the Art Students League, the School of Visual Arts, and the Rhode Island School of Design. Mark has worked at galleries including the Leo Castelli Gallery and for artists Sean Scully, Donald Sultan, and Sol LeWitt. He has given several public talks about his work and has taught over fifty art classes at various colleges and universities in Connecticut before relocating to Lexington, KY in the summer of 2018. His work has been written about in many publications and has been included in over 100 exhibitions at venues including the Wadsworth Atheneum in Hartford, Real Art Ways in Hartford, Housatonic Museum of Art in Bridgeport, Miller Gallery in Cincinnati, the International Print Center of New York, Project 4 in Washington DC, the Parachute Factory in Lexington, The Lexington Art League, and Shoshana Wayne Gallery in Santa Monica, CA. Mark's work is in several public and private collections including The LeWitt Collection, The Wadsworth Atheneum, Yale University's Beinecke Rare Book & Manuscript Library, Great Meadows Foundation, and the Museum of Modern Art in New York.

1. List 5 people, places or things that inspire your work.

Robert Rauschenberg, Andy Warhol, caves, color theory, and free time

2. Describe your process and how important it is to the overall meaning of your work.

For the paintings I often use older fabrics I find with kitsch designs I admire. Sometimes I tie-dye these fabrics before I screen print on them. At this point I paint an image based on a photograph I have taken in a cave in various parts of the United States. The names of the caves are part of the titles. This layering of techniques add to the beauty of the piece, which is ultimately the meaning of my work.

3. List 5 words or sentences that help define the content behind your work.

Abstraction, overlapping, part of a whole, nostalgia, infinite



image: *Carlsbad Crazy*, 2020
acrylic and screen print on printed fabric
40 x 30 inches

All artwork is presented courtesy of the artist. Contact each artist directly to purchase work. This exhibition is sponsored by The Summit Hotel and organized by Alternate Projects.



Alternate Projects
alternateprojects.net
info@alternateprojects.net