

*Primary Consumer*  
*(Little Sucker)*, 2022  
acrylic on panel  
5 1/2 x 10 inches  
\$1,200



*Secondary Consumer*  
*(Salty Prize)*, 2022  
acrylic on panel  
12 x 17 inches  
\$1,500



*Eating Animals (Dead Dolphin)*, 2018  
acrylic and enamel on panel  
21 x 24 inches  
\$2,200



**Maggie Lawson**  
maggielawsonart@gmail.com  
maggielawsonart.com



*For Another Maggie: I want to praise things that cannot last; With aging you earn the right to be loyal to yourself; Old age is not a disease; The ordinary experiences of aging alter and clarify your view of past, present, and future, Untitled*, 2019  
6 cakes- styrofoam, buttercream, cardboard, wood  
variable sizes  
NFS

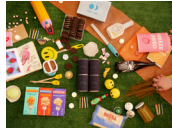
*Future Ancestors, Future Pantries, Krista*, 2022  
digital photograph  
36 x 48 inches  
\$500



*Future Ancestors, Future Pantries, Lyric*, 2022  
digital photograph  
36 x 48 inches  
\$500



*Future Ancestors, Future Pantries, Macartney*, 2022  
digital photograph  
36 x 48 inches  
\$500



All artwork is presented courtesy of the artist unless otherwise noted. For **inquires** and **purchases** contact the artist directly through their published email.

“From Fire to Table”

Tracy Featherstone, Chris Hammerlein, Jean-François Paquay, Jinblossom Kim Plati, Shinji Turner-Yamamoto, Clémentine Vaultier, Xia Zhang, University of Cincinnati BFA students, among others.

March 13-19, 2023

Reception + artists’ talk: March 15, 5-7 pm  
Ticketed brunch: March 18, 11 am-2 pm

Organized to coincide with the 2023 NCECA Conference in Cincinnati, “From Fire to Table” (show within “Art for Food”) featured artists who create ceramic artworks, such as center pieces, serving dishes or vases that were put to use for a delicious brunch. For the beginning of this show, the ceramic artworks were displayed on tables placed throughout the gallery. For the brunch diners seated at the tables shared a brunch served amidst these fired artworks.

This exhibition is presented by The Summit Hotel and organized by Alternate Projects.



**Alternate Projects**  
info@alternateprojects.net  
alternateprojects.net

A circular poster for the "Art for Food" event. The background is a light yellow-green color. The text "Art for Food" is written in a large, dark blue serif font in the center. Below it, the dates "February 17-June 23, 2023" are written in a smaller, dark blue sans-serif font. The names of the artists are written in a dark blue serif font around the perimeter of the circle: "Chris Hammerlein" at the top, "Lori Larusso" on the right, "Maggie Lawson" on the bottom right, "Keith Benjamin" on the bottom left, and "Carmel Buckley" on the left. In the center of the circle, there is an illustration of a plate of food (broccoli and a small dish) and a teapot set on a table with a floral patterned tablecloth.

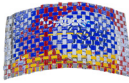
**Keith Benjamin**

kbenjamin@artacademy.edu  
keithbenjaminart.com

*blanket*, 2023  
refrigerator shell  
60 x 45 x 12 inches  
\$9,000



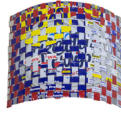
*two cans #2 (Reddi-wip + Acetone)*, 2020  
steel cans  
6 x 9 x 3 inches  
\$2,900



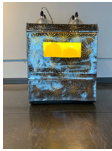
*two cans #2 (Reddi-wip + Barbasol)*, 2021  
steel cans  
6 x 6 x 3 inches  
\$2,900



*two cans #2 (Reddi-wip + W-D40)*, 2020  
steel cans  
6 x 7 x 3 inches  
Courtesy of Jack Hennen Collection



*nite lite*, 1998/2023  
oven range shell, lights  
38 x 30 x 30 inches  
\$7,000



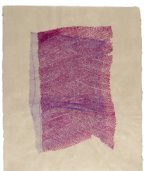
**Carmel Buckley**

buckley.7@osu.edu  
carmelbuckleystudio.com

*Untitled #1*, 2022  
Japanese paper, found material, thread  
17 x 20 1/2 inches, framed under museum glass  
\$1,450 framed



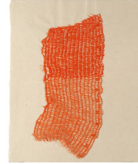
*Untitled #2*, 2022  
Japanese paper, found material, thread  
17 x 20 1/2 inches, framed under museum glass  
\$1,450 framed



*Untitled #3*, 2022  
monotype on Japanese paper, thread  
17 x 20 1/2 inches, framed under museum glass  
\$1,450 framed



*Untitled #4*, 2022  
Japanese paper, found material, thread  
17 x 20 1/2 inches, framed under museum glass  
\$1,450 framed



*Untitled (Sassafras 1)*, 2022  
Japanese paper, watercolor pens  
17 x 20 1/2 inches, framed under museum glass  
\$1,450 framed



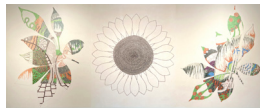
*Untitled (Paw Paw 2)*, 2022  
Japanese paper, watercolor pens  
17 x 20 1/2 inches, framed under museum glass  
\$1,450 framed



*Untitled (Sassafras 2)*, 2022  
Japanese paper, watercolor pens  
17 x 20 1/2 inches, framed under museum glass  
\$1,450 framed

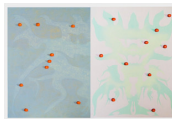


*Untitled (Paw Paw, Sunflower)*, 2023  
digital print  
11 x 18 feet  
\$4,000



**Charlie Goering**  
goering.charlie@gmail.com  
charliegoering.com

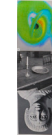
*Vitamin C*, 2022  
oil on canvas  
diptych- 48 x 76 inches  
\$5,000



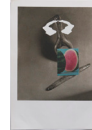
*130*, 2022  
painted orange peel on book page  
5 x 7 inches  
\$900



*120*, 2022  
collage  
8 x 2 1/2 inches  
\$900



*23*, 2020  
cut paper on book page  
12 x 9 inches  
\$1,100



*58*, 2021  
cut paper on book page  
10 3/4 x 8 inches  
\$1,100



*59*, 2021  
cut paper on book page  
12 x 17 inches  
\$1,200



*53*, 2021  
cut paper on book page  
11 x 24 inches  
\$1,200



*Resting in the Garden*, 2022-23  
oil on canvas  
38 x 96 inches  
\$9,000



**Chris Hammerlein**  
cmhammerlein@gmail.com

*Untitled (beanstalk)*, 2023  
acrylic ink on paper  
21 feet x 80 inches  
\$7,000



**Lori Larusso**  
lorihase@mail@gmail.com  
lorilarusso.com

*Eating Animals (Banana Dolphins with Mermaids)*, 2018  
acrylic on panel  
29 x 39 inches  
\$4,900



*Eating Animals (Bell Pepper Crab)*, 2018  
acrylic on panel  
32 x 25 inches  
\$4,500



*Eating Animals (Strawberry Short Snake)*, 2018  
acrylic on panel  
20 x 32 inches  
\$4,500



*Eating Animals (Fruit Flies)*, 2018  
acrylic on panel  
30 x 35 inches  
\$4,900



*Eating Animals (Hot Dog Octopus)*, 2017  
acrylic on panel  
15 x 10 inches  
\$1,500



*Eating Animals (Broccoli Poodle)*, 2018  
acrylic on panel  
12 x 10 inches  
\$1,500



*Eating Animals (Red Bell Pepper Puff Pastry)*, 2017  
acrylic on panel  
14 x 14 inches  
\$1,500





## “Art for Food”

Whether fresh, prepared, preserved, processed, packaged and/or delivered, food is by far our most important consumer item. We don't go a day without thinking about how, when, where, and what to eat. Ever since 16th century Arcimboldo's paintings of faces comprised of fruits and the 17th century's elaborate still-life paintings featuring exotic fruits and meat, artists have obsessively depicted foodstuff.

Gourmands sometimes say, “Eye appeal is half the meal.” UK applied psychologist Charles Spence, author of *Gastrophysics: the New Science of Eating* (2017), has spent several decades researching what really happens when we eat, which is “cross-modal,” like exhibitions. Cross-modal perception is the way one sense modifies another sense. Spence has worked with renowned chefs to research how sight, sound, texture, taste, and smell combine forces. Several discoveries include the way dishes taste sweeter in rooms painted with pinky-red hues featuring roundish furnishings along with high-pitched tinkling sounds and less sweet served on angular, black plates. On the other hand, bourbon actually tastes grassy in a green room and woody in a paneled room. Just as the sound of the champagne cork excites our tastebuds, an airplane engine boosts tomato juice's umami flavor, while the “rustle” heard while opening a packet makes chips taste fresher. Incidentally, Spence used Cincinnati's very-own Pringles® to discover the “sonic factor” (sound's influence on taste) in the early aughts. Eaters who couldn't hear the “crunch” reported stale chips, even though they were identical.

Although “Art for Food” is primarily visual, we anticipate this exhibition prompting visitors to recall food smells, the sound of refrigerators opening and closing, the joys of outdoor meals, the tart acidity of juicy oranges, the feel of foodstuff on your tongue, and the sight of plated dishes, all of which enhance our dining experiences. We will publicly test cross-modal perception during a brunch on Saturday, March 18 when we will dine amidst ceramic centerpieces, lanterns, plates, bowls and vases, surrounded by art. In the meanwhile, you can test how color impacts flavors by eating/drinking, while standing adjacent a pink (sweet), lime-green (sour) or peach (fruity) circle. Six regional artists have inserted an element of wonder into our daily diets. Made by weaving together strips sliced from a refrigerator shell, **Keith Benjamin**'s Philco weaving evokes a monstrous loomed potholder. To create tiny weavings, he wove strips from Reddi-wip and various domestic cans. Inspired by Ohio's native paw paws growing outside her studio window, **Carmel Buckley** started creating drawings whose intricate patterns resemble both elaborate embroidery stitches and plant cells under microscopes. In addition to presenting blown-up versions of her drawings of this edible fruit's leaves and a sunflower, she's exhibiting three original “paw-paw” drawings alongside four minimalist “sketches” made from the mesh sacs used to transport fruits and vegetables. Exemplary of cross-modal perception, red mesh sacs make oranges look more orange, and thus fresher. **Charlie Goering**, whose artworks often feature luscious fruits, is exhibiting a horizontal acrylic painting evocative of a garden meal, a diptych replete with oranges, and multiple collages featuring foodstuff.

Imagining all sorts of feasting beasts, such as a giant poised above, **Chris Hammerlein** drew a majestic, magical beanstalk where food and fortune align. As if she took a cue from the book *Play with Your Food* (1997), **Lori Larusso** has created three playful wall installations suggestive of

-over-

the way bored eaters create animal figures from food. For the photography series “Future Ancestors, Future Pantries” (2022), **Maggie Lawson** invited three female artists, who currently work in Cincinnati's food system, to predict their personal pantries in twenty years, which inspired them to imagine “older-age” diets, medicine regimes, and future foods. Finding inspiration in elder-rights activist and Grey Panther founder Maggie Kuhn, Lawson worked with baby boomers to create starter-kits for young-adult bakers to produce “Another Maggie” (2019), a series of 12 cakes presenting positive aphorisms regarding aging. Hung on the wall, such age-affirming cakes evoke protest signs.

Despite this joyful exhibition, we would be remiss to take food access for granted. The food shortages expressed by “Food Glorious Food” (*Oliver!*'s opening song) remain a concern for too many. Moreover, food insecurity, food waste, pests, droughts, floods, earthquakes, and wars continue to threaten the UN's Zero Hunger Initiative (end hunger by 2030). \_\_\_\_\_ Sue Spaid, PhD

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## “Art for Food” artists

The recipient of a Joan Mitchell Foundation Grant, Art Academy Professor **Keith Benjamin** has had solo exhibitions in Illinois, Kentucky, Montana, and Ohio.

The recipient of both a New York Foundation for the Arts Sculpture Award and an Ohio Arts Council Individual Artist Award, Ohio State University Professor **Carmel Buckley** has exhibited her art at the Drawing Center, Wexner Center for the Arts, Weston Art Gallery, ICA London, and the Center for Recent Drawing (UK).

Since honing his painting skills at Laguna College of Art and Design, **Charlie Goering** has had solo exhibitions in Shanghai, Los Angeles, New York City, and Hudson, NY.

Following his participation in “Greater New York” (2000) at P.S.1/MoMA, **Chris Hammerlein** has not only had solo exhibitions in Berlin, Brussels, Jalisco, Los Angeles, and New York City, but MoMA and the Walker Art Center own his art.

With 60 solo exhibitions in 20 states and South Korea since the millennium, **Lori Larusso** is one of the nation's most sought-after installation artists.

Having spent the last decade as a personal chef, **Maggie Lawson** received her MFA from UC Berkeley, and has participated in international artist residencies in Italy and Mexico, as well as closer to home at a Californian Sonoma County farm and Cincinnati's Wavepool.

## “Art for Food” + “From Fire to Table” curators

Alternate Projects founder **Linda Schwartz**, who has over thirty years-experience as a curator, gallerist, art consultant, Director of Editions Carl Solway Gallery, inaugural FOTO-FOCUS manager, and artists' book and ephemera dealer has been organizing exhibitions for the Gallery at the Summit Hotel since 2018.

Having worked for over thirty-five years as a curator, art writer, gallerist, and museum director, **Sue Spaid**'s most recent monograph is *The Philosophy of Curatorial Practice: Between Work and World*.