

20 YEARS AGO TODAY

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TODT
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Revisiting Cincinnati's Millennial Alternative Scene

In light of the 20th anniversary celebration of the Rosenthal Center for Contemporary Art, "20 Years Ago Today" features artworks by local luminaries of the early aughties art scene. Not only did these artists exhibit at the Arts Consortium (1972–2011), Semantics (1993–2016), DiLeia (1996–2001), Warsaw Projects (1998–2005), Sanctum Santorum (1998–2001), Volk (2000), SSNOVA (2001–2003), Publico (2003–2008), Autumedia (2003–2013) and/or Aisle (2007–2012), but many were also instrumental in organizing other artists' exhibitions in these spaces. All remain active in the artworld and several are local art professors. Of course, hundreds more have helped to make Cincinnati such a vibrant artworld destination.

To select this exhibition's artworks, the curators Linda Schwartz and Sue Spaid, invited dozens of artists to propose up to three artworks from the early aughties plus up to three newish artworks with the view that exhibiting artists would be represented by both periods of their careers. In selecting the artworks, the curators noticed several consistent themes:

1. Art made from domestic materials
2. Artworld in-jokes
3. Collective artworks, such that participants provided input
4. Objects indicative of making/moving/labor
5. Art inspired by everyday activities

The Gallery at the Summit Hotel
5345 Medpace Way, Cincinnati, OH

Jimmy Baker

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Praise the Lord
(For Hindsight), 2002
Acrylic on canvas
60 x 48 inches
\$5,000



Double Walker, 2019
Oil, aerosol and
digital print on panel
56 x 46 inches
\$12,000 *

I moved to Cincinnati in 2002 directly after finishing my BFA at Columbus College of Art and Design. The city felt very open to artist run spaces, DIY events, mixing music, fashion, art, and performance. You were able to produce your own exhibitions, find a space to work with and basically do your own thing. Local press was very accessible, and patrons actually read about what was happening in the city. My work from 2002 "Praise the Lord (For Hindsight)" was exhibited with Hollis Hammonds at The Artery in Newport, KY. in 2003. This exhibition featured paintings from my first year of graduate school at DAAP, and was accompanied by an essay from Erika Doss (Art Historian, University of Colorado at Boulder).

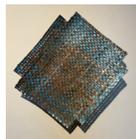
Jimmy Baker holds a BFA from Columbus College of Art and Design (2002) and an MFA from the University of Cincinnati (2004). He is an Associate Professor and head of the Painting & Drawing Department at the Art Academy of Cincinnati. Baker has exhibited in New York, Los Angeles, Paris, Basel, London, Miami, Chicago, Baltimore, and Philadelphia, amongst other American cities. His work has been featured in the Los Angeles Times, Artforum.com, Italian Vanity Fair, Art US, Artnet, Artslant, NY Arts, Artinfo, K48, New City Chicago, and Cincinnati Magazine. His work has been acquired by these public collections and institutions: Zabłudowicz Art Trust, London; Taschen Foundation, Berlin; Crystal Bridges Museum of American Art, Bentonville, AR; Columbus Museum of Art; Cincinnati Art Museum; Progressive Insurance Collection, Cleveland; Gilles Balmet Collection, Paris; and the Sara M Vance & Michelle Waddell Collection, Cincinnati.

* A portion of the proceeds from *Double Walker* will support the Art Academy of Cincinnati's Alumni Scholarship Fund.

Keith Benjamin

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Grass, 2006
Cardboard
4 x 6 x 8 inches
\$900



Basekt, 2021
Two tool boxes
30 x 26 x 4 inches
\$1,500

So many memories of friends, spaces, openings and art but... From a personal perspective, the best memories are of spending Saturday afternoon "open hours" at Warsaw Project Space with my kids when they were toddlers. They would use the corkscrews as toys and play behind the desk. I told them they had to be quiet when people came in. Good times.

Benjamin's creative practice is an ongoing process of re-valuing and re-arranging the objects and materials from his home. He has exhibited regionally and internationally and in 2011 was awarded a grant from the Joan Mitchell Foundation. Keith is a Professor of Sculpture at the Art Academy of Cincinnati where he also serves as the Studio Arts Department Chair. In 1998 Keith opened Warsaw Project Space in the Price Hill neighborhood of Cincinnati. WPS exhibited a wide range of immersive and experimental installations. It closed in 2005.

Britni Bicknaver

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Thumbprints, 2007
Print with
photocopy
transfer on paper
38 x 50 inches
\$700



Cinema Of Memory: Volleyball, 2019
Audio, custom light
box,
headphones, found
photograph
19 x 15 x 5 inches
\$1,800

I remember there was an energy in the air and a hopeful outlook on Cincinnati's art scene. As a member of Publico art consumed my life and there was plenty of it to go around. I remember the opening of the Contemporary Arts Center and seeing so many new faces and so many upcoming works of contemporary art that it felt special to be in Cincinnati at that time. We were turning over shows every month at Publico, living in our own playland of experimental everything—we didn't desire much, we had art and that was enough to feel full.

Britni Bicknaver is an artist, educator, history buff, and a seventh-generation Cincinnati. A member of the storied Publico Gallery, she received a Bachelor of Fine Arts from the Art Academy of Cincinnati and a Masters of Fine Arts from the University of Cincinnati School of Design, Architecture, Art, and Planning. Traditionally trained in sculpture and drawing, Bicknaver also works in the medium of sound, creating pieces from audio tours to soundtracks of found objects. Her work is fueled by concepts such as history, memory, arcane information, and the revelation of inner worlds.

Kendall Bruns

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Artist/Therapist Advertisement, 2003
Inkjet print
2.5 x 3.5 inches
NFS



By Me, Right Now, 2023
Song installation
00:03:22
NFS



The Haircut, 2004-2006
Video installation with reproductions of
The Haircut files illustrating proposed
haircuts for the artist.
00:36:32
NFS

I loved that the scene was so approachable and easy to get involved with. There were infinite possibilities for collaboration, exhibition, and discovery. Part of why I moved back to Cincinnati from Chicago (after 11 years away) was that I missed the art community in Cincinnati. Opportunities like this one are a good example of how that's still alive.

In 3rd grade, Kendall Bruns was presented with an award for being inquisitive and immediately asked what that meant. He has not stopped asking questions. Growing up in an Air Force family, he lived in multiple states and countries, exposing him to a variety of cultures and environments, before settling in Cincinnati, Ohio for high school. He earned a BFA at the Art Academy of Cincinnati with an emphasis in sculpture before learning to be a designer at a small family-run studio. He moved to Chicago in 2010, where he met the founders of Freeosk, Inc., a company dedicated to helping people discover new favorites. He is named in some of their design patents. In 2015, he founded the U.S. Pizza Museum which has a mission of inspiring curiosity and new ways of thinking about the rich history and recent developments in

the world of pizza by collecting, preserving, interpreting, and exhibiting pizza-related items.

His "Trailsongs: Inspired by Our National Parks" songwriting project will eventually take him to all 63 National Parks.

- Fun facts:
- Voted Cincinnati's "Best Local Artist" by the readers of Cincinnati CityBeat
 - Short film Robot Love from Another World, screened at the Cannes Film Festival
 - Co-hosted a podcast called Films of the Future where he reviewed films before seeing them

Matt Coors

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Emblem (Green), 2022
Sand and adhesive
film on pane
17.5 x 17.5 inches
\$500



Crowns, 2023
Sand and adhesive
film on panel
16 x 13.5 inches
\$450

I have a lot of very fond memories of the Cincinnati gallery scene of the early 2000s. Many of the art shows and galleries of that time had a great DIY and collaborative feeling about them that really impressed on me the importance of pursuing your interests and making the things that you want to see in the world. Running Publico Gallery with my brother and our friends provided me with camaraderie, skills, and aesthetic experiences that will always remain vital to my own thoughts and processes as an artist.

Matt Coors holds art degrees from both the University of Cincinnati (B.F.A., 2002) and the University of California, San Diego (M.F.A., 2009). During and after college, he was also instrumental in founding two small, experimental art galleries: Publico and Double Break. In addition to creating and exhibiting artwork in a variety of different mediums, Matt is currently Associate Director of Exhibitions and Assistant Professor at the Art Academy of Cincinnati.

Aaron M. Delamatre

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(Selections from) Art Academy of Cincinnati Faculty 2001-2002, 2002
Yarn on fabric
34 x 12 inches
\$500



A Rock With Hair Tied to It, 2023
Acrylic paint on wood
8 x 6 inches
\$500

There was a musical performance created by Sarah Colby and possibly Kim Humphries who was the chief preparator at the CAC. I don't remember the name of it exactly, "G...(something) Hams". It was performed at night on one of the upper floors of the studios at the corner of John and Findlay. The cast was partly composed of fellow students and faculty from the Art Academy and I believe the story was something about a ham being stolen in a grocery store. I just remember it feeling out of space and time on this lit section of a darkened warehouse floor. Despite the lack of clear details, this made a huge impression on me in college, especially the DIY nature, and inspired me shortly after to work on my own projects combining art and theater.

Aaron Delamatre graduated from the Art Academy of Cincinnati in 2002 with an emphasis in drawing and has since explored a variety of other mediums. He co-founded a small theater group, the Art & Drama Club, writing and directing plays that combined puppets and actors on the stage. Two plays "Possessions in the Waves" and "Winter in the Prince's Tomb" were performed at the Contemporary Arts Center. He developed "Omnia", a card game where players debate battles between strange monsters. He has self-published several comics and created "Dungeon Face", an online serial narrative improvised day-to-day by

collecting reader's votes on what should happen next. He has exhibited paintings, sculptures, and drawings at several of the Cincinnati galleries from the early-aughties scene, including Publico, Warsaw Project Space, SSNOVA, and Semantics. Currently he works primarily in woodcarving—constructing elaborate marionettes, rod puppets, and sometimes reliefs. By day he is the preparator for the Solway Gallery.

Frederick Ellenberger

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Mike's Tools, 2003
(handmade)
Polychrome wood
30 x 50 x 3 inches
Courtesy of Mike Story



Bagism, 2003
Industrial plaster,
twine
10.5 x 8 x 5 inches
\$500.00

NFT (wrapped), 2021/2023
Neon, Plexiglas
38 x 16 x 3 inches
Courtesy of
Campfools Collective
\$6,000



Doing performance art at CAGE when I just came from CA. Making Art and installations at Dileia. Broadcasting from a pirate radio station WART we made for 48 hours in conjunction with the grand opening of the CAC. I remember Sue interviewing Lois and Richard Rosenthal! Good times!

Over the years, Fred Ellenberger's work has fallen into the categories of sculpture, installation, and performance. Across these disciplines an underlying current of experimentation and risk are evident in the concept and the eventual outcome. His personal sculptures of carvings, castings and lots of different materials reflect his view of the world and how these things affect us now as humans beings. The installations often use light (be it natural and/or artificial) within a chitecture in order to accentuate its magical powers, sometimes to an almost spiritual level. Another thing that really gets him going is the immediacy of performance. The power of communicating ideas in real time sends the spirit of the message like no other. There's nothing like an adrenaline rush to make an idea come to life. His birth in Brussels in 1956 and his living most of his formative years overseas informed his view of the world and consequently the art that he has made.

Tracy Featherstone

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Overspray Drawing: Wind, 2020
Spray paint, mixed media
18 x 15 inches framed
\$425



Overspray Drawing: Spill, 2020
Spray paint, mixed media
18 x 15 inches framed
\$425

The Brighton area with Dileia and Semantics were always good alternative spaces with unique ideas and vibrant receptions. All the staff at the Weston especially Dennis Harrington and Kelly O'Donnell are extraordinary in the way they care about artists and their unique vision and work tirelessly to make it happen as professionally as possible. They take artists and their ideas seriously and often give artists in the area their first big solo show.

Tracy Featherstone is a Professor of Art and Head of printmaking at Miami University in Oxford, Ohio. She earned a BFA from the University of Cincinnati and a MFA from the University of Arizona. Her creative practice spans multiple media including sculpture, printmaking, textile, and clay to explore the wonders of the natural world and human mediated environment. Her work has been exhibited nationally and internationally and she has taught art in three continents including 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. Additionally, she was supported by the US Embassy for a 3 month residency in Prague, CZ. In 2019 Featherstone was commissioned to create an interactive sculpture for the Cincinnati Contemporary Art Center UNMuseum. She is currently working on transitioning Miami University's print shop into a non-toxic, environmentally friendly shop.

Lori Larusso

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Unpaid Labor, 2003
Acrylic on panel
27 x 54 inches
\$4,500



Domestic Perfection (Single), 2022
Acrylic on panel
10.5 x 20.5 inches
\$1,900

Domestic Perfection (Quadruple), 2022
Acrylic on panel
14 x 36 inches
\$3,300



Cream Puff USA, 2022
Acrylic on panel
8.5 x 8 inches
\$950

Cincinnati in the early aughts helped shape my understanding of what an arts community is. The things that stand out to me are the enthusiasm, resourcefulness, and camaraderie embodied by the scene. There was a willingness to put in the work to make a space/exhibit/performance come together, usually on a nonexistent budget. We made the work we wanted to see in the world. My first solo show was at Publico in 2003, and I had several exhibits at 1305 Gallery during that decade, even after I left the city to attend graduate school.

Lori Larusso is an American visual artist working primarily with themes of domesticity and foodways. Her body of work encompasses paintings and installations that explore issues of class, gender, and anthropocentrism, and how these practices both reflect and shape culture. She embraces color as a carrier of spatial properties, and image as conduit for complex narratives. Visually rich elaborations of life-affirming subjects serve as purposeful symbols of specific time and place. Larusso's work is exhibited widely in the US and is included in various public and private collections. She has been awarded numerous residency fellowships including Bemis Center for Contemporary Art, McColl Center for Art + Innovation, Sam & Adele Golden Foundation, Art + History Museums Maitland, and MacDowell where she received a Milton and Sally Avery Fellowship. She is a recipient of the Kentucky Arts Council's Al Smith Fellowship, multiple grants from the Great Meadows Foundation and the Kentucky Foundation for Women. Larusso is the 2019 Kentucky South Arts Fellow and is the recipient of the 2020 Fischer Prize for Visual Art.

Cynthia Lockhart

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I Am Still Here, 2002
Textiles, leather, suede, mixed textiles wire, beading
60 x 45 inches
\$6,000



Climate Change: Set the Atmosphere 2023, 2023
Textiles hand painted, hand dyed, hand draped, beadings, quilting, with abstracted shapes and details
58 x 52 inches
\$7,500

I was on the board at the Arts Consortium. I had moved back to Cincinnati, from 13 years of living in New York City. I was surrounded by a fabulous group of talented artists. I loved the energy of the people and the art. I met Tom Phelps, who was an artist at the Arts Consortium. He was awesome and I loved his art and his passion for life. One day Tom approached me and invited me to do an exhibition at the Consortium. Well, at that time, I was still making fabulous handbags. My response to him was, "Do you want me to put handbags on the wall?" He remarked back to me, "Do what you feel like doing".

Well, from his invitation, I decided to create art for a show. It was my first Art Exhibition. Mr. Phelps became a dear friend of mine, because his invitation started me down a new path of becoming an Artist. In 2022, my artwork was accepted into the Smithsonian in the Renwick Gallery. The art is titled, "Created to Be Me". I am so thankful for Mr. Tom Phelps' invitation to my first Art Exhibition at the Arts Consortium. Tom Phelps recently passed away. However, I will never forget his belief in me. Art is powerful.

Lockhart's fiber art is infused with a kaleidoscope of diverse influences: nature, fashion, African arts. Lockhart's textiles are distinguished by their pulsating colors, which simulate the vivaciousness of her African ancestry, and their irregular shapes and circles. Her textile creations, which push the boundaries of the traditional quilt form are composed of colorful fabrics arranged in dynamic patterns. Her fashion and accessories design background provide the perfect platform for creating exquisite three-dimensional artwork. Lockhart's fiber art tells a story—one that encourages people to understand the diversity of people, cultures, and beauty in the world around them. Lockhart went to New York to design. In the 80's she had an opportunity to design handbags and fell in love with that medium. When she returned to Cincinnati, she pursued Fiber Art Quilt Design. Lockhart's quilt *Created to Be Me* was accepted into the Smithsonian American Art Museum's Renwick Gallery in D.C. in 2022. In 2021, Lockhart received the Ohio Arts Council Individual Excellence Award. She was honored with an art review in the New York Times for "Threads of Faith" exhibition in 2004. Her work is included in the collections of University of Cincinnati, Michigan State University and Cincinnati Children's Hospital.

Professor Lockhart taught Fiber Art Fashion, Art of Jewelry & Leather Accessory Design, Masters of Design Professional Development Seminar courses at DAAP, and Co-op courses at University of Cincinnati. Lockhart is on the Emeriti Board at the University of Cincinnati and serves as co-chair for the Emeriti Arts and Culture Committee.

Climate Change: Set the Atmosphere

"The artwork is a vision of what I sense regarding Climate Change. The intention of the imagery created in the art, is to reflect an atmosphere of these uncertain times we are living in. I wanted the artwork to feel chaotic, but beautiful. Imagery of swirls of wind, water, meandering clouds and pathways set the atmosphere. What can we do to help our planet? How can we help each other through this crisis? Doing nothing is not an option. The art is composed of energetic hand-painted brush strokes, hand-dyed and hand-draped fabric, beading, quilting, bias trim, with abstracted shapes and details."

Andrew Loughnane

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sticky wicket,
2002/2004/2023
(handmade) Wood,
metal, AstroTurf
\$4,000



Handful, 2023
Found drawing and mixed media on coroplast, medium density overlay plywood
32 x 48 x 1/8 inches
\$2,000

I remember going to lots of openings. I remember coming back from being an exchange student in Munich with a head full of ideas and finding a forum to explore them. I remember writing for Art Spike Magazine and CityBeat, and lots of other lucky breaks that the vibrant scene at the time created for all of us. Mostly, I remember being welcomed, though I felt like an outsider because my academic background was in Philosophy and Germanic Studies. The art scene in Cincinnati 20 years ago seems like yesterday, but also like ages ago. Back then, there were more raw spaces that were readily available, so there were a lot more D.I.Y. projects popping up everywhere. Many of us didn't

have jobs to speak of, but everyone still found a way to make art and host relevant shows.

Andrew Loughnane earned a Bachelor of Arts in Germanic studies from Indiana University Bloomington in 2000. After the radical years he spent as a renegade skateboarder in various U.S. destinations, his work turned from conventional media toward reconfigured readymades, rampant street performances and cross-disciplinary processes.

A two-year stint in Germany as a foreign exchange student in philosophy and art history elicited more conceptual, multimedia and new genre pieces that provoke and engage a wider public. "Blaue Invasion," a major project in 2000, located hundreds of blue plastic Nazi toy soldiers around Munich in a mock occupation of the city. As with most Loughnane projects, the bureaucracy required for execution became part of the work, down to the paperwork requesting the German government's permission to display posters containing imagery of the soldiers in large format. The Mossad took notice.

With public installations that invite viewer participation and blur the distinction between art and everyday activities, Loughnane's "performic exercises" have sought to make art accessible to all segments of the public and once earned him the title "Best Arts Rebel" in Cincinnati (CityBeat, 2004). After gallivanting from Cincinnati to Chicago to Berlin to a Bavarian farm, Loughnane returned to his native northern Kentucky to care for his father, who suffered from dementia. His characteristic irreverence, devilish wordplay and sardonic commentary continue to appear in his public and private artworks, forming the lens through which he lives as a freelance writer, retired bicycle messenger, Irish passport holder with a perpetual eye on an exit strategy, and chef.

sticky wicket n. Informal. A difficult or delicate problem or situation. site-specific installation Weston Art Gallery, Cincinnati, 2004

Following the principles of contemporary artists like Gabriel Orozco, Carten Hoeller, and even Robert Rauschenberg, sticky wicket invites audience participation in the form of playing a croquet-based game within a glass atrium nested within a living metropolis. From an art historical standpoint, this installation lies between interactive works developed in the 1960s and a resurgence of interactive works that began in the 1990s. While many interactive, contemporary works are digitally and mechanically based, inviting viewers to play musical instruments, participate in video games, or even hang glide indoors, sticky wicket challenges participants to communicate with each other in a more traditional, less digitized setting.

Similar to Orozco's game pieces, which serve as a catalyst for human interaction in a traditional, yet artistic scenario, this installation challenges notions of interactive art insofar as it prompts humans to use the artwork to interact with each other, as opposed to interacting with the artwork itself. As a cultural tool, sticky wicket intends to link various parts of the community in a rare, harmonious setting. In the downtown area, where class, race and public spaces are overlooked, yet major concern, this work offers a setting for disparate groups to experience cultural unity in a safe, fun, and educational environment. Moreover, the interactive nature of the piece can potentially breathe life into an institutional arts setting, which can often be misunderstood by everyday people as a remote, sterile environment reserved for distant viewing of untouchable masterpieces.

Matt Lynch

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Progression (for Judd),
2002/2023

Modified cinder blocks, MDF, and Formica
16 x 120 x 8 inches
\$2,000



Pangaea Kitchen Plan, 2022

Paper
24 x 36 inches
POR

I moved here in 2002 and found a vital arts community with many alternative venues on both sides of the river. I was able to show at many of them. I never had a chance to show at the Linda Schwartz Gallery. I wanted to do something with the wafer-board floor.

Matt Lynch collaborates with a variety of partners on projects that range from installations to sculptural objects and material imagery. Works range from editions or one-of-a-kind objects with a satirical approach that subverts conventional applications of consumer goods, building materials, and trends. Lynch is a Professor of Art, University of Cincinnati, College of DAAP.

Alice Pixley Young

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I am Matador, 2006

Vintage handkerchiefs, pins, thread
72 x 60 inches
\$1,500



Pitch, 2019

Hand cut roofing paper, cast glass
108 x 72 x 36 inches
\$6,000

Semantics, Semantics, Semantics! The Mockbee! Linda Schwartz's gallery! These were all my first memories of Cincinnati when I moved here.

Alice Pixley Young is a multimedia installation artist born and raised in Washington DC. Her work examines the interrelationship of landscape, environment and technology. Young has exhibited her work nationally and internationally, including Crystal Bridges Museum of American Art, Akron Art Museum, Sarasota Art Museum, 21c Museum, The Print Studio London, UICA and Taft Museum of Art. She is the recipient of grants and fellowships from the National Endowment for the Arts, Surdna Foundation, Ohio Arts Council, Summerfair AIA, Vermont Studio Center, Jentel Foundation and Hambidge Center for the Arts and Sciences. Her work can be seen in Sculpture Magazine, Hyperallergic, Artnet News and Condé Nast Traveler. She is a member of A.I.R. Gallery in Brooklyn, NY and lives and teaches in Cincinnati, OH.

Rachel Rampleman

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Megalomedia Fabrication
Vacation International, Inc! (2.0),
2003/2023

Ultrachrome digital prints
variable dimensions
\$5,000 (Ed of 3 + 1AP)
\$50 (Individual prints from AP)



WOW, I honestly have no idea where to begin... Just so sooooo many memories spanning from the mid-1990s to today! All a bit of a beautiful blur at this point - and for me, it is more about the amazing people I've been so lucky to meet over my 3+ decades in and around the Cincy art scene, than any specific memories... Dennis Harrington and Kelly O'Donnell, Carl and Michael Solway, Linda Schwartz, Matt Distel, Sue Spaid, Thom Collins, Charles Desmarais, Andree Bober, Jay Bolotin, the TODT crew, Fred Lane, David Dillon,

Andy Marko, Emily Buddendeck, Jane Stevens, Jo Face, Charlie Woodman - just all the best, kindest, most brilliant and generous souls I've ever met!

Rachel Rampleman creates bodies of work that explore gender, artifice, and spectacle. Utilizing directorial, curatorial, and anthropological processes, she showcases exuberantly irrepressible personalities who revel in challenging clichés and taboos to rethink and reimagine the gender construct. A sampling of subjects include Girls Girls Girls - the world's first and only all-female Mötley Crüe tribute band, and Tazzie Colomb - the world's longest competing professional female bodybuilder. With her current project "Life is Drag", she is documenting the most innovative performers of the currently exploding alt-drag and neo-burlesque scenes - and has created the largest digital archive of drag in the United States (lifeisdrag.com).

Originally from Cincinnati, Ohio, and currently living and working in New York City, Rampleman received her MFA from New York University in 2006. Since then her work has been shown internationally at the Shanghai Biennale (Brooklyn Pavilion, 2012-13) in China, the Chennai Photo Biennale (India), and throughout Europe at such venues as S.M.A.K. and Art Cinema OFFoff (Ghent, Belgium), C/O Berlin and The Secret Cabinet (Berlin, Germany), and at VIDEONALE 16 at the Kunstmuseum Bonn. Nationally, her work has been exhibited at such venues as The Andy Warhol Museum (PA), The Flint Art Institute (MI), PULSE (FL), VOLTA, Socrates Sculpture Park, SPRING/BREAK, Satellite Art Show, Cleopatra's, Smack Mellon, The Brooklyn Academy of Music & The Samuel Dorsky Museum of Art (NY), and Other Cinema at Artists' Television Access (CA), among others. In her hometown of Cincinnati, she has had a survey exhibition at the Weston Art Gallery and a solo exhibition at Carl Solway Gallery, and her work has also been shown locally at The Contemporary Arts Center, Warsaw Project Space, Thunder-Sky, Inc., The Mini Microcinema, Semantics, and SS NOVA.

Rachel's work has been reviewed in The New York Times, The Huffington Post, Art F City, Paper Magazine, Artnet, DRAIN, Domino, eyes toward the dove, HYPERALLERGIC, Gothamist, Berlin Art Parasites, the Fanzine, Seattle Pi, Absolute Arts, ÆQAI, and LeCool Bangkok, among others. She has also created curatorial projects with Vanessa Albury as The Sun That Never Sets for venues such as The Frank Institute at CR10 in the Hudson Valley and SPRING/BREAK Art Show in NYC. In June of this year, she organized panel discussions about her current project "Life is Drag" (also featuring pop up art exhibitions and live drag performances) at Symphony Space, in conjunction with the Municipal Art Society of New York, and at The Cell in conjunction with Franklin Furnace & CADAFA, as part of her 2023 residency at The Cell (NYC).

Bill Renschler

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Untitled, 2000
Oil on paper
18 x 18 inches framed
\$1,200



EACH:
Untitled, n.d.
Oil on paper
19 x 19 inches
framed
\$1,200 each

This town has afforded artists so many opportunities to see grass roots and local work: C.A.G.E., Publico, Warsaw Projects, Semantics, Dileia and Country Club are ones that come to mind. Also, here I was given the opportunity to

work with an amazingly talented group in fabricating and installing work for Nam June Paik, while working for the Carl Solway Gallery.

Bill Renschler is a painter currently running a frame shop in Cincinnati. He has a BA in printmaking from the University of Louisville and an MFA from Indiana University. He has shown work locally at Semantics and Mark Patsfall Graphics. From 1989 to 1998 he was employed at the Carl Solway Gallery and at Clay Street Press as a fabrication assistant for Nam June Paik. From 2007-2012, he co-directed 33, a gallery devoted to local artists. From 1985 to 1986, he was a member and on the Board of Directors of C.A.G.E. Gallery in Cincinnati.

TODT

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American Buffalo, 2002
Paint on paper
60 x 96 inches
\$3,000



Cul De Sac, 2002
Mixed media
96 x 24 inches
\$12,000

Cincinnati has been one of the most supportive cities TODT has had the privilege to be a part of. Arriving in 1991 from Brooklyn, New York to the Pendleton Building, we adopted an access of inspiration and creativity. All of the art services have been generous and helpful with the passion of our practice and the ability for us to expand and articulate what we feel is important to American culture. Always grateful for the warmth and the nourishment of the entire community!

TODT/ not just DEAD but VERY Dead.

TODT is a four-person family collaboration, that has been working together since 1978. Two of its members are now deceased, but continue - through the legacy of their collected works - to participate in the conceptual narrative of TODT.

TODT is an art of anonymity and allegorical meaning. A collaborative brand spanning four decades of works that explore the real and fictive functions of objects and cultural meanings - a collective of disparate references and subjects that explore the negative impact and hidden effects of culture's positive purpose. It is a sculptural narrative of existential and evolved topics that include links to history, aesthetics, science, technology, capital economy and the widening effects of a global discourse. TODT responds to and reflects phenomena whose consequences include the real-time displacement of the human body. TODT presents a composition of works that reveal a corporeal and post-industrialized body caught in the difficult transition between its historical inheritance and futuristic identity. It is an art that exhibits a seismic shift distinguishing the impact of technology and the distilled formation of humanity's ethical resolve; a violent convergence of primitive and modern precepts that can only be realized and recognized through the expanding application of TODT's artificial perceptions. TODT is an art of appropriation - a collaboration of intuition and play that exacts each action to include as much material and time available for its' making. Self-taught, and amateurish, TODT is the fabrication of an interdisciplinary vision - a joining of contrasting inferences and materiality - processes and purpose - rendered and preserved in an expansive survey of sculpture, painting, photography, and installation.

Joseph Winterhalter

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Sequence: Plant,
2002-2003
Aluminum paint,
enamel, latex, acrylic
resin, steel dust,
paper, oil glaze, oil,
wax on canvas
Diptych- 112 x 75
inches
\$15,000



*13833 Variants of
Apathetic
Brilliance- Installation
Wall Layout*, 2020
Mixed media collage;
ink, graphite,
marker, xerox,
press type on
paper
19 x 28.5 inches
\$2,500



Untitled: Maginot, 2000-2001*
Latex, latex glaze, acrylic
resin, steel dust; collage
elements with graphite,
spray paint, oil, wax, duct
tape, tracing paper on paper,
mounted on canvas
68 x 84 inches
\$15,000

*There's a joke about being a serious 'Artist' in a joint like Cincinnati –
It's a great place to get a body of work together – to take somewhere else."*

*As I consider the above in relation to Cincinnati 20 or so years ago, what
stands out in vivid clarity is the relentless, determined efforts by more than a
few practitioners of 'making things' – occasionally known as the 'fine artists' –
to not only disprove this idea as a precondition for working here, but to render
it null and void – an act of obliteration....*

*You must remember, there were two significantly pivotal points in this era
that occurred in rapid succession - one locally, one internationally: the death of
Timothy Thomas in April 2001; and the destruction of the World Trade center
in September of that same year.*

*It has been noted that the turn of every century is embedded with a sense of
tension - conscious or not – which patiently anticipates an impending 'triumph
of doom.'*

*Tension has also been noted to be a precursor to great art - and if Cincinnati
had anything, it had a surplus of tension on the streets during those days,
A doubling of this tension – a world on the brink of war - and a city torn by
another meaningless death, assured that now all bets were off...*

*The models were out there, if you knew where to look: N.Y.'s Lower East Side
in the late '70's, Paris '68 – and the residuals, 20, 30 years later?
Obliteration. We picked up the torches, and met the world's tension head on,
with an intensity equal to what we were given...
D.I.Y. became our default position, collaborations exploded, and Cincinnati's
young artists delivered. Not in L.A., not in N.Y. – here. In Cincinnati.
Alternative spaces proliferated – too many to name - and interesting, significant
work was produced.*

As for today? The fruits of that moment live on.

*As you walk this room, consider the context in which these works were produced,
breath in the relentless pursuits that were ignited so long ago, and ask
yourself if maybe that tension is beginning to build, once again...
-J. Winterhalter, 2023*

Painter, conceptual artist, and writer/guitarist Joseph Winterhalter's multifaceted studio/performance work dissects layers of material data and information, manifesting interrogations of complex, intricate histories.

With allusions to historic episodes and cultural tropes -- including art history, High Modernism, post-structuralist philosophy, radical theory and practice -- these works situate the viewer within a panoply of visual, material, and intellectual data.

Through painting, drawing and multi-disciplinary projects, Winterhalter's conceptual synthesis of these subjects serves to expose the abstract linkages - and subsequent degradation - of past, present, and future historical narratives, suggesting new information that is still evolving and in the process of revealing itself. Winterhalter's work ultimately provides coordinates to identify corollaries and disruptions inherent to the narrative fictions -- and 'non-fictions' -- which inform and condition our contemporary experience.

Winterhalter's paintings, drawings and prints have been featured at numerous Cincinnati exhibition venues including the Weston Art Gallery, Michael Solway Gallery, Clay Street Press, Contemporary Art Center, and the Cincinnati Art Museum. Nationally, he has exhibited at Firecat Projects, Chicago, Illinois; BBAC, Birmingham, Michigan; the Baltimore Contemporary Print Fair at the Baltimore Museum of Art, Baltimore Maryland, and the Editions/Artist's Books Fair, New York, New York, among others. Winterhalter's paintings, drawings and prints are included in the permanent collection of the Cincinnati Art Museum, and private collections internationally.

**13833 Variants of Apathetic Brilliance- Installation Wall Layout*
Artist manuscript/archive project.

Text written overnight in one sitting, 3-4 May, 1999.
1999 – present

Conceptual Artists Manuscript.

Text/edition/proposal to result in a series of 13833 11" x 7.5" works on paper.

ORIGINAL TEXT COMPONENTS:

- Original typewritten text, 8 pages.
 - Original carbon paper text, 8 pages.
 - Original carbon copy text, 8 pages.
 - Xerox manuscript. 8 pages in 9" x 12" craft paper envelope. Signed, stamped and dated. Self-produced Edition of 33.
 - 8 Artist proofs; 4 work copies – 3 of which are performer copies with translations/notes.
 - 2 prototypes for ledger book to contain manuscript with hand painted and collaged newsprint pages.
- Pages: Xerox, latex house paint, spray paint, stickers, oil paint and collage on newsprint, 2 sided.
2 complete ledger books with manuscript; multiple other pages in various stages of completion.
Stencils, loose stickers, misc. page elements used to produce pages have been retained.

WORKS ON PAPER:

The text body abstractly conceptualizes the execution of 13833 works on paper, consisting of paintings, drawings, collages, source material and ephemera collected over the course of the project.

Paper to be hand torn from 22" x 30" Arches 140# Cold Press watercolor paper, per manuscript.
Yield: 8 pieces per sheet, approximately 11" x 7.5" each, with zero waste.

The 13833 works on paper are considered one piece in its entirety, and are not to be separated. Although 11 pieces were collaged onto a larger painting (*Untitled: Maginot*) in 2001, those pieces will be replaced in the series.

Individual works are in progress, and elements for the ongoing project are actively being collected.

Select pieces have been included in various exhibitions; the project as named has not been exhibited as a whole, in context.

PERFORMANCE:

INTERMEDIA - Weston Art Gallery, 2002. 5/3 Bank Theater, Aronoff Center for the Arts, Cincinnati, Ohio.

- Performance/Reading of text and notes in 4 parts; photographic documentation and performance relics.

PERFORMANCE DOCUMENTS/EPHEMERA:

- 'Notes on the V.A.B.' 3 versions, typewritten and carbon copy texts, with hand written corrections/notations.

- French translation. 7 pages: 5 pages xerox manuscript with hand written translation, 2 pages ruled paper hand written translation.

- Chinese translation. 8 pages xerox and ink manuscript, full translation with handwritten sections.

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

Curators: Linda Schwartz and Sue Spaid

Exhibition logo: Kendall Bruns

Preparators:: Farron Allen, Sheri Besso

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



Alternate Projects

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“DIT: The Collaborative Nature of Everything”

Sue Spaid, PhD

A few years ago, I mentioned to artist/philosopher Mark Harris that I wanted to title an anthology of my philosophy papers Teamwork, which he highly discouraged, since he considers teamwork more an “institutional directive” than some predilection to team up. In recent years, the term DIY has morphed into DIT (Doing it Together), which I prefer, since “do it yourself” doubles as libertarian sophistry. Even if “making things happen” means not awaiting permission from others, we do little “all by ourselves” save perhaps brushing our teeth. Even so, it sometimes seems like we’ve been left to do everything ourselves, like the little red hen who can’t find anyone to help her make the bread, yet plenty of eaters turn up as it exits the oven. In truth, we hardly do anything that is not already in reaction to something, so whatever is antecedent is effectively linked to the present. I even consider spectators part of this picture, as they typically relay their art experiences to future publics, which allows an artwork’s meaning to shift over time. While movies heavily depend on audiences to draw more people to view them, moviegoers cannot alter a film’s content, though they certainly expand upon its significance. With visual art, spectators modify artworks’ contents, effectively influencing how others perceive and thus experience them. With visual art, the public arena determines art’s future.

I imagine that most artists’ (and most curators’) first couple of exhibitions occur in an artist-run space, aka the “alternative scene.” In 1998, I asked Los Angeles artist Dave Muller, who hosted “Three Day Weekend” (1994-2004), what was so “alternative” about “alternative spaces,” especially those that serve as launching pads. Muller responded, “The ‘alternative’ is the alternative to doing nothing,” and I quite agree. While some artists make a career of exhibiting in artist-run spaces, others go in and out, using artist-run spaces to re-energize their practices, or to try something experimental that might not fly in a commercial venue or institutional setting. One well-known artist rewarded a home gallery that he admired by exhibiting an artwork that already had a buyer, enabling the artists to build new studios. It’s both thoughtless and heartless that gallerists routinely scrub such formative shows from artists’ CVs.

In revisiting Cincinnati’s millennial alternative scene, “20 Years Ago Today” harkens back to an era when artist-run spaces were flourishing. Who can forget the Arts Consortium (1972-2011), Semantics (1993-2016), DiLeia (1996-2001), Warsaw Projects (1998-2005), Sanctum Sanctorum (1998-2001), Volk (2000), SSNOVA (2001-2003), Publico (2003-2008), Autumedia (2003-2013), and Aisle (2007-2012)? While selecting artworks for “20 Years Ago Today,” the curators noticed five themes: 1) art made from domestic materials such as cardboard, cinder blocks, handkerchiefs, home videos, model homes, roofing paper, sand, and yarn; 2) humorous nods to yesterday’s African dot painting, Art Academy staff, Donald Judd, Bruce Nauman, Kelley Walker, and NFTs; 3) collective artworks, such that participants provided input regarding haircuts and fantasy vacations; 4) objects that convey making/moving/labor such as architectural plans, chess boards, gestural abstraction, thumbprints, quilts, and tools; and 5) art inspired by climate change and everyday activities such as construction, dress-up, games, gardening, makeup, shopping, sports, television, and therapy. That art is so entangled with our everyday lives further demonstrates the collaborative nature of everything!

