

Untitled, 1993
Acrylic on paper, digital
print in hand painted
found frame
22" x 11 1/2"
\$1,500 (framed)



Untitled, 2005
Acrylic on paper, digital
print in hand painted
found frame
18 1/2" x 14"
\$1,500 (framed)



Untitled, 2006
Acrylic on paper, digital
print in hand painted
found frame
19 1/2" x 13"
\$1,500 (framed)



Blanket, 2000
Acrylic on paper
81 1/2" x 41"
\$6,000



Untitled 1 (London), 1999
Acrylic on paper
42" x 30"
\$3,600 (framed)



Untitled 2 (London), 1999
Acrylic on paper
42" x 30"
\$3,600 (framed)



Susan Byrnes, Theresa Hackett and Mark Harris artwork is presented courtesy of the artist; Crystal Gregory artwork is presented courtesy of Moremen Gallery.

For **inquires** contact the artist/gallery directly through their published email.

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



Alternate Projects
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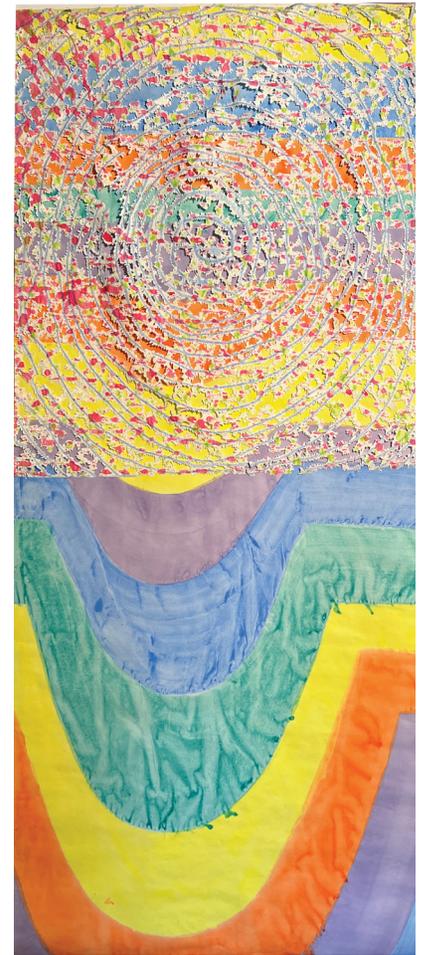
Circles, Squiggles, and Lines

Susan Byrnes
Crystal Gregory
Theresa Hackett
Mark Harris

Nov 6, 2023 - Feb 24, 2024

Holiday reception
Wednesday December 6
5-8pm

The Gallery at the Summit Hotel



What sets "Circles, Squiggles, and Lines" apart from prior exhibitions focused on artists' labor is that these three motifs evoke the bows, ribbons, string, and paper disguising some desirable holiday gift.

Susan Byrnes

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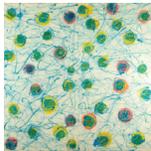
Painter, sculptor, photographer, writer, and WYSO broadcaster Susan Byrnes of Cincinnati, OH has been awarded public art commissions for several Dayton Metro Libraries, as well as the University of Dayton.

Division, 2018

Cast polyurethane rubber
on wood float mount
24" x 24" x 2"
\$2,200

**Field (White), 2019**

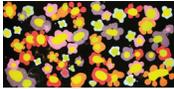
Cast polyurethane rubber
on wood float mount
48" x 48" x 3"
\$7,500

**Pool, 2019**

Cast polyurethane rubber
on wood float mount
48" x 48" x 3"
\$7,500

**Cosmos, 2019**

Cast polyurethane rubber
on wood float mount
24" x 48" x 2"
\$3,800

**Green and Pink
Assemblage, 2022**

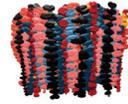
Cast polyurethane rubber
on plexiglass mount
72" x 72" x 1/2"
POR

**Sea Mirror, 2023**

Plastic resin
36" x 48"
\$800

**Experiment, 2023**

Plastic resin
25" x 22"
\$600

**Crystal Gregory**

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moremengallery.com

Sculptor Crystal Gregory of Lexington, KY who was named the 2022 Kentucky State Fellow by South Arts, is the Arturo Alonzo Sandoval Endowed Professor of Fiber at the University of Kentucky.

**Banner of Endearment,
2023**

Handwoven textile cast
in concrete
36" x 36"
\$6,000

**Unseen Landscape, 2019**

Handwoven textile cast
in concrete
36 1/2" x 60" x 2"
\$9,800

**Unseen Land
Fold Enfold Unfold**

No. 14, 2017
Handwoven textile
cast in concrete
11" x 11"
\$725

**Fold Enfold Unfold**

No. 15, 2017
Handwoven textile
cast in concrete
11" x 11"
\$725

**Fold Enfold Unfold
No. 16, 2017**

Handwoven textile
cast in concrete
11" x 11"
\$725

**Fold Enfold Unfold
No. 17, 2017**

Handwoven textile
cast in concrete
11" x 11"
\$725

**Fold Enfold Unfold
No. 18, 2017**

Handwoven textile
cast in concrete
11" x 11"
\$725

**Theresa Hackett**

terihackett@gmail.com
theresahackett.com

Painter Theresa Hackett of Beach Lake, PA and New York City, NY regularly exhibits with High Noon in New York City.

That's All Folks, 2020

Flashe paint, acrylic,
on cotton drop cloth
108" x 144"
\$24,000

**Blow Out, 2020**

Flashe paint, acrylic,
on cotton drop cloth
108" x 144"
\$24,000

**Split, 2020**

Flashe paint, acrylic,
on cotton drop cloth
108" x 144"
\$24,000

**We Can't Stop Staring,
2020**

Flashe paint, marker,
acrylic, on cotton
drop cloth
108" x 144"
\$24,000

**Pile Up, 2022**

Flashe paint, acrylic,
on cotton drop cloth
108" x 144"
\$24,000

**Mark Harris**

harrismk@ucmail.uc.edu
markharrisstudio.com

Painter, philosopher, planter, printer, music aficionado, videographer, and curator Mark Harris of Cincinnati, OH and London, UK is currently Professor of Art at the University of Cincinnati and a Lloyd Library Artist in Residence.

Hippy, 2000

Acrylic on paper
102" x 70"
\$12,000

**Untitled, 1998**

Acrylic on paper
96" x 60"
\$10,000

**Untitled 1 (Beijing), 2006**

Acrylic on paper
54" x 37 1/2"
\$3,000

**Untitled 3 (Beijing), 2006**

Acrylic on paper
55" x 38"
\$3,000



The Gift that Keeps on Giving

“Circles, Squiggles, and Lines,” which is contemporaneous with Thanksgiving, Hannukah, St. Nicholas Day, Bodhi Day, Feast Day of Our Lady of Guadalupe, St. Lucia Day, Christmas, Boxing Day, Kwanzaa, Zarathosht Diso, New Years Eve, and Lailat Al Miraj, celebrates the generosity of the holiday season. On view are artworks by Susan Byrnes, Crystal Gregory, Theresa Hackett, and Mark Harris, whose extreme labor complements the handiwork involved in making holiday gifts for loved ones or the labor expended to fund gift purchases. Artists’ labor, and especially women’s work, has long been a theme in contemporary art, partly in response to minimal and conceptual artworks that appear comparatively effort-less.

What sets “Circles, Squiggles, and Lines” apart from prior exhibitions focused on artists’ labor is that these three motifs evoke the bows, ribbons, string, and paper disguising some desirable holiday gift. Since we sometimes receive gifts that we dismiss as ridiculous, but later come to love, some philosophers compare art appreciation to gift reception. That is, we sometimes experience artworks that strike us as unremarkable, yet we end up thinking about them so much that we eventually come to admire them. In fact, those are the artworks we love the most, since we had to convince ourselves of their value. Once we get past our superficial experience with artworks, much like the packaging hiding our favorite gifts, we have a real treasure to behold. In their role as gift givers, artists put their artworks out there, having no clue how spectators will respond to their generosity.

With “Circles, Squiggles, and Lines,” however, the packaging is the gift. That is, the treasure is front and center, hardly hidden. What’s less visible, however, is each artist’s arduous labor. When one focuses on the artwork, one immediately notices the actions undertaken by each artist. One finds Susan Byrnes’ layers of hardened polyurethane, Crystal Gregory’s handwo-

ven textiles cast in concrete, Theresa Hackett’s minute and monumental geometric motifs, and Mark Harris’ delicate paper cuttings, all interlaced with layers of colorful materials. What’s more, one feels the energy expended by the artist, as if the calories burned while making the art were transferred onto the circles, squiggles and lines dazzling our eyes.

On a related note, exhibiting artworks is a lot like gift-giving. Both parties take a risk, though artists typically yearn for feedback, while gift-givers awaiting replies belie their gesture’s profundity. When exhibited artworks fail to attract reception (no reviews, no feedback. . . just totally ignored), an artist’s sense of powerlessness resembles that of gift-givers who too risk outright rejection. Since making and exhibiting artworks expose artists’ skills, ideas, techniques, values, and views to the whole world, not just one recipient at a time, it’s little wonder artists are so sensitive. By contrast, gift-givers accept the risk that their gifts may end up being less popular than they’d hoped. Their satisfaction stems more from the act of giving than some expected reply, otherwise anxieties would arise between givers and recipients.

When we receive a gift, it sometimes takes a while to determine: its use, how to display/store it, how to protect it, and why it’s valuable. With an artwork, we similarly begin by asking ourselves why anyone would appreciate this. . . and eventually we discover our own reasons for appreciating it, which only serve to strengthen our fondness for it. I envision this ‘gift relationship’ holding for literature, films, theatre, built environments and much more. Most importantly, our agonistic relationships with gifts transform us, much like our experiences with artworks that we once dismissed out of hand. Experiencing artworks is thus on par with gift reception since artists/givers take risks and artworks/gifts compel spectators/recipients either to enact or ignore them, leading spectators/recipients to undergo transformations (or not).¹ _____ Sue Spaid, PhD

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For more about the relationship between gift reception and art appreciation, see Sue Spaid, “Enacting Gifts: Performances on Par with Artworks,” *Aesthetic Investigations*, 5(1): 64-81. <https://aestheticinvestigations.eu/article/view/11775/13307>

Artists’ Painting Processes

Crystal Gregory, who has a background in weaving, is exhibiting wall works from her “Woven Concrete” series. For this series, Gregory embeds textile, which is ordinarily collapsible and movable, into steadfast concrete. Keen to invert stereotypes, “delicate materials” are deployed in ways that exhibit their strength, while “structural materials” reveal instabilities. Gregory points out how her rethinking these materials “actively promotes the dismantling of such conventions to expose the symbolic construction, fictions, and ideological investments underlying them.”

Susan Byrnes is exhibiting paintings from her “Viscosity Series” for which she adds pigments to liquid polyurethane (cures in 20 minutes) and liquid plastic (cures in 3 minutes) that she layers in flat, square molds. She pours multiple layers over an initial layer, which ends up becoming the painting’s actual surface. To create hard and soft edges, Byrnes modifies each layer’s viscosity by varying the curing time once the catalyst has been added. The need to act quickly leaves her little time to ‘draw’ the image, so Byrnes must plan her compositions in advance. Fully cured within 24 hours, she pops the painting out of the mold and Voilà! The artist remarks, “This is the first time I see the image. It is always a surprise, a combination of intention and chance.”

Theresa Hackett’s large-scale paintings are surprisingly spontaneous, as each additional mark or motif is in direct response to the painting’s surface, textures, and materials, which pose constraints. Her sculpting with paint and building with color invites an awkwardness that is both comical and clumsy. She notes, “I refer to landscape as a psychological excava-

tion, a figure/ground relationship that engages with our physical being in relation to painting and the environment in which it exists.”

Although **Mark Harris’** cut-paper paintings are gestural, a feature historically associated with expressing ideas or emotions, his process of layering several elements, each generated by chance, makes them the “antithesis of expressiveness.” This can be seen, for example, with his use of stenciled splashes and cutout drips, marks ordinarily emblematic of painterly authenticity; as well as his dripping of paint onto patterned paper whose imagery had been cut away. Harris adds, “I was left with a fragile structure, like the residue of a painting, which could be combined with similar fragments to make painted layers.”

“Circles, Squiggles, and Lines” 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 FOTOFOCUS 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*.