

*Latticework: Craspedia, Tulips, Veronica and Chrysanthemums*  
May 11, 2024  
Inkjet print on Dibond  
48 x 36 inches



*Latticework: Flame Lilies, Thistles and Hostas*  
July 24, 2024  
Inkjet print on Dibond  
48 x 36 inches



*Latticework: Dried Orchid and Amaryllis*  
March 29, 2024  
Inkjet print on Dibond  
48 x 36 inches



*Latticework: Sweetgum*  
April 28, 2020  
Inkjet print on Dibond  
48 x 36 inches



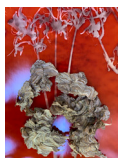
*Latticework: Caladium and Lilies*  
June 7, 2024  
Inkjet print on Epson  
Enhanced Matte Paper  
30 x 24 inches



*Latticework: Elephant Ear, Milkweed and Pear*  
August 19, 2023  
Inkjet print on Epson  
Enhanced Matte Paper  
30 x 24 inches



*Latticework: Bald-Faced Hornet's Nest Fragments*  
September 30, 2022  
Inkjet print on Epson  
Enhanced Matte Paper  
30 x 24 inches



*Latticework: Elephant Ears and Bald-Faced Hornet's Nest*  
October 23, 2022  
Inkjet print on Epson  
Enhanced Matte Paper  
30 x 24 inches



*Latticework: Dress, Pear and Crabapple Blossoms with Penumbrae*  
April 8, 2024  
Inkjet print on Epson  
Enhanced Matte Paper  
30 x 24 inches



*Latticework: Double Dress and Spring Blossoms*  
April 14, 2022  
Inkjet print on Epson  
Enhanced Matte Paper  
30 x 24 inches



*Latticework: Wedding Dress and Lilies*  
June 18, 2021  
Inkjet print on Epson  
Enhanced Matte Paper  
30 x 24 inches



*Latticework: Kurta, Dill, Cone Flower and Lilies*  
July 22, 2023  
Inkjet print on Epson  
Enhanced Matte Paper  
30 x 24 inches



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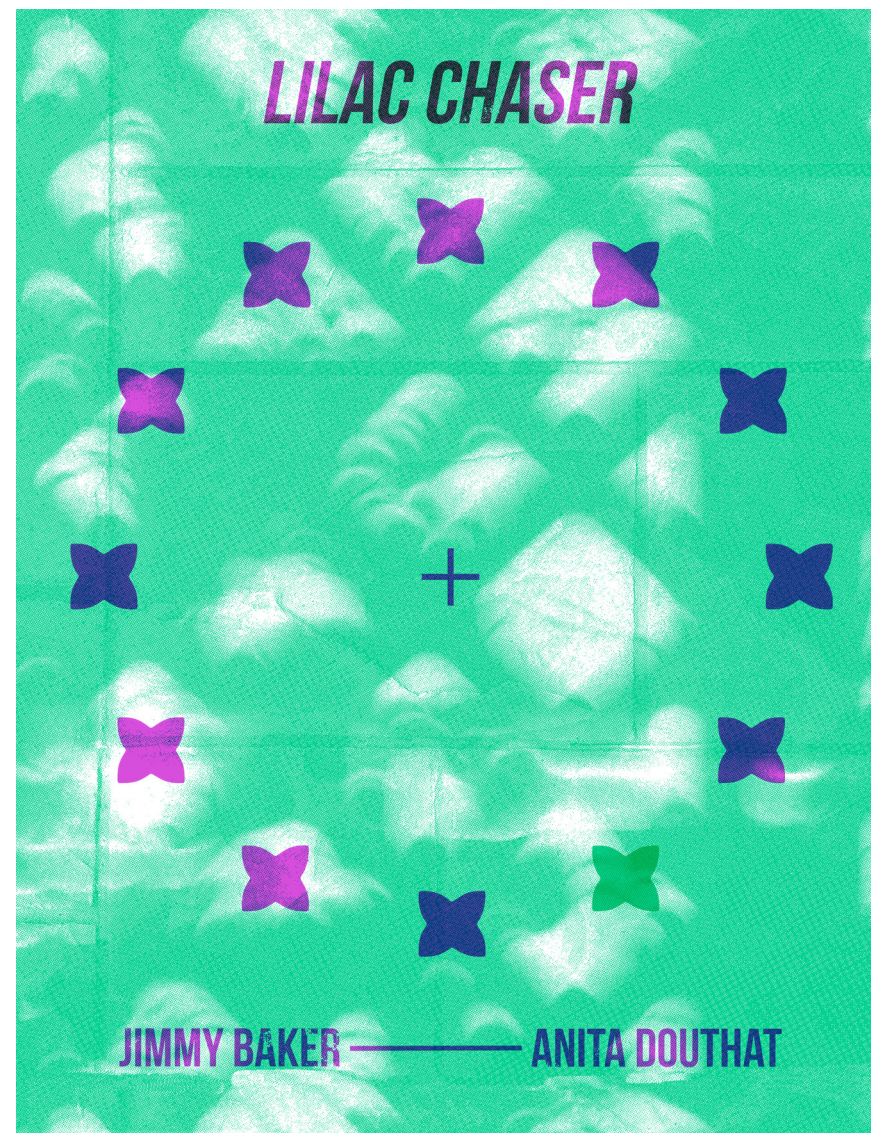
All artwork is exhibited courtesy of the artist. For **inquires** and **purchases** contact the artist directly through their published email.

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This exhibition is presented by the Summit Hotel and curated by Alternate Projects.



**Alternate Projects**  
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alternateprojects.net



November 11, 2024 - February 28, 2025



**The Gallery at the Summit Hotel**



**Jimmy Baker**

**jimmy\_baker@icloud.com**  
**jimmybaker.com**

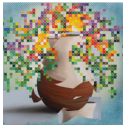


*My new works collapse notions of digital detritus into antiquated Rust Belt sentiment to reckon with one's ability to speak around the idea of environmental catastrophe instead of through it. These works continue my practice of pitting painting against digital reproduction processes. The use of multiple rigid binaries across subject and form is an ongoing autobiographical structure in my work. \_\_JB*

*Crisis Action 89, 2024*  
Oil and aerosol on panel.  
22 x 22 inches  
\$4,500



*Crisis Action 28, 2024*  
Oil and aerosol on panel.  
22 x 22 inches  
\$4,500



*Crisis Action 90, 2024*  
Oil and aerosol on panel.  
22 x 22 inches  
\$4,500



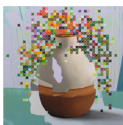
*Crisis Action 32, 2024*  
Oil and aerosol on panel.  
22 x 22 inches  
\$4,500



*Crisis Action 73, 2024*  
Oil and aerosol on panel.  
22 x 22 inches  
\$4,500



*Crisis Action 56, 2024*  
Oil and aerosol on panel.  
22 x 22 inches  
\$4,500



*Politics of Gardening 1, 2019*  
Oil, aerosol, and digital print  
on canvas over panel.  
22 x 22 inches  
\$4,500



*Politics of Gardening 2, 2019*  
Oil, aerosol, and digital print  
on canvas over panel.  
22 x 22 inches  
\$4,500



*Politics of Gardening 3, 2019*  
Oil, aerosol, and digital print  
on canvas over panel.  
22 x 22 inches  
\$4,500



*Burden of Being (to Richard  
and Elizabeth), 2019*  
Oil, aerosol, and digital print  
on canvas over panel.  
56 x 46 inches  
\$12,000



*Crash and Learn 1, 2024*  
India ink, acrylic medium,  
and digital transfer on paper.  
27 x 22 inches  
\$2,500



*Crash and Learn 2, 2024*  
India ink, acrylic medium,  
and digital transfer on paper.  
27 x 22 inches  
\$2,500



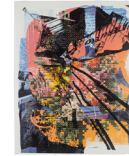
*Crash and Learn 3, 2024*  
India ink, acrylic medium,  
and digital transfer on paper.  
27 x 22 inches  
\$2,500



*Crash and Learn 4, 2024*  
India ink, acrylic medium,  
and digital transfer on paper.  
27 x 22 inches  
\$2,500



*Crash and Learn 5, 2024*  
India ink, acrylic medium,  
and digital transfer on paper.  
27 x 22 inches  
\$2,500



*Crash and Learn 6, 2024*  
India ink, acrylic medium,  
and digital transfer on paper.  
27 x 22 inches  
\$2,500



*Crash and Learn 7, 2024*  
India ink, acrylic medium,  
and digital transfer on paper.  
27 x 22 inches  
\$2,500



*Crash and Learn 8, 2024*  
India ink, acrylic medium,  
and digital transfer on paper.  
27 x 22 inches  
\$2,500



*Crash and Learn 9, 2024*  
India ink, acrylic medium,  
and digital transfer on paper.  
27 x 22 inches  
\$2,500



*Crash and Learn 10, 2024*  
India ink, acrylic medium,  
and digital transfer on paper.  
27 x 22 inches  
\$2,500

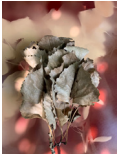


**Anita Douthat**  
**anitadouthat@icloud.com**

*For over 30 years, photograms, camera less photography, were my primary working method. These were made using UV sensitive printing-out paper exposed to the sun. The discontinuation of this paper necessitated a new approach. A chance experiment during the 2017 solar eclipse, led to the realization that I could integrate earlier and new processes. I found I could layer botanical*

*specimens on pre-exposed, untuned photograms. Background colors are achieved through exposure to sunlight and once complete, the compositions are digitally photographed. This new direction continues my commitment to work with natural materials and further enhances my deep appreciation for our cherished environment. \_\_AD*

*Latticework: Cottonwood*  
July 29, 2022  
Inkjet print on Epson  
Enhanced Matte Paper.  
Edition of 8  
30 x 24 inches  
\$1,200 / \$1,500 framed



*Latticework: Lace and  
Summer Flowers*  
June 29, 2022  
Inkjet print on Epson  
Enhanced Matte Paper.  
Edition of 8  
30 x 24 inches  
\$1,200 / \$1,500 framed



**The following prints are exhibition sets.  
They are available as 30" x 24" archival prints, each \$1,200 in an edition of 8.**

*Latticework: Lilies*  
June 4, 2024  
Inkjet print on Dibond  
48 x 36 inches



*Latticework: Tulip,  
Eucalyptus, Chrysanthemums  
and Tulip Poplar Blooms*  
May 11, 2024  
Inkjet print on Dibond  
48 x 36 inches



*Latticework: Yellow and  
Purple Irises*  
May 5, 2024  
Inkjet print on Dibond  
48 x 36 inches



## Lilac Chaser: Hallucinations, Illusions, and Indeterminacy

“Lilac Chaser” pairs Anita Douthat’s recent digital photographs with Jimmy Baker’s new oil paintings and monoprints. While Douthat has historically been associated with photograms and Baker with oil painting, “Lilac Chaser” assembles new bodies of work whose digital processes are delimited by the human hand. In short, these artists intervene in ways that disrupt technology’s typical patterns. The respective outcomes prove surprising, even astonishing.

Nearly fifteen years ago, Douthat set aside dozens of photograms whose imagery failed to compel her to fix them in place. Some have imprints resembling a fence made from elongated baguettes, whereas others feature a dress or lace fragments. A gardener, Douthat thought to track climate change’s impact on the environment by dating photographs of blooming flowers. Meanwhile, her earlier photograms, still stored in their original cardboard boxes, had avoided sunlight. She thus thought to revisit those dormant photograms, using them as the ground upon which to display ikebana-like floral arrangements. Working beneath a wooden lattice, Douthat composed each grouping in relationship to the photogram’s forms. As the photogram encountered sunlight, a clear-blue sky, passing clouds, and the lattice’s shadows, the ground mutated. Each is titled *Latticework*, accompanied by a subtitle indicating their date and flowers.

Douthat captured the mutating images with her iPhone, digitally shooting the changing scenes as the ground turns a darker red in response to environmental factors. In some cases, pinkish orbs, resembling either the “Bokeh effect” (out-of-focus blur) or the effect known as the “lilac chaser” (an illusion of circular movement) suddenly appeared, while blue streaks emerged against a darkening red field. Despite the ground’s flatness, an illusion of depth arises thanks to the “smoky” sfumato effect prompted by each color’s gradations, caused as sunlight, dispersed by clouds, the lattice, and/or flowers; crawls across the photogram.

One of the more complicated photographs is *Latticework: Craspedia, Tulips, Veronica and Chrysanthemums*, dated May 11, 2024. Here you notice pink tulips, purple mums, yellow craspedia balls, and a tri-colored veronica floating above a photogram originally created using lace. The parts of the ground covered in sunlight, though not trapped by the lattice, are cherry red, and seem to float on the ground, even though they are the ground. Apparently less hit by the sun, the righthand side resembles marbled meat. One senses depth throughout the image. Even though these are digital photographs, all of the colors are truly “as is.”

While Douthat uses a digital process to freeze an otherwise dynamic, living process; Baker uses his hand to enliven an otherwise static digital process. Baker’s monoprints and paintings take as their starting point the horrifying Norfolk Southern freight-train derailment that continues to disrupt ordinary life in East Palestine, Ohio on February 3, 2023. Working in photoshop, Baker created several elaborate digital collages, comprised of newspaper texts, images, and more. He then projected each collage onto paper and hand-drew the black portions in India ink. He then deleted the black portions from the digital collages, which he printed onto acetate. After brushing acrylic gel medium across the paper’s surface, he placed the colorful acetate on top (ink down) and passed both through a relief printer, thus transferring the imagery from the acetate to the paper. In removing black from the printing process, Baker introduces an element of chance when the transfer doesn’t perfectly align with the extant India ink drawing.

When Baker encountered a clip of Congresswoman Alexandria Ocasio-Cortez reacting to news claiming that Norfolk Southern had delivered 100 floral bouquets to people in hospitals and rest homes, he felt compelled to mock the freight train company’s superficial gesture by enlisting AI to help him create 100 bouquet paintings. Although he’s not particularly interested in kitsch imagery, he was drawn to cross-stitch given its homey connotations. Indeed, when one thinks of cross-stitch, one envisions “Home Sweet Home” signs. Keen to locate 100 different images of ceramic and glass vases bearing bouquets, he enlisted Midjourney to create these images. Instead of painting vases displaying flowers, Baker used AI to convert each bouquet into its cross-stitched analog, so these are paintings of vases overlaid with hand-painted images of multi-colored cross-stitched bouquets. Although AI creates the cross-stitch patterns, Baker paints each stitch individually, based on AI’s design. Not surprisingly, AI-derived images suffer “hallucinations,” that is, they generate unreal features, such as missing limbs. The more unreal an AI-derived image, the more hallucinations. In fact, the surfeit of errors and mistakes technology has yet to eliminate is what makes AI so interesting. Once the bugs are “fixed,” I imagine AI will lose its draw.

Although this exhibition’s abundance of floral imagery appears to be what unites Douthat and Baker, the floral imagery is rather a decoy. Far more prominent is the artists’ efforts to subvert technology. For Douthat, this takes the form of arranging vibrant compositions that change with every moment, whereas Baker exerts the upper hand by drawing with India ink and painting AI-derived imagery. Both have created complicated artworks that entail multi-layered, aleatory processes. While Douthat’s photographs are replete with illusionistic space, Baker’s off-kilter paintings exhibit hallucinations. \_\_\_\_\_ Sue Spaid, PhD

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### Jimmy Baker

Jimmy Baker (b.1980 Dover, Ohio) lives and works in Cincinnati, Ohio. He is an Associate Professor of Fine Art and runs the Painting and drawing department at the Art Academy of Cincinnati. Baker holds a BFA from Columbus College of Art and Design (2002) and an MFA from the University of Cincinnati (2004). The artist has exhibited work across many American museums: Crystal Bridges Museum of American Art, Minneapolis Institute of Art, Frist Art Museum, Telfair Museum, Columbus Museum of Art, Cincinnati Art Museum, Contemporary Arts Center, and the Mint Museum; as well as gallery and art fairs in New York, Los Angeles, Paris, Basel, London, Miami, Chicago, Baltimore, Portland and Philadelphia. Articles about Baker’s work have been featured in the *Los Angeles Times*, *Artforum.com*, *Italian Vanity Fair*, *Art US*, *Artnet*, *Artslant*, *NY Arts*, *Artinfo*, *Glass Tire*, *K48*, *New City Chicago*, *Cincinnati Magazine*. His work is included in the permanent public collections of Zabludowicz Art Trust, London; Taschen Foundation, Berlin; Crystal Bridges Museum of American Art, Bentonville, AR; Progressive Insurance Collection, Cleveland; JP Morgan Chase Collection, Dallas; Columbus Museum of Art; Cincinnati Art Museum; Gilles Balmat Collection, Paris; Columbia University Collection, New York, among others.

### Anita Douthat

Anita Douthat’s photograms are widely exhibited and held in collections including the Cincinnati Art Museum; the Museum of Fine Arts, Houston; the Columbus Museum of Art, and the University of New Mexico Art Museum. Solo exhibitions include “Under the Sun”, Weston Art Gallery (2014) and “With a Trace”, Indianapolis Art Center (2007) as well as numerous two-person exhibitions with Cal Kowal and group exhibitions across the region. Douthat earned a B.S. from the Institute of Design, Chicago and an M.F.A. from the University of New Mexico. She has received grants from the NEA, the New England Foundation for the Arts and the Kentucky Foundation for Women. From 1985 – 1992, she was curator of the Photographic Resource Center at Boston University and from 1994 – 2017 Douthat was registrar and associate director of Carl Solway Gallery, Cincinnati. Born in Cincinnati, Ohio, she currently resides in Alexandria, Kentucky.