

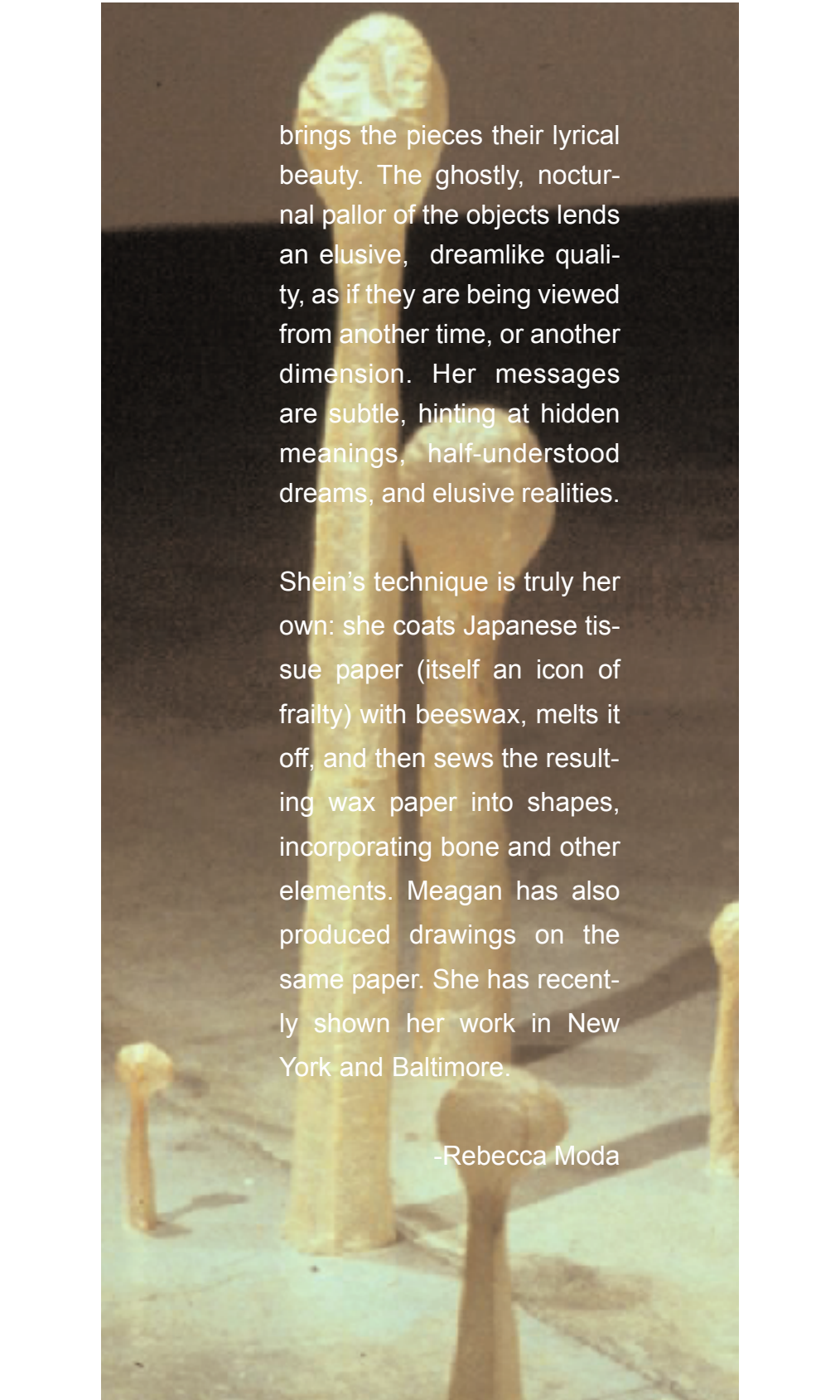
Meagan Shein

February 28 - April 5, 2004

Meagan Shein's delicate, ethereal works both obscure and reveal the weakness of nature. Her works exist in groups, the repetition of form reinforcing each shape's power, the slight variations a prerequisite for adaptation. Her pale, near-translucent forms exude a perfect serenity and a seductive brittleness.

The sheer visual fragility of the membranes in these works suggests the vulnerability of beauty and the inevitable breakdown of the organism. Shein's works are perpetually transforming: dropping, rising; containing more than you can readily see. In a way, Meagan's work here is presented as an ecosystem unto itself; the teardrop shapes of *Niobad* and *Lachrymal Wall* suggesting rain, which provides the moisture required to sustain the growing *Spores*.

But the impact of Shein's objects is really in their assemblage: the whole is certainly greater than the sum of its parts. It is not a single object, but the cascading effect of that object reduplicated, which




brings the pieces their lyrical beauty. The ghostly, nocturnal pallor of the objects lends an elusive, dreamlike quality, as if they are being viewed from another time, or another dimension. Her messages are subtle, hinting at hidden meanings, half-understood dreams, and elusive realities.

Shein's technique is truly her own: she coats Japanese tissue paper (itself an icon of frailty) with beeswax, melts it off, and then sews the resulting wax paper into shapes, incorporating bone and other elements. Meagan has also produced drawings on the same paper. She has recently shown her work in New York and Baltimore.

-Rebecca Moda

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