

# Buffalo Arts Studio

Tri-Main Center  
2495 Main Street, Suite 500  
Buffalo, NY 14214  
(716) 833-4450  
www.buffaloartsstudio.org

Gallery hours: Tuesday - Friday 11am-5pm



Barbara Buckman is a Professor of Art at Niagara County Community College in Sanborn, N.Y. She has also taught at variety of WNY colleges and universities including Daemen College, SUNY University Of Buffalo, and State University College at Buffalo. She earned her MFA from Hunter College and was awarded the Whitney Museum of American Art Independent Study Fellowship as well as the DIA Foundation fellowship. In 2013 she was awarded the SUNY Chancellors Award for Scholarship and Creative Activity.



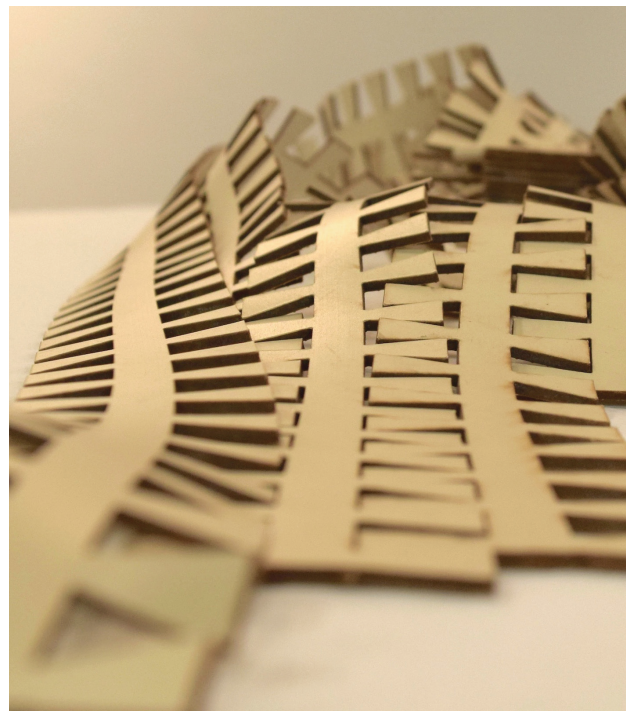
Alicia Marván is the Director of the Guapamacátaro Center for Art and Ecology in Mexico as well as an Associate Artist with Lower Left Performance Collective in the USA and Europe. She collaborates with independent artists from different disciplines and her work has received support from cultural and academic institutions in Mexico, USA, Canada, and around the world. She has lectured and taught in the subjects of art history, social science, art and sustainability, cultural development, and interdisciplinary collaboration.

Major support provided by: Erie County Cultural Funding, M&T Bank, and NYSCA Visual Arts Program  
Additional exhibition support provided by: Ashkers, DoubleTree Club Hotel, Gates Circle Wine & Liquor, North American Breweries and individual donors.



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New York State Council on the Arts with the support  
of Governor Andrew Cuomo and the  
New York State Legislature.



Alicia Marván  
*Auxiliary Constructions*



Barbara Buckman  
*New Work*

May 22 – July 1, 2015  
Opening Reception: Friday, May 22, 2015



### Barbara Buckman: *New Work*

Barbara Buckman works with traditional drawing and painting media, provoking and engaging the viewer's imagination while developing compositions that playfully question plausibility and logic. She develops her images by manipulating painterly elements and variables, constantly adding and subtracting, weighing and balancing, inventing and representing. According to the artist, "(she) uses stable geometric shapes and arranges them in animated dialogue with invented imagery and automatic drawing."

The imagery references drafting, cartography, and mechanical reproduction, moving the viewer's attention around and through the composition with letters, shapes, dots and dashes. Her forms also suggest playful production. Lego bricks, building blocks, and train tracks float among fanciful mechanical components. There is also a sense of weightlessness to her arrangement, as elements rise and fall above a far-off landscape. Gestural marks add energy, activating the composition where she alternates pristine graphic elements against richly layered surfaces. Together, these elements juxtapose a sense of simultaneous stability and risk with a strong sense of rhythm and movement. The small scale of these new works draws the viewer in close, inviting individual readings and the invention of individual plans.

Cover image: *Blood Sport, the Die Man Conflict*, digital image, 2014



*Mercury*, mixed media, 2014 (detail)



*Wiry*, mixed media, 2014 (detail)



*Auxiliary Constructions, volume 1*, 2015

### Alicia Marván: *Auxiliary Constructions*

Alicia Marván is dedicated to contemporary and experimental practices. Her interdisciplinary approach to art and life has led her to an ongoing investigation of a variety of media that explores space, form, movement, time and thought, often in relationship to the human body. *Auxiliary Constructions, volume 1* is a play-scape inspired by organic aggregate forms. This installation was designed specifically for BAS's Joanna Angie Gallery and complements the concrete floors while echoing the yellow guidelines from the building's industrial past. The resulting forms rhythmically climb and fall like a landscape viewed at a distance.

The installation triggers complex stimuli for the viewer, enabling a cross-dialogue between the sculpture, the architecture, and the viewer's senses. This is the first in a series of works framed by the psychological term "auxiliary constructions." This term is used to describe objects, situations and activities humans create to cope with distress and achieve happiness – what is referred to as "the pleasure principle." Viewers are encouraged to interact and even play with the installation, enjoying the pleasurable experience of creative release while also constructing a new visual experience for the next viewer. Like the sections of the sculpture itself, each interaction dovetails into the next, connecting individuals and experiences across time and space.

Cover image: *Auxiliary Constructions, volume 1*, foam, 2015