

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

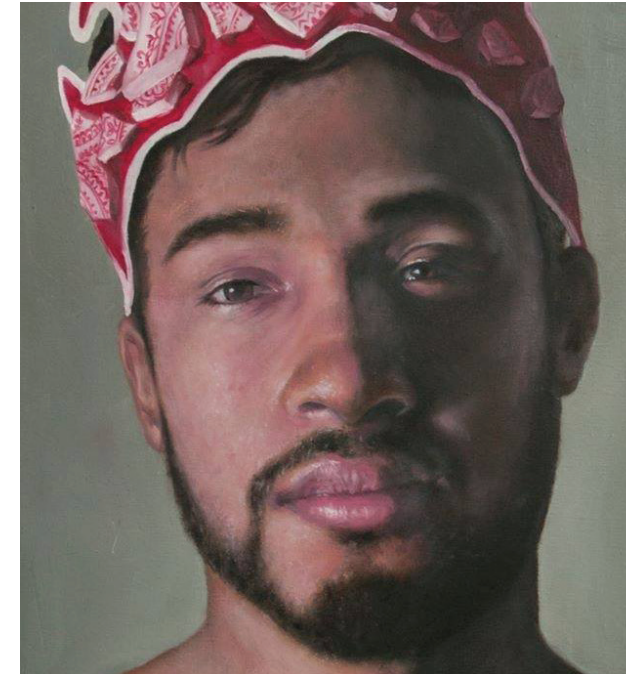


Julia Bottoms-Douglas is a creative entrepreneur with a bachelor's degree in Art Education from Buffalo State College. She is on the Board of Directors at Hallwalls Contemporary Arts Center, is a featured artist and writer for Afropunk Media, and serves as an instructor for Buffalo City Summer School for the Arts, Buffalo Arts Teachers Collaborative, and Buffalo Arts Studio. She also owns Buffalo Brush, Paint and Sip in North Buffalo.

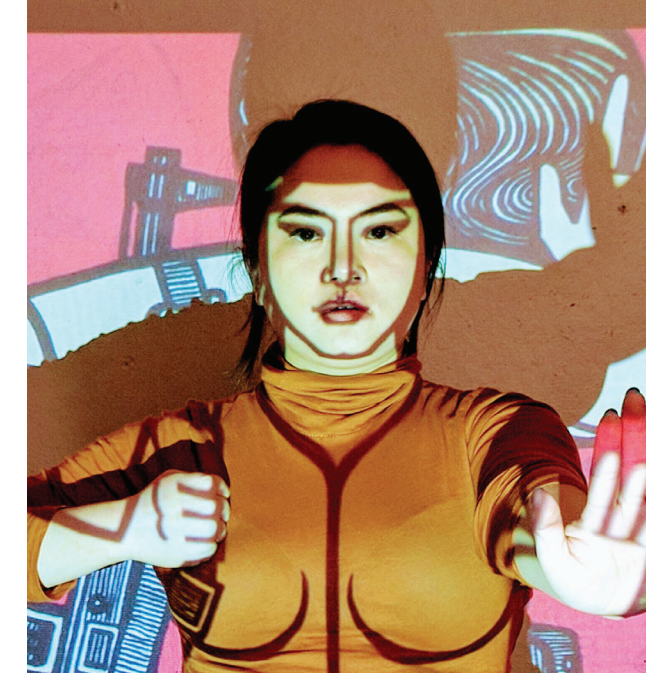


Van Tran is completing her Masters of Fine Arts and Emerging Practices at the State University of New York at Buffalo. She is the first Biological Art teaching assistant at COALESCE Center of Biological art, a facet of the GEM (Genome, Environment and Microbiome) group. She also earned her Bachelor of Art and Biology at the University at Buffalo. Tran Nguyen has exhibited throughout Buffalo and had participated in the New York State Summer School of the Arts.

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Julia Bottoms-Douglas
Tinted



Van Tran Nguyen
Strange Agency

April 28-June 2, 2017
 Opening Reception: Friday, April 28, 2017

Julia Bottoms-Douglas, *Tinted: A Visual Statement on Color, Identity, and Representation*

Julia Bottoms-Douglas' current body of work originally developed as a response to the media's repetition of racially biased imagery in the wake of the Trayvon Martin case. She rejected the hyper-sexual, violent, and sinister portrayal of people of color that saturated the media at that time and that persists today. To counter the manufactured images of popular culture, Bottoms-Douglas looked to the dynamic and creative young men and women whom she encounters in her daily life.

The paintings, often two or three times life size, recall the commemorative portraits too often reserved for those with political or social status. Placed against bright backdrops and adorned with crowns or capes, many of these figures emit both power and grace. Douglas uses traditional oil paint and classical portraiture to show men and women of color as not only powerful, but also sensitive, honest, loving, and human. She conveys a sense of vulnerability and innocence through implied nudity, subtle gesture and realistic body types.

Cover image: *Manny*, 2016, oil on canvas



Rook, 2017, oil on canvas



Still from *Vietnam War Memorial*, 2015

Van Tran Nguyen, *Strange Agency*
University at Buffalo MFA Thesis Exhibition

Van Tran Nguyen is a Vietnamese American artist whose work is rooted in the residual trauma of the Vietnam War. She has noted that for many Americans, "Vietnam" is not a reference to a place or a culture, but to an event, *that event*. Her current installation points out ways that western institutions have constructed the narrative of the Vietnam War and how this western construct burdens the present along pathways of gender and race.

In her videos, Vietnam War era propaganda images of women warriors and vulnerable children are projected onto Tran Nguyen's own body. As she adjusts her pose and her expression, the artist seemingly disappears into the two-dimensional image, unrecognizable within the artwork. In another installation, a video shows the artist washing the Vietnam Veterans Memorial in Washington DC. Below the gallery projection, water collected during the washing runs continuously from brass spigots into basins. The water in this work and others references both the Potomac River and Mekong Delta while also recalling the fountains and reflecting pools installed across the National Mall. It also serves as a metaphor for memory and introspection. Throughout the exhibition, Tran Nguyen uses the visual languages of both propaganda and memorial to redirect the gaze and to subvert western memory of eastern spaces.

Cover image: still from *Those who Protect/Those to Protect*.