

Buffalo Arts Studio

Tri-Main Center
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www.buffaloartsstudio.org

Gallery hours: Tuesday - Friday 11am-5pm



Colleen McCubbin Stepanic was born in Newport News, Virginia and grew up in the suburbs of Chicago, Cleveland and Washington DC. She earned a BFA from the University of Dayton and an MFA from the Tyler School of Art. McCubbin Stepanic has been the recipient of numerous grants, awards, and residencies including the Joan Mitchell Center, the Millay Colony, and the Vermont Studio Center. She has been included in exhibitions at The LaGrange Art Museum in LaGrange, Georgia, The Susquehanna Museum of Art in Harrisburg, PA, The Woodmere Art Museum in Philadelphia, and the Toledo Museum of Art in Toledo, Ohio. Her work has been shown throughout the USA and she has participated in art projects in Budapest, Hungary and Batoufam, Cameroon.



Laura Borneman was born and raised in Buffalo. She completed undergraduate work at Buffalo State College and continued her education at the Pennsylvania Academy of the Fine Arts in Philadelphia. She completed graduate degrees in Art and Education at SUNY at Buffalo, Western Michigan University and the Maryland Institute College of Art. She currently teaches part-time at Erie Community College, Niagara County Community College and Buffalo State College. Borneman has shown her work in solo and group exhibitions across the United States including California, Pennsylvania, Michigan, and New York.

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Colleen McCubbin Stepanic
Current



Laura Borneman
Varied Perspectives

June 23-August 4, 2017

Opening Reception: Friday, June 23, 2017



Collen McCubbin Stepanic, *Current*

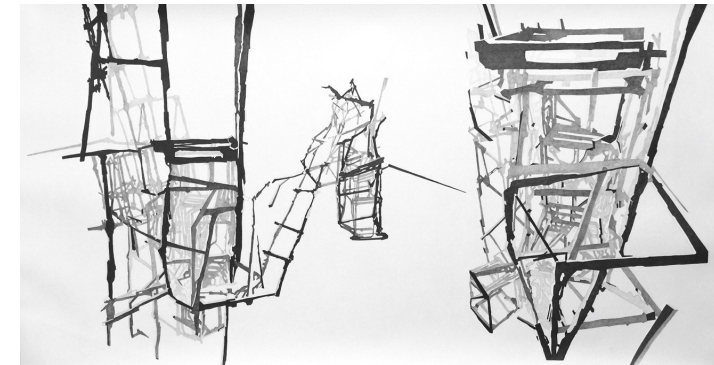
Colleen McCubbin Stepanic's artwork focuses on the parallels between geological processes and human experiences. She draws connections between the ways in which earth is built up, saved, and destroyed through various natural cycles and the way one's own life events are similarly dynamic and cyclical. These works utilize geological references as a starting point for her physically dynamic works.



Bundle, 2016, mixed media

Each object begins as a painting where McCubbin Stepanic expressively records her personal observations and experiences. Line, color, and gesture chart her actions and reactions across the canvas. Using process as metaphor, she then abandons the flat plane of traditional easel painting, engaging in a number of aggressive actions against the basic structure of painting. Attacking the surface with pigment, scissors, and needles, she wrestles the expansive canvas through the sewing machine, binding it together with millions of precise stitches. These actions are part of the labor critical to her art making. Like a mantra or a rote prayer, this action builds the intensity of the experience for both the artist and viewer. These actions, however, do not fully determine the final form of the artwork. Internal tensions created during the assembly processes work both with and against the installation systems, amplifying the irregularities and uncertainties present in both geological processes and human experiences.

Cover image: *Peaks*, 2015, mixed media



Scaffold, 2017, graphite, 42" x 72"

Laura Borneman, *Varied Perspectives*

Varied Perspectives investigates structure based on architectural forms. Like McCubbin Stepanic, Borneman begins with observational drawings and paintings. Rather than building objects from two dimensional images, Borneman reduces the initial drawings, creating new forms that only allude to the physical world. She follows her personal impulses, moving away from the logic and order of visual representation, replacing objectivity with a more intuitive manner of thinking and working.

The sculptures build on the analysis embedded in the drawings, taking cues from line, shadows, light and implied depth. Some function as delicate skeletal frameworks, hovering above, yet relying on, the intricate shadows they create. Others recall dilapidated domestic structures or improvised shacks. Covered with a variety of material, including the clearly recognizable Target logo, these structures are equally familiar and fantastical. *Territories* includes over 140 small house structures coated in wax and affixed directly to the wall. Although the orthogonal grid is clearly visible behind the structures, each is placed in an intentionally imperfect way. This installation seems to capture both the individual architectural structures, as well as the community they seem to represent, as apparitions, floating between real and imagined experiences of the artist and the viewer.

Cover image: *Limited Access*, 2013, oil on canvas, 60" x 52"