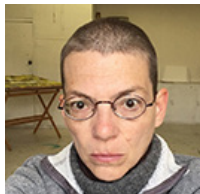


Buffalo Arts Studio

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

Gallery hours: Tuesday - Friday 11am-5pm, Saturday 10am-2pm



Sheila Barcik holds a BFA and a BS in Design from Buffalo State College and an MFA from the University at Buffalo, SUNY. Barcik's work has been exhibited internationally, including numerous exhibitions in Germany and Switzerland. Recent exhibitions include a two-person show alongside Gary Sczerbaniewicz at Anna Kaplan Contemporary, Buffalo and dandelion gray at Galerie Nord, Berlin, Germany. She is the recipient of the NY Foundation for the Arts Fellowship; as well as grants and residencies in Germany and most recently residencies in 2013 and 2017 at The Helene Wurlitzer Foundation, Taos, NM. Barcik is currently represented by Anna Kaplan Contemporary, Buffalo, NY.



Hoag holds a MST in Art Education from the RIT and a BFA in Painting from the San Francisco Art Institute. In 2000, Hoag was artist-in-residence at Freiluftgalerie Stotteritz in Leipzig, Germany where he created a new work for their annual invitational exhibition. Hoag, a National Technical Institute for the Deaf (NTID) trained sign language interpreter, retired in 2016 from a 30 year career as an educational interpreter. In 2017 he staged a multimedia retrospective exhibition, HOAG/25 YEARS, at RIT/NTID Dyer Arts Center, Ohringer Gallery, in Rochester, NY. Hoag's sculpture, *What A Blast* (2016), is on display in the permanent collection there at the NTID, and is dedicated to the legacy of his late father, Dr. Ralph L. Hoag, who played a lead role in the 1960s with others in the origin and establishment of NTID.

Major Exhibition support provided by: The Cameron and Jane Baird Foundation, City of Buffalo, Erie County Cultural Funding, M&T Bank, John R. Oishei Foundation, Open Buffalo, Ovation, Rigidized Metals, Spectrum, and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature. Additional exhibition support provided by: Ashkers, Current Catering, Lunch Box, Marketing Tech, and individual donors.



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M&T Bank

Buffalo Arts Studio



Sheila Barcik
From the Core



Lee Hoag
Amalgams

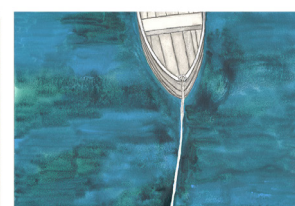
January 25-March 2, 2019
Opening Reception: Friday, January 25, 2019

Sheila Barcik, *From the Core*

Sheila Barcik explores the existential experiences inherent in surviving in the contemporary world. She constructs grids of single sheet drawings, each delicately pinned directly to the wall. Although the larger network begins with a general idea or theme, the images evolve as the scope of the grid expands. The compositions grow from a stream of consciousness that develops as each page is laid out on the studio floor. Together, the small pieces form new images that flow across multiple frames, from one moment to the next, often revealing an unsettling landscape that functions as a cryptic schematic, populated with figurative and symbolic forms that are both familiar and foreign.

Barcik invites the viewer to wander slowly through this ambivalent environment, where they encounter Sisyphus pushing his rock and Charon ferrying souls over the River Styx; there is ambiguity in these familiar tales. Does Barcik want us to find Camus' Sisyphus, who sees pushing the rock as his purpose or should we take a more defeated view because his hill has been replaced with a cage? And even as Charon successfully reaches the shore, his passenger lies on the ground, eyes closed. The viewer must navigate this constant tension, frame by frame, all while removed from a knowable place or time. Barcik's work conveys a sense of disorientation as both her subjects and their audience are confronted with our absurd world.

Cover: *From the Core* (detail), 2010-11, watercolor, gouache, egg tempera, charcoal, graphite on paper
Inside: *Cobalt Haul* (detail), 2011-2014, watercolor, gouache, charcoal, graphite on paper



Lee Hoag, *Amalgams*

Hoag's assemblage sculptures meticulously unite found objects to create new, unexpected forms. Attracted by the aesthetics of product design commonly found in "big box" and home goods stores, Hoag chooses his objects for their intentionally organic qualities. He strategically removes the utilitarian purpose of each object by tipping urns and toppling pots. Hoag then performs "object alchemy," connecting disparate objects with contrasting industrial materials including black plumbing pipe, rubber gaskets, and flexible flanges. This juxtaposition helps to further erase the domestic duty originally intended by the manufacturers.

Although there is a gravity to the exhibition, Hoag does not take his artwork too seriously. The sculptures spill over pedestals, slide atop shelves, and slither across the floor. There is a deep sense that each may have once been animated and that the viewer is somehow moving through an alien museum of natural history.

Well dosed with mystery, humor, and innuendo, Hoag's sculptures conjure up a comfortable confusion that is, like the sculptures, both strange and somehow familiar.

Cover: *Fallout*, 2018, assemblage
Inside: *Smack Dab*, 2017, assemblage
(photo credits: Fred SanFilippo)