

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



Paloma Barhaugh-Bordas is an artist living and working in Upstate New York where she is an Assistant Professor of Print Media at Ithaca College. Barhaugh-Bordas's work has been exhibited nationally and internationally, and she recently was awarded artist residencies at the Institute for Electronic Arts at Alfred University, and at the Women's Studio Workshop. Originally from Denver, Colorado, she received a BA in Liberal Arts from Carleton College in Northfield, MN, and an MFA in Printmaking at Rhode Island School of Design in Providence, RI.



Phyllis Thompson received her BFA in Printmaking from the Philadelphia College of Art and her MFA in Printmaking from Tyler School of Art, Temple University. She also holds a Ph.D. in Urban Education/Art Education from the University of Wisconsin-Milwaukee. She has served on the faculty at Cornell University, University of Wisconsin-Milwaukee, and Buffalo State College where she is presently a lecturer. Her work has been shown in galleries and museums across the U.S. including the University of Wisconsin Art Museum, Milwaukee, Philadelphia Museum of Art, and Hallwalls Contemporary Arts Center, Burchfield Penney Arts Center, El Museo, and the Western New York Book Arts Center.

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Paloma Barhaugh-Bordas
Understory



Phyllis Thompson
Making Memories: Telling Visual Stories

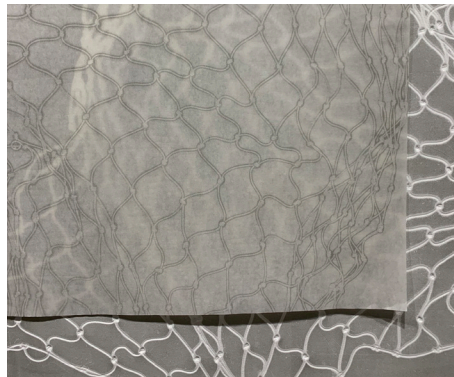
September 27-November 2, 2019
 Opening Reception: Friday, September 27, 2019

Paloma Barhaugh-Bordas, *Understory*

Paloma Barhaugh-Bordas's solo exhibition, *Understory*, is comprised of multi-media monotypes, collages, and appropriated ecological elements through which she works to construct a personal narrative of identity based in place. Her work adapts the landscape of the many regions she's called home and traces the self-conscious search for cultural roots as a first-generation American. Barhaugh-Bordas's work begins with photographs and high resolution scans of plants as a way of recording and fragmenting geographies. Barhaugh-Bordas uses print media to investigate and inform the meaning and purpose of serial works composed of repeated symbols, gestural marks, and photographic reproductions. Rather than creating multiples from a single image, Barhaugh-Bordas works in series and reproduces imagery and symbols across multiple prints.

For the work in this exhibition, Barhaugh-Bordas has collected and composed various plant forms and found objects directly onto print plates and scanner screens. She employed a direct method of image making, seeking to capture a sense of ecological colonialism while also speaking to the ways nature, and specifically invasive species, move through both time and space. The layering of organic and inorganic material, along with gestural lines and patterns, suggest a tension between nature and the ways humans try to contain it. The placement of her work on top of hand-crafted tables as well as the gallery walls recalls her direct process while also inviting viewers to actively investigate each composition.

Cover image: *Neck Piece*, 2019, 30 x 52, dye sublimation on handmade paper



Slip, 2019, 22 x 30, monprint on Japanese paper and cotton rag



Loop, 2019, 22 x 30, dye sublimation on fabric, monprints on handmade knotweed paper and cotton rag

Phyllis Thompson, *Making Memories: Telling Visual Stories*

Phyllis Thompson's exhibition, *Making Memories: Telling Visual Stories*, uses monotype printmaking to construct images rooted in childhood memories that focus on experiences both real and imagined. She uses a monotype process akin to the direct process of collaging, because, like memory, it is an imperfect system. Her process includes visual elements such as patterned fabric, textured papers, and faded photographs to construct deeply personal portraits that move between symbol and metaphor.

The work in *Making Memories* connects Thompson, and by extension the viewer, to her familial lineage. Each print includes the title written in a lovely script, often naming the individuals in the artwork. Circles serve as an important symbol in Thompson's work as well, referencing memories of her grandmother using needle, thread, and thimble to gather fabric circles called yo-yo's that were sewn together to make a bedspreads. Making the circles and creating the coverlets was a satisfying and a peaceful activity for Thompson's grandmother; a way that she could express herself creatively. And although Miss Lucy's hands and fingers were permanently bent from arthritis, the spiritual satisfaction of being creative outweighed the physical discomfort of its process. The circles themselves, as well as Thompson's prints, are evidence of the value in constructing something both meaningful and beautiful from the scraps of daily life.

Cover image: *Retreat from the City*, 2018, monoprint



Evolving Memories #4, 2019, monoprint