

# 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



Born and raised in South Korea, Mizin Shin graduated from Hong-ik University with a BFA in Printmaking and received her MFA from University at Buffalo in 2017. Shin has been showing her work regionally and at institutions across the United States, and has been the recipient of the 2017 Graduate Student Fellowship from the Southern Graphics Council International, as well as the Juror's Award at Brand 45 Works on Paper, 45th Annual National Exhibition of Works on Paper. Shin has exhibited widely across Western New York, including a solo exhibit with CEPA Gallery, and was included in the Burchfield Penney Art in Craft Media exhibit of 2018.



Chuck Tingley holds a BFA in Painting from SUNY Buffalo State. A native of Buffalo, he relocated to Lockport, NY in 2013 and currently maintains a studio in Buffalo's Larkin District. Solo exhibitions of Tingley's work have been held at the Olean Public Library in Olean, NY El Museo Gallery and High-Temp Fabrication in Buffalo. He has also been included in group exhibitions at the Burchfield Penney Art Center and the Erie Art Museum in Erie, PA. He has been awarded public art commissions by Artpark in Lewiston, Glow Gallery in Buffalo, and the Albright-Knox Art Gallery. In 2016 he was honored by Arts Services Initiative of Western New York as a Finalist for the 'Artist of the Year' Spark Cultural Award, and in March of 2018 his portrait of Dr. Martin Luther King Jr. appeared on the cover of Condé Nast magazine.

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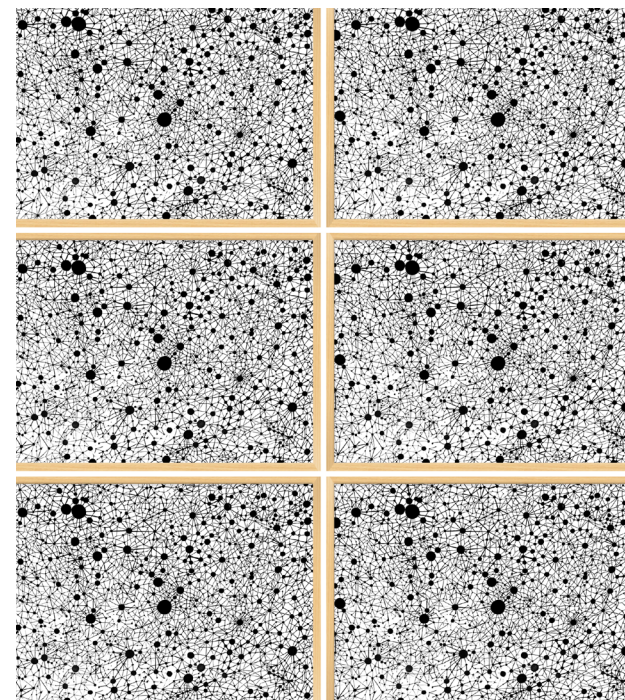


Erie County Cultural Funding



Council on the Arts

M&T Bank



Mizin Shin  
*Feedback Loop*



Chuck Tingley  
*Stream*

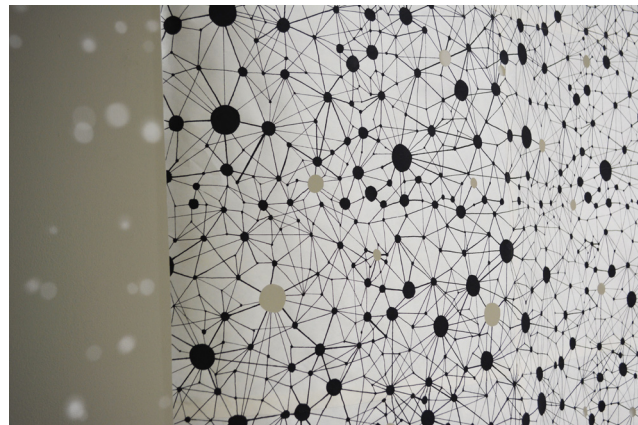
March 23-May 5, 2018  
Opening Reception, Friday, March 23, 2018

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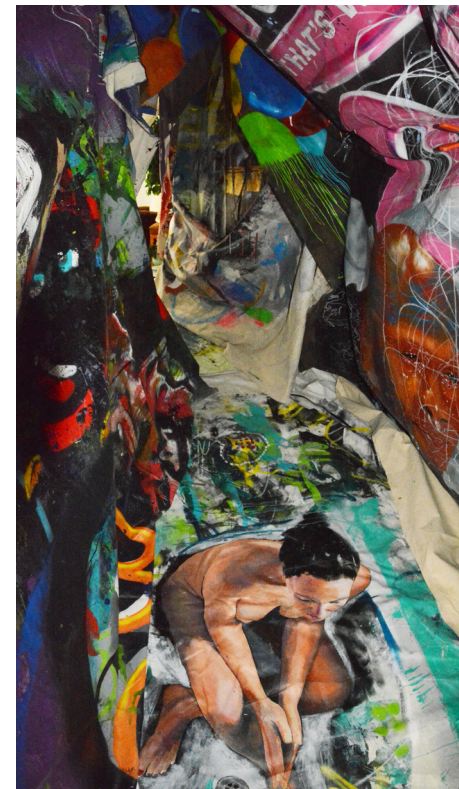
### **Mizin Shin, *Feedback Loop***

Feedback Loop is an extension of Mizin Shin's meticulous research regarding economic and industrial ecologies based in the manufacturing and distribution of consumable products. In *Small World Network Model Vol. I*, the lines and circles of her work represent the connections and interdependency of a large, and continually increasing, number of social entities constructing our individual networks. The screen print installation is the result of an intuitive, mind-mapping process that seeks to distill dynamic and multi-directional relationships into a measured and repeatable graphic system. The installation simultaneously highlights the vacant spaces within our networks, as well as the beauty made possible by those spaces.



*Small World Network Model Vol. I, 2018*  
(photo credit: Marley Weinstein)

*Subtlenet*, an installation of relief prints and vinyl cut-outs adhered to surfaces across the gallery space, portrays the functional network of the production, distribution, and consumption systems found throughout the lifespan of a classic fast food staple: the French fry. Shin once again reduces a complicated process into a subtle schematic and stretches it across the gallery wall. The forms are white on white, causing them to be only barely detectable on the wall; to read the images, the viewer must engage the work actively, moving in closely so the reflections make the forms visible. Shin draws the viewer not only into the ecosystem represented in the schematic, but into the active ecosystem of the gallery itself. By carefully revealing the intrinsic connections among familiar objects, Shin's work presents a view in which all parts are significant. Surrounded by the work, viewers become a focal point in the network models, drawing awareness to their own position as well as their own significance in these systems.



*Stream, 2018*  
(photo credit: Marley Weinstein)

### **Chuck Tingley, *Stream***

“Working on something uncurated, unconventional, and unstructured allows me to explore the process with a sense of immediacy and intimacy as I delved into the visual world of my own personal nostalgia.”

*Stream* is a highly personal work; the product of rediscovered family films, revisited journal entries, and reinterpreted private histories. Tingley began this project as a diversion from his nearly two consecutive years of commercial work while grieving the sudden loss of his father. The exterior of the installation is constructed like a childhood fort, seemingly tacked together from familiar furniture and well-used bedding; the smiley face sheets, furry brown armchair, and dusty plastic ficus tree seem to have been transported from some universally familiar family room.

Tingley draws the visitor into the artwork, where dangling holiday lights and muffled audio recordings of family celebrations pull the viewer deeper into a fully immersive experience. The full interior of the installation, functions as a 360 degree screen upon which Tingley has projected his memories. Expressionistic panoramas give way to recognizable imagery: a drive-in movie marquee, Teenage Mutant Ninja Turtles, and family portraits all provide a pause - a place for connection - amidst the swirling color. The paintings subvert any logical time line, and instead invite the viewer to travel through the tunnel of Tingley's stream of consciousness, exploring the humorous, mundane, and even absurd aspects of life.