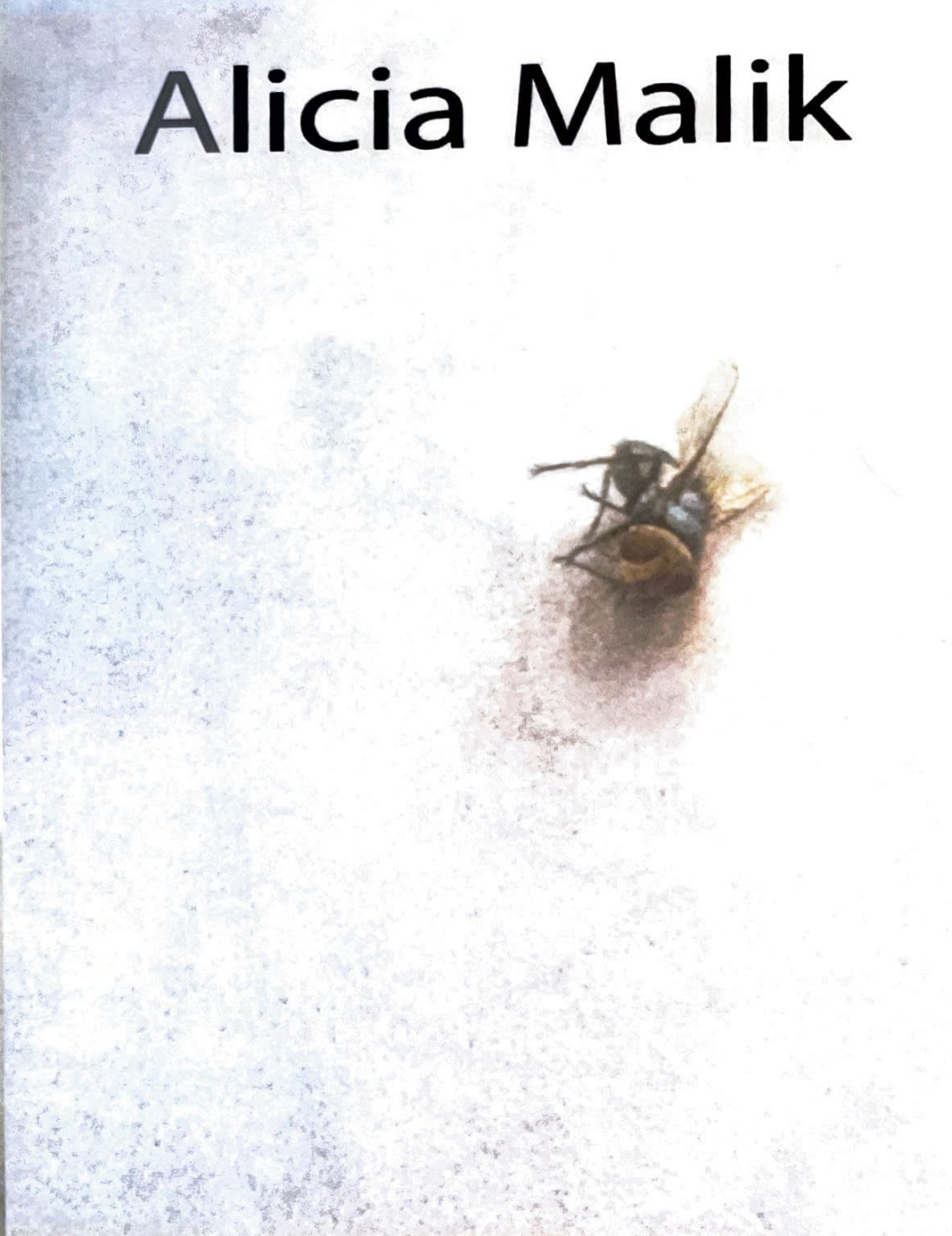


Kristina Siegel  
& Jörg Schnier

Alicia Malik



# Kristina Siegel and Jörg Schnier: Deserted Rooms & White Noise

German-born artists Kristina Siegel and Jörg Schnier create ethereal installations together. "Deserted Rooms" is a quiet, reverent exploration of the Memento Mori theme.

The installation is accompanied by Schnier's photographic works titled "White Noise." The images expose the often unseen angles of white-walled galleries. Tied together, these works create both a solidity and fragility of space. Siegel delicately creates a large house façade of gossamer silk organza. There seems to be nothing solid to the form, and yet, as we walk through two large empty doorways, we feel we have entered a real, if not inhabited, space. The window floats in space, but the reflection is solid on the gallery wall. This is life. We exist and are solid. We pass away and become

intangible memories to others. The imperfections of the hand-sewn structures contrast and complement the large photographic prints on the walls. Like Siegel's transparent structures, Schnier's abstract, hard-edged photographs shimmer in the light. Upon first glimpse, they appear to be monochromatic values of gray. However, upon closer inspection, small bits of color fluctuate over the surface. The photos add to the narrative of space created in "Deserted Room." While the angles of the photographed gallery walls hang upon the real gallery walls in a house made of fluttering silk, we can question our inhabitation of space and what it means to be breathing inside that space.

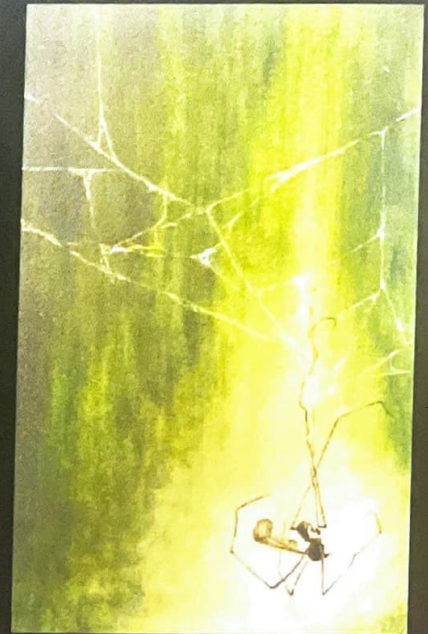
Kristina Siegel, originally from Dresden, Germany and now living part time in Buffalo, is an internationally acclaimed installation artist and scenographer. She holds a MFA in Scenography from the Academy of Fine Arts in Dresden (HfBK Dresden) as well as a Master's degree in Architecture from the University of Technology in Dresden and the École d'Architecture de Paris-La Défense (Paris-Val de Seine). She has designed for numerous theaters and opera companies in Germany and France, Spain, Austria, and Finland. Since 2012, she collaborates with Torn Space Theater in Buffalo. Parallel to her theater work, she has pursued her interdisciplinary artistic work. Her installations are usually compositions of drawings and ethereal objects that form three-dimensional "Nature Morte" Tableaux.

Jörg Schnier received a degree in Interior Design from the University of Applied Sciences of Rosenheim in Germany. After the fall of the iron curtain, he moved to East Germany and went on to study architecture at the University of Technology in Dresden and the University of Edinburgh in Scotland. Again in search of new horizons, he moved to Buffalo in 2002 to accept a tenure track position for Interior Design at Buffalo State. Kristina Siegel and Jörg Schnier have collaborated on art projects such as the site-specific installations "Wrecker's Ball" chandelier (2012) and "Another Story" (2013) displayed in the Perot Malthouse at Silo City during ELAB's City of Night event.



# Alicia Malik: Husks

Buffalo-based artist Alicia Malik investigates the interplay between death, the essence of things living, and space in her series of paintings titled "Husks." Through the detailed representation of dead bugs surrounded by vast nebulous spaces, Malik simultaneously draws your eye to the remains of an overlooked life and to the energy of the space that exists in spite of the absence of life. By painting the husks in an infinite, yet almost recognizable place, Malik creates a spatial experience that encourages viewers to shift their visual and emotional perspective in relation to their own mortality and to consider, in quiet contemplation, the lives of the creatures "who have fallen lonely in our windowsills." Even though the bugs are masterfully painted and the "focal point" of each piece, it is impossible to focus solely on the bug. The eye must travel and explore the expressive surface of the space. Painting in both watercolor and acrylic, Malik's process includes working constantly between the bug and the space to create visual and thematic harmony across the substrate. Compared to the tightly structured bugs, the endless atmosphere is aggressively painted. According to Malik, this difference in paint-handling "mirrors the feeling of a constant energy that surrounds everything- even after life has left its vessel."



"Lost In a Pendulum", 2014, acrylic



"Bruise", 2014, acrylic

- Written by Sara Zak
- Curated by Cori Wolff

Alicia Malik is an artist born and raised in the Buffalo area. As a graduate of Daemen College with a BFA in Painting, Alicia continues her involvement in the local arts community. She is a resident member of Studio 464 and a Teaching Artist at CEPA Gallery. She can often be found tending the bar and assisting events at these and other Buffalo galleries. Alicia is also stationed in East Aurora where she spends early mornings as a Barista and manager of Taste Café. While she is still early in her artistic career, Alicia has found her niche painting insects and plans to continue expanding her collection.



"Cranberry", 2013, acrylic



# Buffalo Arts Studio

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[www.buffaloartsstudio.org](http://www.buffaloartsstudio.org)

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## Kristina Siegel and Jörg Schnier: Deserted Rooms & White Noise

## Alicia Malik: Husks

July 25 - September 13, 2014

### Opening Reception

M&T Fourth Friday at the Tri-Main Center

Friday, July 25, 2014 @ 5-8 p.m.

Artist talk @ 6 p.m.

Tasty treats and donation-based cash bar



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