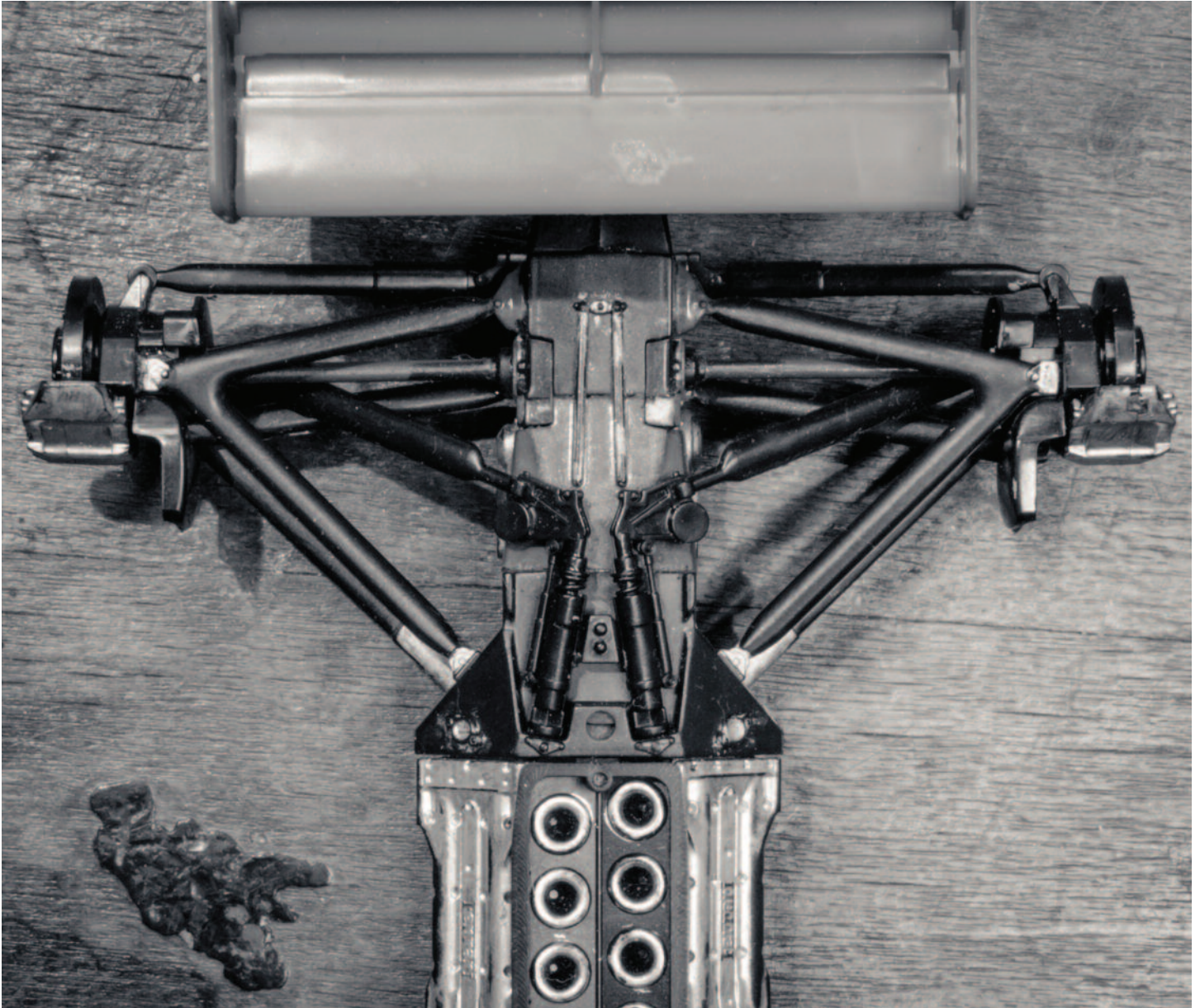


# Mark Snyder: *Muscle & Bone*

Sept 17, 2017-January 21, 2018

Opening Reception, Sunday, September 17, 2:00-4:00 p.m., Castellani Art Museum of Niagara University



*Scale Model Study*, 2017, digital photograph, dimensions variable.

CASTELLANI  
ART MUSEUM  
OF NIAGARA UNIVERSITY

# Mark Snyder

www.marksnnyderart.com

## EDUCATION

**2014**  
Master of Fine Arts, Visual Studies & Emerging Practices, State University of New York at Buffalo, NY.

**1996**  
Bachelor of Fine Arts, Interdisciplinary Studio Art, Alfred University, NY.

**1989-1991**  
Coursework in ceramics, College of Imaging Arts & Sciences, Rochester Institute of Technology, NY.

## RECENT AWARDS AND HONORS

**2014**  
Recipient of the *Technē Institute Master's Thesis Fund*, Buffalo, NY

**2012-2014**  
Full Scholarship and Teaching Assistantship, State University of New York at Buffalo, NY

**2012**  
Juror's Choice Award, *Beautiful Corpse*, CEPA Contemporary Visual Arts Center/Big Orbit Gallery, Buffalo, NY

**1993-1995**  
Ceramics Grant, Alfred University, NY

## TEACHING AND PROFESSIONAL EXPERIENCE

**2017**  
Adjunct Professor, D'Youville College, Buffalo, NY  
Adjunct Professor, State University of New York at Buffalo, NY  
Adjunct Professor, Villa Maria College, Buffalo, NY  
**2016**  
Guest Instructor, Buffalo Arts Studio, *Jumpstart Program*, Buffalo NY

Adjunct Professor, D'Youville College, Buffalo, NY  
Adjunct Professor, State University of New York at Buffalo, Buffalo, NY  
Adjunct Professor, Villa Maria College, Buffalo, NY  
**2015**  
Adjunct Professor, D'Youville College, Buffalo, NY  
Adjunct Professor, State University of New York at Buffalo, Buffalo, NY  
Adjunct Professor, Villa Maria College, Buffalo, NY

**2014**  
Adjunct Professor, State University of New York at Buffalo, Buffalo, NY  
Adjunct Professor, Villa Maria College, Buffalo, NY  
**2012-2013**  
Instructor of Record, State University of New York at Buffalo, Buffalo, NY  
**2009-2012**  
Photography Assistant, John Owens Racing Photography, Boston, MA

**2008-2012**  
Photography Assistant, Fredrick Lee Photography, Boston, MA  
**2002-2009**  
Digital Pre-Press Technician, Seaport Graphics, Boston, MA  
**1999-2001**  
Digital Pre-Press Technician, Unison, Boston, MA

## CURATORIAL AND SPEAKING ENGAGEMENTS

**2014**  
Here + Now Media Artist Showcase, *Squeaky Wheel Film & Media Arts Center*, Buffalo, NY

**2013-2014**  
*Fight Club: Politics, Law, & Art*, Lower Gallery, Center for the Arts, New York State University at Buffalo, NY

**COLLECTIONS**  
Gerald Mead Collection, Buffalo, NY

## SELECTED EXHIBITIONS/PERFORMANCES/COMMISSIONS

*Solo exhibitions are indicated with an asterisk (\*)*

**2017**  
*Ananstigmatics*, Daemen College, Buffalo, NY  
*CollectX25 - Silent Auction*, Buffalo Arts Studio, Buffalo, NY

**2016**  
*Auto-Cannibalism*, Joanna Angie Gallery, Buffalo Arts Studio, Buffalo, NY\*  
*Makers*, Buffalo Science Museum, Buffalo, NY  
*Untitled, A Mid Summer's Night Draw - Drawing Rally & Silent Auction*, Hallwalls Art Center, Buffalo, NY  
*A Word from the Community*, Public Arts Commission, Black Rock Transit Hub, Niagara Frontier Transit Authority, Buffalo, NY

**2015**  
*Horsepower*, Andrew L. Bouwhuis Library, Canisius College, Buffalo, NY\*  
*A Show of Heads*, Limner Gallery, Hudson, NY  
*Hemi, A Mid Summer's Night Draw - Drawing Rally & Silent Auction*, Hallwalls Art Center, Buffalo, NY  
**2014**  
*Death Drives a Dragster*, CEPA Contemporary Visual Arts Center/Big Orbit Gallery, Buffalo, NY\*  
*Spaceship Control Panel - Final Frontier - Reinhard Reitzenstein & Gary Nickard*, Grimsby Public Art Gallery, Grimsby, ON, Canada  
*5th Annual Art Takes Miami*, Exhibition Space, Miami, FL  
*Displacement Show - TECCORP*, Burchfield Penney Arts Center, Buffalo, NY  
*MIRRORED: Artists' Self Portraits from the Gerald Mead Collection*, Daemen College,

Haberman Gacloch Arts Center, Amherst, NY  
*Faculty Exhibition*, Villa Maria College, Buffalo, NY  
*Member's Exhibition*, CEPA Contemporary Visual Arts Center/Big Orbit Gallery, Buffalo, NY  
**2013**  
*Member's Show*, Hallwalls Art Center, Buffalo, NY  
*Tell Me I'm Pretty*, Center for the Arts, State University of New York at Buffalo, NY  
**2012**  
*Sensitized Circuits*, The Vault, Buffalo, NY  
*The Big Draw*, Center for the Arts, State University of New York at Buffalo, NY  
*Real Space Electronic Arts Concert*, Center for the Arts, State University of New York at Buffalo, NY  
*Member's Show*, CEPA Contemporary Visual Arts Center/Big Orbit Gallery, Buffalo, NY

**2009**  
*Geometric Sequence: Random or Otherwise*, Caladan Gallery, Cambridge, MA  
**2006**  
*Experimenstruation*, Soto Gallery, Boston, MA  
*Self*, Gallery 1581, Brookline, MA  
**2002**  
*Robe*, Artlink Gallery, New York, NY  
*Robe*, Ninth New York Digital Salon, Visual Arts Museum, School for the Visual Arts, New York, NY  
*Rest Room: Privacy & Consciousness*, The Mills Gallery, Boston, MA  
**2001**  
*Honey Apparatus*, Little White Box, Boston MA\*  
*Nineteenth Annual Juried Show*, Pleiades Gallery, New York, NY

## BIBLIOGRAPHY AND PUBLICATIONS

**2016**  
Wolf, Reuben. "Man Cave," *The Buffalo News*, February 11, 2016.  
Wolf, Reuben. "Mark Snyder's 'Auto-Cannibalism' finds nostalgia in masculinity," *The Buffalo News*, buffalonews.com (online), February 11, 2016.

Dabkowski, Colin. "Tri-Main celebrates 25 years of art, commerce," *buffalonews.com* (online), January 30, 2016.  
**2014**  
Foran, Jack. "Self-portraiture on Display at Daemen College's VPAC Art Gallery," *Artvoice*, Issue v13n42, October 16, 2014.

DiDomizio, Joseph. "Displacement: Barge Prototype" is a community effort," *The Buffalo News*, September 10, 2014.  
Pendleton, Patricia. "Displacement Barge Prototype at Burchfield Penney Contemporary Art Center," *Artvoice*, Issue v13n37, September 11, 2014.

**2013**  
Culver, Eric. "Everyone is talking about Fight Club," *The Spectrum*, November 14, 2013.  
**2001**  
McQuaid, Cate. "Poetry in Virtual Motion at Cyberarts Festival," *Boston Globe*, May 3, 2001.

## EXHIBITION CHECKLIST

*Scale Model Study*, 2017, digital photograph, dimensions variable.  
*Ferrari Piston*, 2017, digital photograph, dimensions variable.

*The Carrie Price*, James W. Snyder Jr., 1973, wood, 24 x 8 x 5 in.  
*Working Drawings for Sculpture "F310B"*, 2017, pen and ink, dimensions variable.

*Castellani Proposal Drawing*, 2017, digital rendering, dimensions variable.  
*Artist's Schematic Rendering of a Ferrari Formula 1 Race Car*, 2017, digital rendering, dimensions variable.

(wall sculpture) *F310B*, 2017, mixed woods, approximate dimensions 170 x 54 x 12 in.

This publication was printed in an edition of 500 on the occasion of the exhibition *Mark Snyder: Muscle & Bone*.

Catalog design: JCharlier Communication Design



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*Mark Snyder: Muscle & Bone* is also made possible, in part, through the generous support of Garlock's Auto, Niagara Falls, NY and Myles Auto Reclaim, Niagara Falls, NY.

Mark would also like to extend a special thank you to Michael Beam for his continuing support, to Skylar Borgstrom and Gary Sczerbaniewicz for endless friendship and moral support in the trenches of art making and life, to Chris Siano for technical assistance and services in the making of this work, to the many, many others who I am happy to be able to call friends and to my family who stick by me even though my life is incredibly strange to them. Thank you Dan Garlock of Garlock's Auto and Ryan Chew of Myles/Auto Reclaim Scrap CTR, Inc. for their support and generous donations. Thank you all.



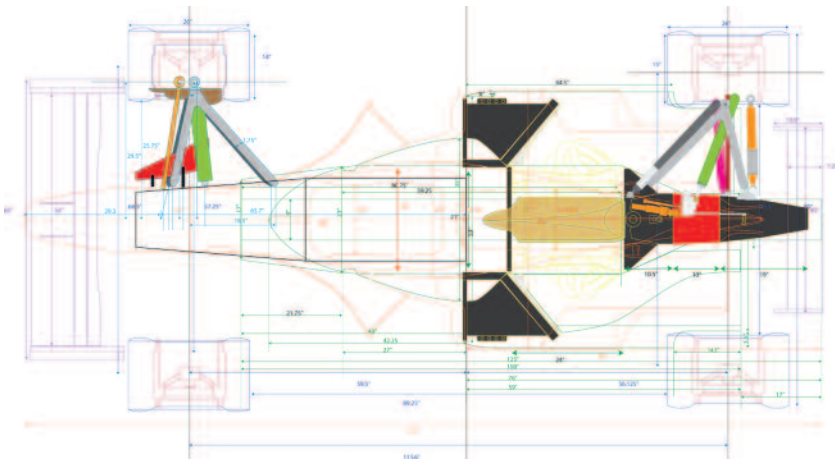
**CASTELLANI ART MUSEUM**  
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[www.castellaniartmuseum.org](http://www.castellaniartmuseum.org)

**Museum and Shop**  
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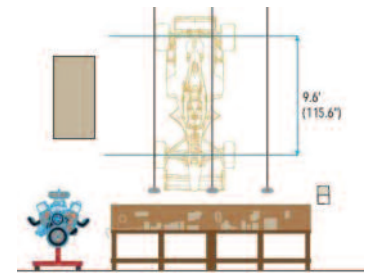
Artist's Schematic Rendering of a Ferrari Formula 1 Race Car, 2017, digital rendering, dimensions variable.



Floor of "F310B", 2017, wood, 125 x 55 x 8 in. (in progress).



Floor of "F310B" Looking Rearward in Progress, 2017, wood, 125 x 55 x 8 in. (in progress).



Castellani Proposal Drawing, 2017, digital rendering, dimensions variable.



Exhaust Port of "F310B" in Progress, 2017, wood, 125 x 55 x 8 in. (in progress).

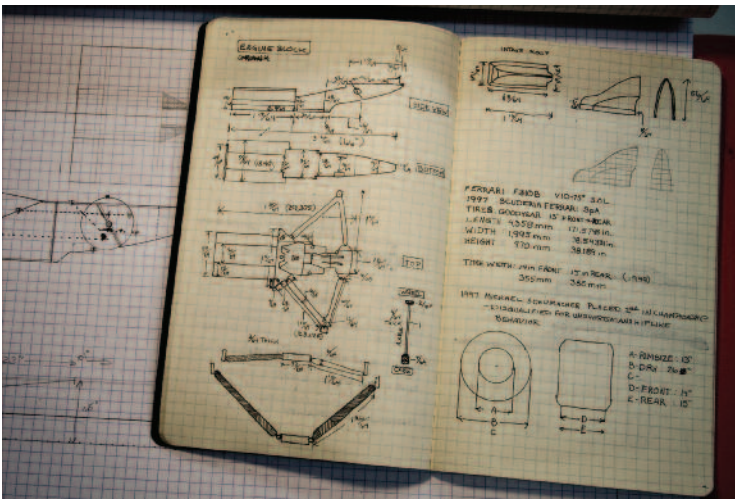
Mark Snyder's artistic milieu combines a motor-head machismo with a precision graphic design sensibility. For Snyder, "The automobile has become totemic, the dragster a fiery beast at the zenith. The dragster embodies the purity of form in dominating straight-line psychic drive, a constant and endless search for perfection." *Muscle and Bone* is grounded in a monumental sculptural work born from the study of Formula One race cars—specifically the F1 Ferrari 310B's frame and inner workings—and corresponding attributes of male identity. Cultural phrases such as "man and machine" reinforce this historically symbiotic and

anthropomorphic relationship. This work explores elements of conceptual identity of the American male, as well as its resulting expectations and limitations. The nature of racing with its build, race, teardown, inspect, modify, rebuild and race again philosophy of achievement is used as an allegory for the way in which many men are taught to approach life.

**Michael J. Beam**  
**Curator of Exhibitions and Special Projects**  
**Castellani Art Museum**



James W Snyder Jr., *The Carrie Price*, 1973, wood, 24 x 8 x 5 in.



Working Drawings for Sculpture "F310B", 2017, pen and ink, dimensions variable.



Ferrari Piston, 2017, digital photograph, dimensions variable.

## ARTIST STATEMENT

The central work in *Muscle and Bone* is inspired by the wooden scale studies of boat hulls my father made when I was a kid. Having recently inherited my father's tools, I decided to fashion my own wooden study; but where my father's passion was boats, mine is cars. Fortunately there is a natural intersection between these two, the mariner's half hull and the custom auto builder's car buck.<sup>1</sup> Both of these working methods reflect a desire to capture the beautiful lines and forms of the object.

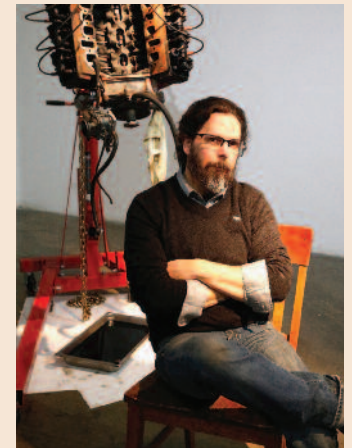
1950 marked the first year of Formula One racing and its World Champion of Drivers. F1, as it became known, established standardized rules for racing in a world where racing meant anything from a race to the local tavern to billion dollar events spanning several continents. With these new rules a more level playing field of comparison was established so that man and machine could establish their strength on a metered scale and claim to be the best.

This timeframe also marked the midpoint of an era known as Mid-Century Modern, discernable by sleek, sophisticated and functional designs, traits that also came to symbolize Formula One racing. For many, this period represented a time of post-war victory and a utopic vision of limitless possibilities and prosperity. It was an era which many wistfully look back to in much the same way we idyllically reflect on our own past while glossing over its negative aspects.

The title *Muscle and Bone* is a reminder of the symbiotic and anthropomorphic connection of man and automobile, of auto racing and machine-driven power.



"SBC350" (shown running with artist), 2014, mixed medium, 50 x 45 x 50 in. Photograph by Natalie Fleming.



"Carcass 318" (shown with artist seated), 2016, mixed medium, dimensions variable. Photograph by Robert Kirkham, *The Buffalo News*.

<sup>1</sup> A car buck is a wooden 3D template of an automobile over which sheets of metal are hand formed. Most typically used by custom or exotic car builders.