

## **GARY SCZERBANIEWICZ**

Gary Sczerbaniewicz was born in Upstate NY, received his BFA in Sculpture from Alfred University and his MFA in Sculpture & Installation from the University at Buffalo in 2013. Gary Sczerbaniewicz is a 2016 NYFA fellow in Architecture/ Environmental Structures / Design from the New York Foundation for the Arts. He has exhibited both nationally and internationally and has completed residencies at Yaddo (2017), the Constance Saltonstall Foundation for the Arts (2016), and Sculpture Space (2013). Sczerbaniewicz recently served as Visiting Assistant Professor of Sculpture at the University of Notre Dame. Gary is represented by Anna Kaplan Contemporary, Buffalo, NY.

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My practice involves an insatiable fascination with architectural spaces that evoke a sense of psychological unease. This compulsion toward an aesthetics of anxiety fuels two concurrent modes of my work – installation and sculpture. Each format articulates differing aspects of my chosen subject matters- often feeding upon and cross-pollinating one another in the process.

My installation work comprises the larger trajectory of my practice. Within this mode I fabricate confined space environments which include-scale shifts-using architectural models blended into full-sized structures into which the viewer is invited to physically enter and explore. These hybrid constructions inhabit a tenuous space between architecture, environment, installation, sculpture, and theatrical stagecraft.

I seek to disorient the viewer in an attempt to break the staid, often detached, passive, and familiar approach to consuming artworks. I believe that it is in this hermetic space where authentic communication between artist and viewer occurs. To this end I employ tactics of individual viewer experience-such as inviting the spectator/ inhabitant to crawl, crouch, lay, or adopt an atypical body position as they explore the confines and sensory stimuli of the piece.

My recent sculptural work investigates the concept of cognitive dissonance as articulated through an architectural lexicon. I am drawn to create works in which an unknown, sudden, violent event has rendered a space inert, transforming it from its original intended function into a hybrid and liminal zone. A recovering child of both Catholicism and the Cold War, my works possess an acute fondness for the post-apocalyptic, the weird, the eerie, the occult,

alternative histories and the 'world' of conspiracy theory.