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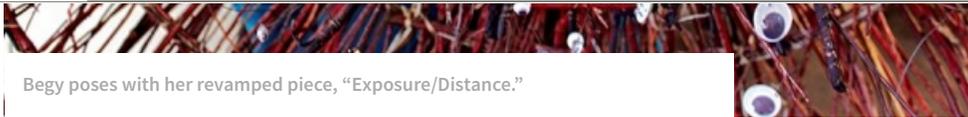
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Begy poses with her revamped piece, "Exposure/Distance."

Enrique Limón



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[Art] Worlds Collide

New exhibit redefines artistic collaboration

November 11, 2014, 12:00 am
By Enrique Limón

We all have that one project we haven't gotten to. Chances are that if you're a visual artist, said project is relegated to the back end of your studio, gathering dust while you wait (another year) for your muse to make her triumphant arrival.

An exhibition by the name *Art Collision & Repair Shop*, unveiling this Friday, aims to give incomplete pieces new life by handing them over to teams of local artists—dubbed "Art Mechanics"—and making them shine in all their glory.

"This is the piece I'm working on with Cheri Ibes and Christopher Johnson, who is a poet," **Susan Begy says**, leading the way to a horse barn-cum-artist studio where troughs are filled with glue, wire cutters and other accoutrements, and where the closest thing to a steed in sight Begy's Bernese mountain dog, Domino.

As for the piece, it is a gigantic nest-like vessel originally created by Axle Contemporary's

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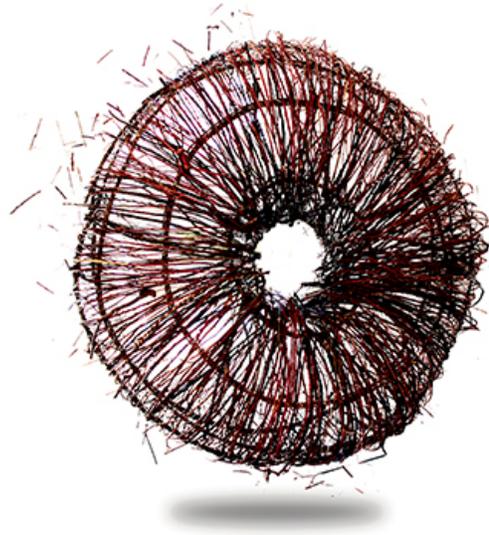
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Matthew Chase-Daniel. It's suspended from the ceiling and, since the team of mechanics took over, been outfitted with dozens of googly eyes.

"Cheri and I just got really goofy," she says of the add-on. "We took them off, put pyrite on and thought it was too calm." The element gives the salt cedar stick structure an otherworldly feel, almost resembling an organic, Dadaist jellyfish. "I don't know, she continues. "It's kind of weird."



The idea for the synergic exhibit emanated from Begy's own childhood, growing up in her father's auto collision shop.

"I'd watch these smashed-up vehicles go in and come out shiny and new," the artist reminisces.

"When I went to grad school in New York, our studios were completely open, no doors... and there was so much collaboration and so much energy and interaction that when I came home and started working by myself, I really missed it."

The exquisite corpse initiative, she explains, broaches the topics of creativity, process-driven collective and the prospect of failure.

Once the idea was cemented, Begy and co-curator Kathryn M Davis worked on securing the prime matter. "We started out by asking artists that I knew or that Kathryn knew to donate, and we told them, 'You're relinquishing all rights; we want that piece that's in your studio that's just sitting there.'"

"IT'S A LOT ABOUT ARTISTS PLAYING TOGETHER AND THE FEEDBACK THAT I'M GETTING IS THAT THEY ALL EXPANDED ON THEIR OWN PRACTICE."

"It's a lot about play," she says. "It's a lot about artists playing together and the feedback that I'm getting is that they all expanded on their own practice and learned something new, working with different artists."

Comprised of nine works—ranging from two-dimensional drawings made out of firecrackers exploding on paper to tattooed, Victorian dolls—*Art Collision & Repair Shop* is on view at the CCA's Muñoz Waxman Gallery through Jan. 31, securing the large space provided the artists with an opportunity to create installations around their revamped pieces.

"The next thing you know, all these pieces are huge and CCA is building stalls because

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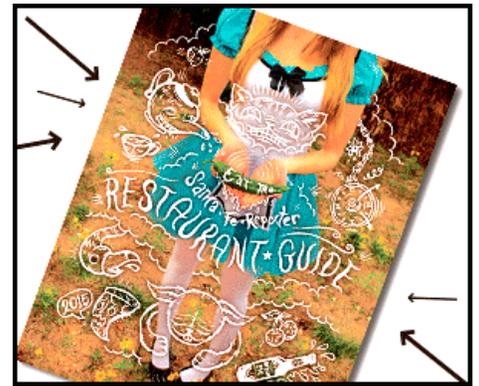
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some of these pieces needed some space to themselves.”

Begy hopes the exhibit’s irreverent tone resonates with other artists willing to come out of their comfort zones.

As far as the piece’s progenitor, Chase-Daniel is excited to see his reimagined sculpture.

“It sat on my driveway for about three years. I didn’t quite throw it away because it still had potential,” he says. “It was sort of nice to have someone else have the opportunity to make something good out of it and take off the pressure off me to deal with it—and I was able to clean up the driveway at the same time.”

Art Collision & Repair Shop

6-8 pm Friday, Nov. 14
Muñoz Waxman Gallery
1050 Old Pecos Trail,
982-1338

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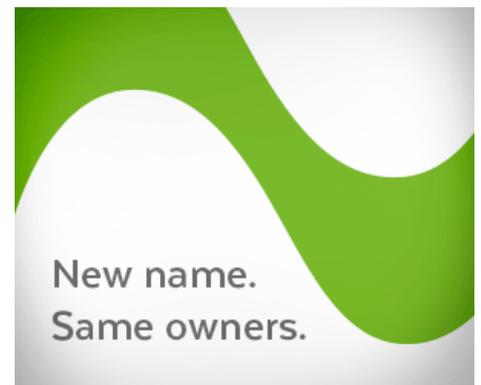
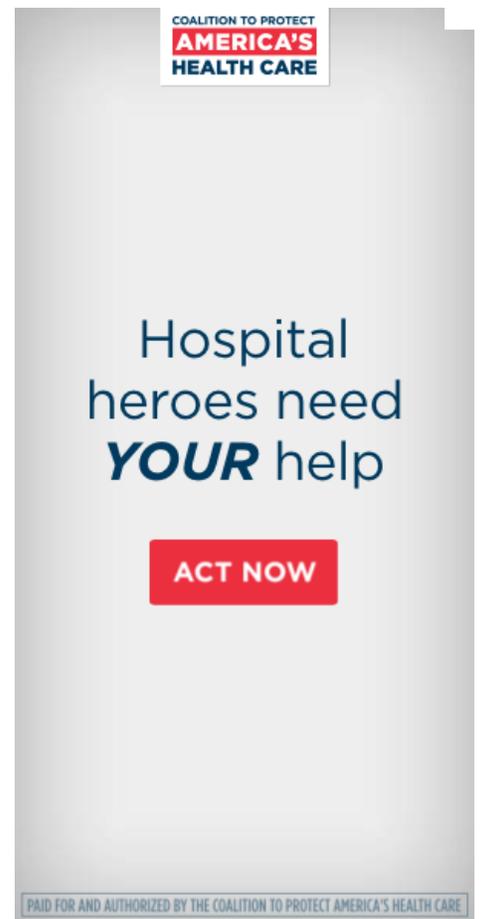
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