

RON BEGY'S GARAGE

324 Route 104
Ontario, NY 14519
Phone (585) 265-1922
Repair Shop # 7041262

Name: *Begh*
Address: *11 Chav 3500*
Phone: *142*
VIN Number: *1142*
City: *1458*
Date: *9/24/15*

OPERATOR TIME UNITS
DESCRIPTION
Unit 13

OPERATION	
Lubrication	<input type="checkbox"/>
Change Oil	<input type="checkbox"/>
Change Trans.	<input type="checkbox"/>
Change Diff.	<input type="checkbox"/>
Front End Align	<input type="checkbox"/>
Pack Wheel Bearings	<input type="checkbox"/>
Adjust Brakes	<input type="checkbox"/>
Adjust Clutch	<input type="checkbox"/>
Rotate Tires	<input type="checkbox"/>
Wash	<input type="checkbox"/>
Polish	<input type="checkbox"/>
Mile Inspection	<input type="checkbox"/>
Other	<input type="checkbox"/>
Call When Ready	<input type="checkbox"/> Yes <input type="checkbox"/> No

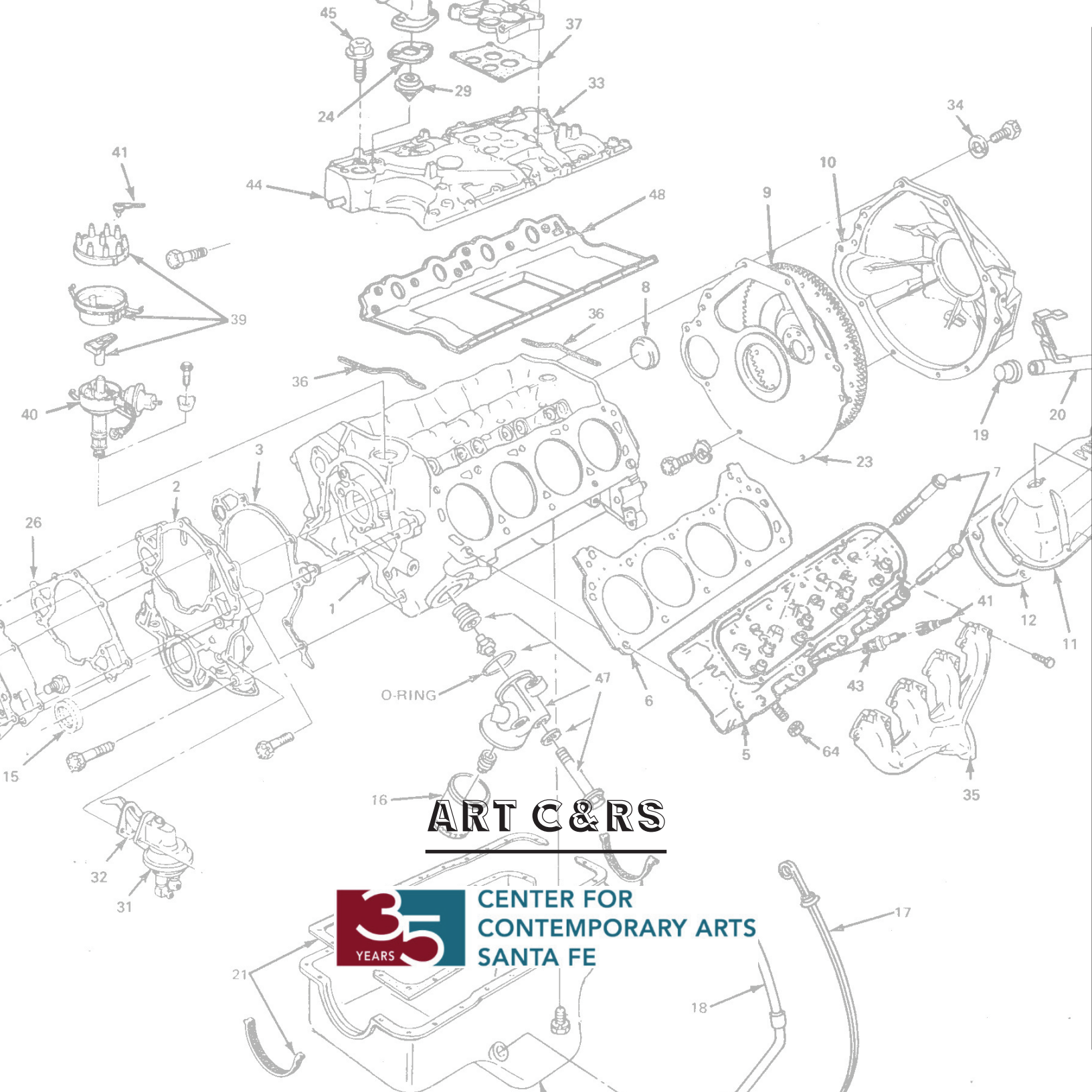
ART COLLISION & REPAIR SHOP

COMPRESSION (1)
This authorization permits this shop to dismantle any part or parts for further examination for the sole purpose of writing a more accurate estimate. On all insurance estimates the owner is liable for labor if the vehicle is not repaired by this shop which is not responsible for loss by any damage, including but not limited to, theft or fire to vehicle left for storage or road testing.

AUTHORIZATION TO REPAIR
I hereby authorize the above specified repair work, including the necessary parts and materials for the amount set forth below. I acknowledge the amount set forth below includes only those labor operations, parts, and materials required as evidenced by this repair facility's inspections of the vehicle completed to date, and that additional labor operations, parts, or materials may be required to repair the vehicle, and further that such additional repairs shall not be performed until after I have authorized them either in writing or verbally.

You and your employees are authorized to operate the vehicle on streets, highways, or elsewhere at my risk for the purpose of testing, inspection, and delivery. It is understood and agreed the repair facility is not responsible for any loss or damage to the vehicle identified above and/or its contents resulting from fire, theft, acts of God, or any cause beyond our control while being repaired, stored, or tested.

DESCRIPTION	
Mech Lube & Labor	7
Other Shop Labor & Mat.	
Parts & Access.	
Gas, Oil, Grease	
Sublet	
Subtotal	
Sales Tax	



ART C&RS



ART COLLISION & REPAIR SHOP

Center for Contemporary Arts
Santa Fe, New Mexico
November 2014 - January 2015

Creator Susan Begy

Curators Susan Begy
Kathryn M Davis

CCA Visual Arts Director Erin Elder

CCA Public Programming Coordinator Angie Rizzo

Consulting Bricoleur Michael Shippling



ART COLLISION & REPAIR SHOP

Regardless of the projects we are working on, the following are feelings familiar to all of us: frustration with our progress, creative block, dissatisfaction with our final product, etc. What if you could turn the whole thing over to someone else? Could you wholly surrender a potentially doomed endeavor to the hands of another for intervention?

These are some of the questions that formed the root of the *Art Collision and Repair Shop*, a process- and collaboration-driven art project and exhibition organized by Santa Fe- and New York- based artist Susan Begy and Santa Fe-based art critic Kathryn M Davis. Following this initial line of inquiry, and inspired by Begy's personal experience growing up around an auto-mechanic shop, an expansive project emerged that opened up lines of inquiry including the dynamics of team collaborations, conceptions of authorship, the role of curatorial direction, and the aesthetics of community-specific large-scale installation.

Taking the format of the mechanic shop as a model, local artists brought in and surrendered "stalled" or frustrating works, and "art mechanic" teams—also comprised of local creatives—were each given a piece along with the task of intervening in, resuscitating, or otherwise resolving the artwork to the point of completion. By using this model, the role of the curators was reimagined. Rather than selecting artists' works for exhibition, the curatorial role here was in combining the elements and guiding the alchemy along.

The project explored not only issues of intervention and surrender, but most significantly the collaborative creative process. With open-ended freedom (and plenty of space to fill at the Center for Contemporary Art in Santa Fe), each team proceeded down unique paths. Some preserved most of the donated piece and built upon it. For example, in Team MC-D Players' (Susan Begy, Cheri Ibes, Christopher J. Johnson) reworking of

Matthew Chase-Daniel's donated piece, *Thingy*, the woven object remained intact and served as a jumping off point for the team's additions and pendulum-like installation of *exposure | distance*. Other teams deconstructed the originating artwork and reconstructed something else entirely, as in Team Conspiracy Theory's (Katherine Lee, Michael Lujan, Erika Wanenmacher) *Project Sandhill*, in which painter Charles Greeley's contribution all but disappeared amidst the frenetic collection of documents, photos, maps, and detritus collected in search of a fictive conspiracy at work in New Mexico.

Internally, some teams worked more independently and then merged their contributions; others worked closely together throughout the process. The resulting installations reflect widely different aesthetics and conceptual concerns, from Team Liminal's (Sydney Cooper, Hannah Hughes, Dylan McLaughlin) meditative, lyrical *Untitled*, to Team

Reverse Waste-Stream Renovators's (Don Kennell, Willy Richardson, Nina Mastrangelo, Raina Wellman, Michael Schippling) eclectic, irreverent *Decommissioned Turbocharged Transformation and Glorious Resoulification of the North American Free-Trade Agreement Altarpiece of Reflection*. Despite this, the exhibition space was filled with an overarching feeling of exploratory and playful energy.

The individual projects and resulting exhibition ultimately blurred the lines of authorship, giving the endeavor an aura of place rooted in the Santa Fe community. The specific locality of the elements—teams, artist-donors, curators, venue, audience—invokes curiosity: how would the same endeavor take shape elsewhere? Is there a specific spirit or aesthetic at work in Santa Fe, New Mexico? Would the spirit and aesthetic of the project look and feel different in Houston, Chicago, Portland, etc.? There is a way to find out: perhaps the Art Collision and Repair Shop will open additional locations!

—Lauren Tresp is an art writer based in Santa Fe, NM

AY04 DD01MAY04

17:00 21APR14

99.00

CASH

18A

R.O. OPENED

READY

OPTIONS: ENG:B6294T TRN:AUTO

27 14APR14

11:59 18APR14

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RESETTING VST/VC

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WPV

96181-2 TROUBLE SHOOT

117 WEGNER,S

WPV

43730-0 AUTOMATIC TRA

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WPV

43741-3 OIL COOLER CO

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ANTA

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1 30792754 OIL LIN

1 31212265 OIL LINE

1 30741490 OIL COOLER

6 979671 SIX POINT SOCK

10 1275375 SCREW

2 985039 FLANGE SCREW

6 988143 HEX. SOCKET SC

4 985111 SEMS SCREW

2 985903 FLANGE LOCK NU

ADJUSTMENTS

ALTERATIONS

INNOVATIONS

COLLABORATIONS

TRANSMUTATIONS

MODIFICATIONS

REGENERATIONS

TWEAKS

Santa Fe

zda Volvo Suzuki

2704 CERRILLOS ROAD

SANTA FE, NEW MEXICO 87507

(505) 471-6700 FAX (505) 471-4622

DESCRIPTION

LABOR AMOUNT

PARTS AMOUNT

GAS, OIL, LUBE

14 Santa Fe artists each surrendered a piece of their artwork that was stuck in some way.

28 artists worked in teams as Art Mechanics to bring those stalled works to a state of completion.

5



PROJECT SANDHILL

Katherine Lee
Michael Lujan
Erika Wanenmacher

mixed media
16 x 10 ft.



Originating Artworks
Geoffrey Gorman, *Peace Crane*, 2010
Charles Greeley, *Sunrise*, 2009



Originating Artwork
 Susanna Carlisle and Bruce
 Hamilton, *Untitled*, c. 1985

UNTITLED

Sydney Cooper
 Hannah Hughes
 Dylan McLaughlin

video, mylar, painted canvas,
 stainless steel rod and cable
 8 x 5 x 10 ft.





SYCOPHANATIC

Ethan Bach
Sandra Halpin
Shirley Klinghoffer

video, doll, roomba, acrylic dome, wood
16 x 16 x 9 ft.



Originating Artwork
Bunny Tobias, *Tattoo Babe*, 2012



**DECOMMISSIONED TURBOCHARGED
TRANSFORMATION AND GLORIOUS
RESOULIFICATION OF THE NORTH AMERICAN
FREE-TRADE AGREEMENT ALTARPIECE OF
REFLECTION**

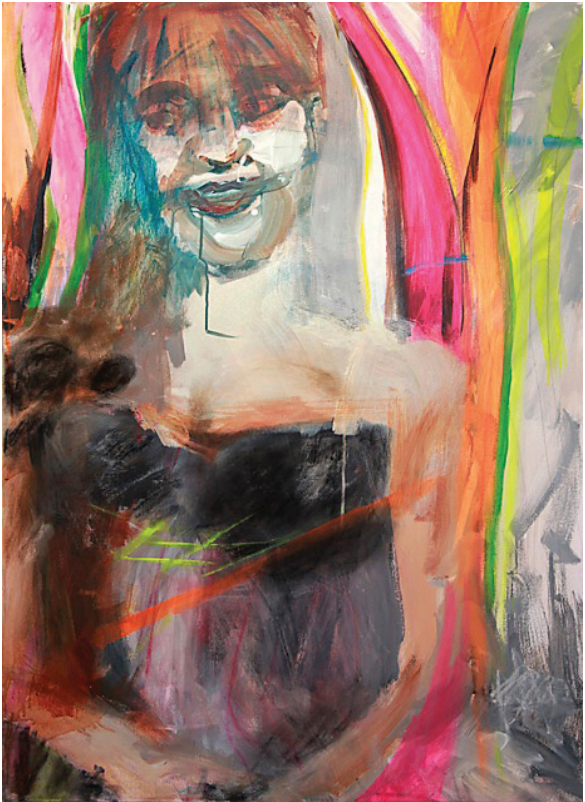
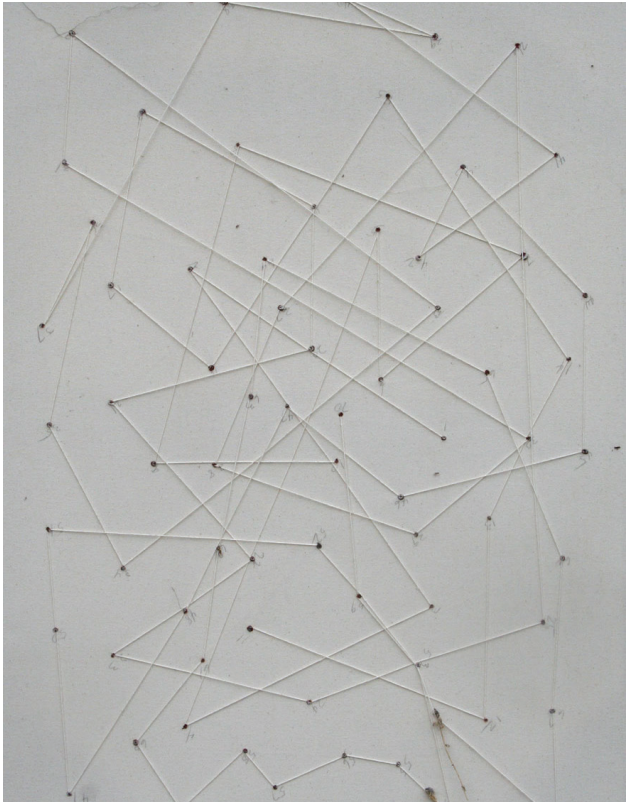
Don Kennell
Willy Richardson
Nina Mastrangelo
Raina Wellman
Michael Schippling

mixed media installation
12 x 10 x 2 ft.



Originating Artworks
 Bob Haozous, *Untitled*, 2005
 Susan Begy, *Falling Fruit I and II*, 2006

Opposite
 Originating Artworks
 Judy Tuwaletsiwa, *Timelines 1/Entry*, 2011
 Rita Bard, *Everything but the Kitchen Sink*, 2009





Originating Artwork
 Eve Andrée Laramée, *Fire Map*, 2005

FIRE MAP: PLOT OF OCCURRENCE

Jamie Hamilton
 Stacey Neff
 Jerry Wellman

magnets, glass, plexiglas, paper, steel
 16 x 10 x 12 ft.

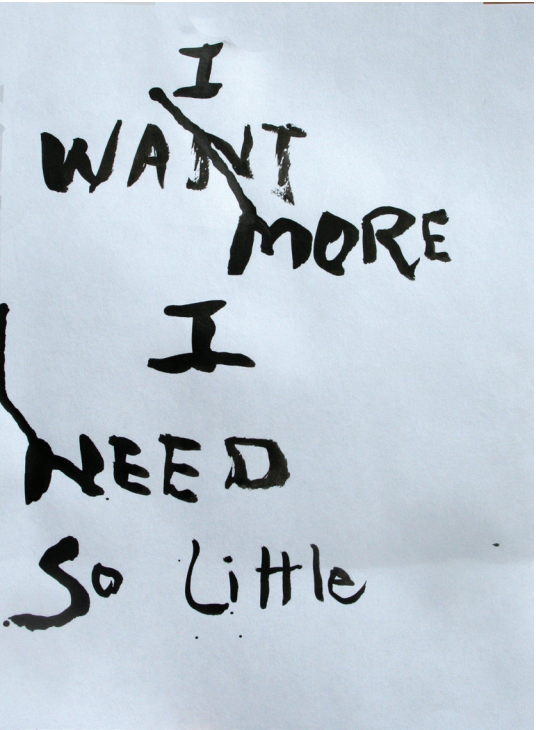




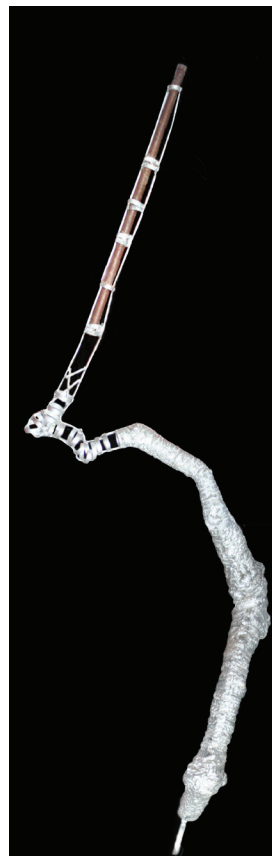
TASTE TEST

Alexis Bove
 Kathryn M Davis
 Cyrus McCray

multi-media performance



Originating Artwork
 Jerry Wellman, *Untitled*, 2014



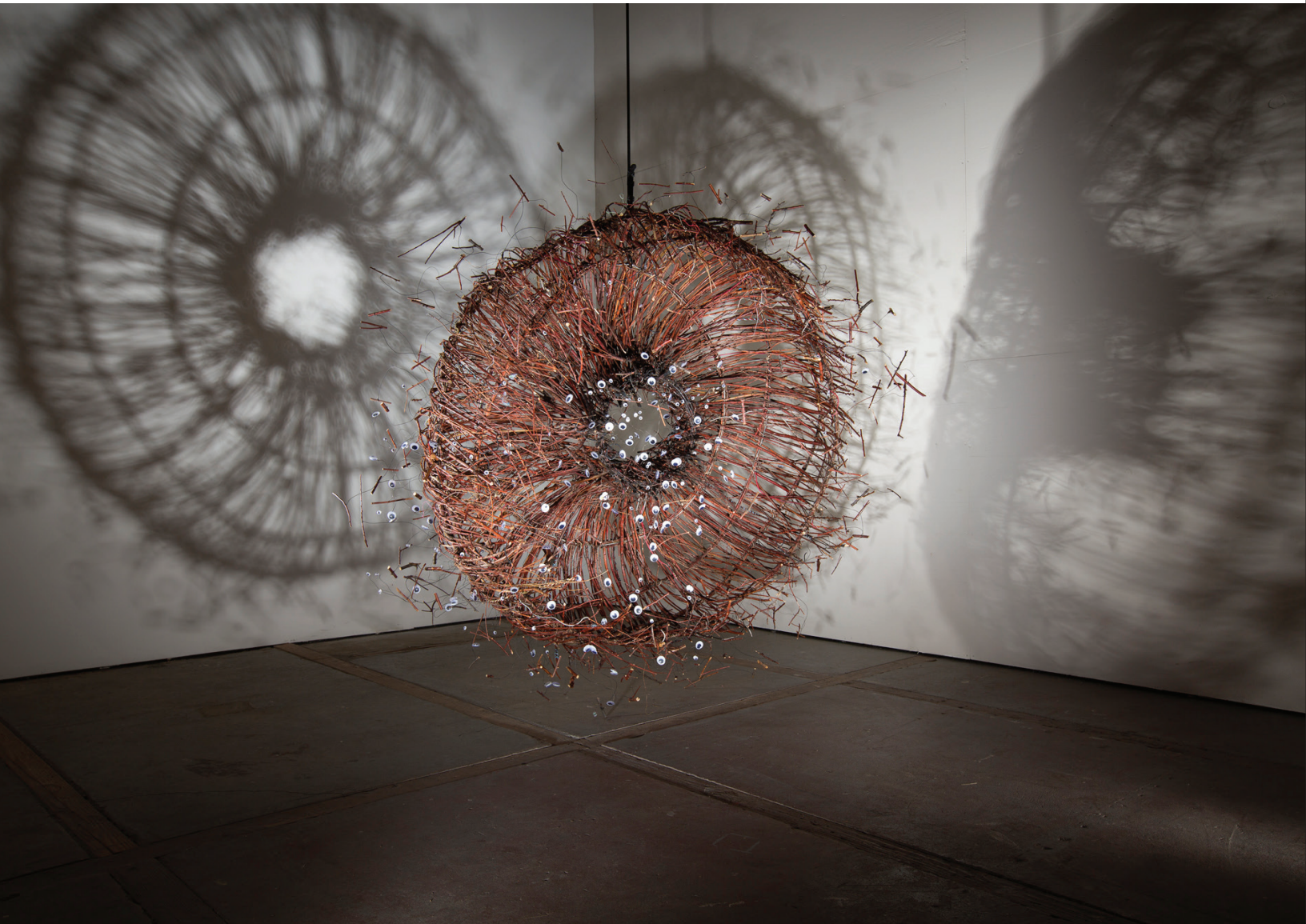
Originating Artwork
Joel Hobbie, *Untitled*, 2007

HOT MIX

Paula Castillo
Caity Kennedy
Matt King

legos, soap, aluminum, rope, wood
12 x 10 x 18 ft.





EXPOSURE

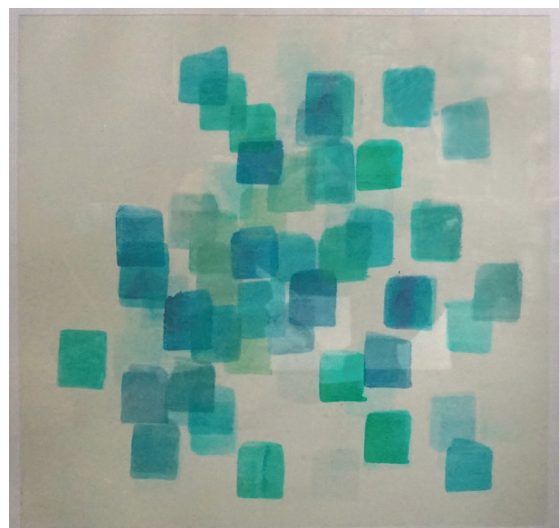
DISTANCE

Susan Begy
Cheri Ibes
Christopher J. Johnson

salt cedar, stain, paint, wire, bungee
cord, googly eyes, recorded poetry, fans,
seating
12 x 12 x 12 ft.



Originating Artwork
Matthew Chase-Daniel, *Thingy*, 2010



ICU

Kristin Bortles
Cary Cluett

light, IV drip, water,
plexiglas, monofilament
10 x 10 x 16 ft.

Originating Artwork
Jennifer Joseph, *Untitled (two pieces)*, 1999



ORIGINAL ARTWORK

TEAM

ARTWORK

page 6

Geoffrey Gorman
Peace Crane, 2010
sticks, wire, found objects
12 x 38 x 34 in.

Charles Greeley
Sunrise, 2009
acrylic on canvas
24 x 20 in.

Team Conspiracy Theory
Katherine Lee
Michael Lujan
Erika Wanenmacher

Project Sandhill
2014
mixed-media installation

10

Susanna Carlisle and Bruce Hamilton
Untitled, c. 1985
canvas, acrylic, stainless steel,
stainless steel cable
33 x 50 x 22 in.

Team Liminal
Sydney Cooper
Hannah Hughes
Dylan McLaughlint

Untitled
2014
mixed-media installation

12

Bunny Tobias
Tattoo Babe, 2012
found objects, tattoos by artist
48 x 18 x 12 in.

Team Robo Dolly
Ethan Bach
Sandra Halpin
Shirley Klinghoffer

Sycophanatic
2014
mixed-media installation

14

Rita Bard
Everything but the Kitchen Sink, 2009
acrylic and pastel on canvas
48 x 32 in.

Bob Haozous
Untitled, 2005
2 painted aluminum cutouts
48 x 18 in.

Judy Tuwaletstiwa
Timelines 1/Entry, 2011
cotton, string, acrylic on
canvas
26 x 38 in.

Susan Begy
Falling Fruit I and II, 2006
oil on canvas
48 x 16 in. each

Team Reverse Waste-Stream Renovators
Don Kennell
Willy Richardson
Nina Mastrangelo
Raina Wellman
Michael Schippling

Decommissioned Turbocharged Transformation and Glorious Resoulification of the North American Free-Trade Agreement Altarpiece of Reflection
2014
mixed-media installation

EXQUISITE PANORAMA

Public art event planned by Angie Rizzo

Exquisite Panorama was a two part program. The first part was the Public Engagement component for the Art Collision & Repair Shop exhibition. The public was invited to contribute to this large-scale exquisite corpse by adding on to that which had been done by others.

The second part of the project was transforming the *Exquisite Panorama* into a moving panorama in a theatrical performance. Collaborator and performer Andy Kirkpatrick improvised and 'de-coded' the symbolism in the panorama in front of an audience at the CCA and the Jean Cocteau Theater.

mixed media





I believe that unleashed creative power with a collaborative spirit can fix just about anything.
I want to see how far we can take that.

Susan Begy, Creator and Co-Curator

The standout aspect, for me, of how the Art Collision + Repair Shop coalesced was how truly capable our artists were conceptually and with their chosen mediums, and how easily they embraced the rather odd idea of taking on something that had originated with another (theoretically, at least), unknown artist. The Art Mechanics worked in cohesive teams in variations one a spectrum that ranged from fully collaborative to purely individual, allowing them to play to each Mechanic's strengths. I was impressed with these people, even though I'd chosen many of them with Sue. In fact, the sole curating I did was in inviting artists to participate; beyond that, they were in charge and Sue and I trusted them completely. Overall, the results were provocative; some of the installations were downright phenomenal.

Kathryn M Davis, Co-Curator

Collaboration is very hard! I work in an art collective full time, and have on and off for 8 years, but collaborating with new people always brings a new set of challenges, benefits, lessons, and unexpected aesthetic collisions. There is nothing like bouncing ideas back and forth between collaborators that makes whole plans materialize out of thin air! Then, there is nothing like working in reaction to each-other's decisions to create something unexpected and exciting. No matter how much collaboration you've done in your life, the next collaboration will still be surprising.

Caity Kennedy, Art Mechanic





The Art Collision & Repair Shop project was one of the most enjoyable collaborative art experiences I have had. The project was light hearted and fun along with rehabilitating a piece of art to create something completely new. As a true community event, Art Collision & Repair Shop brought together Santa Fe artists and art appreciators as a community.

Ethan Bach, Art Mechanic



When we use art-making as a vehicle for exploration and innovation, we invariably follow paths to dead-ends and find ourselves with unfinished or unsuccessful artworks. If they contain seeds of ideas that might be explored, we often keep them in the back of the studio or on the scrap pile. Such was the case with the sculpture which I gave over to the Repair Shop. I was impressed with the care and respect that Cheri and Susan gave to the original sculpture, and delighted with the well-crafted, dynamic, and whimsical sculpture that they created, using a balanced combination of my original processes and their own unforeseen processes and materials.

Matthew Chase-Daniel, Art Mechanic



ART C&RS SERVICE FORM

The Art Collision & Repair Shop of Santa Fe is owned and operated by Susan Begy.

Please fill out the form below to expedite satisfaction in service. Then read the following TERMS AND CONDITIONS and sign and date on the dotted line.

1) Is Satan real? If you answer "NO" or "NOT SURE" please complete the entire questionnaire. If you answer "YES" please skip ahead to question #20.	11) Does collaborative art-making inspire liberation or impose discontent?
2) What is missing from the work?	12) Can you recognize when something is "stuck" or "stalled"?
3) Is the work dead or alive?	13) Are you willing to relinquish your hold and dive into the unknown?
4) Are you an empty void crying out to be filled?	16) Have you submitted a diagram of the incident with your damage report?
6) Why aren't you living in perfection?	17) Date, time, and instant of collapse into impermanence?
7) Are you able to de-problematize the extremes?	18) Are you ready to allow the work to be brought to a state of completion and merit?
8) Do you have a finger on the pulse of eternity?	19) At the point of distribution there is objectively no difference; yet thankfully there are still mysteries in the world.
9) Do you know why "there is a crack in everything"?	20) Are you willing to be a soldier in the war against intelligence? If you answer "YES" we are unable to process your service request.
10) How can a viewer's perceived meaning differ from the artist's attempt?	

TERMS AND CONDITIONS:

Any person who knowingly presents a plastic or false moment as a fraudulent loss or benefit in order to receive an "emblem of the hidden," or who primes the placebo with something too resolved may be guilty of a subjective act.

I have read the foregoing, and all of the above answers are true and complete according to the limitations of my necessarily limited knowledge, understanding, and beliefs.

—Melody Sumner Carnahan ©2015

Signature

Date

YEAR		MAKE		MODEL		I.D. NO.					
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					Towing / Storage		\$				

