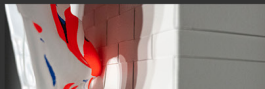


INSIGHT:

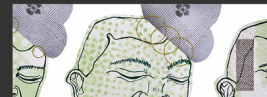
CAMIBAart Artists' Perspectives on

2020

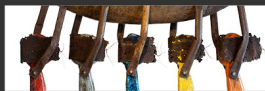
November 28 – December 26



Adreon Henry (Austin)



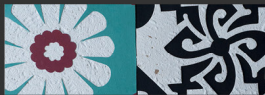
Alejandra Mendoza (Mexico)



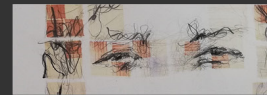
Beatriz Sala Santacana (Cuba)



Charlotte Smith (Dallas)



Daniel Rodriguez Collazo (Cuba)



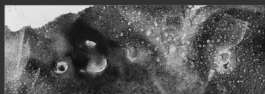
Edgardo Kerlegand (Mexico)



Edward Lane McCartney (Houston)



Jen Rose (Dallas)



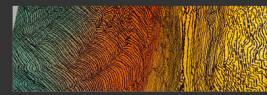
Julio Alba (Mexico)



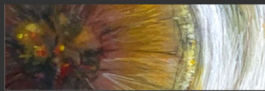
Kate Bradshaw David (Austin)



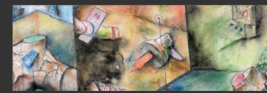
Lee Albert Hill (Fort Worth)



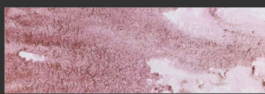
Lorena Morales (Houston)



Margaret Smithers-Crump (Houston)



Manuel Mugica (Mexico)



Misha Penton (Houston)



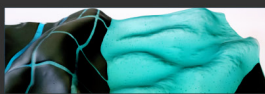
Orna Feinstein (Houston)



Pura Sangre (Mexico)



Rebecca Rothfus Harrell (Austin)



Rachel Kalisky (Austin)



Tahila Corwin Mintz (New York)



Valerie Fowler (Austin)



Zoë Shulman (Austin)

CATALOG OF EXHIBIT ARTWORKS

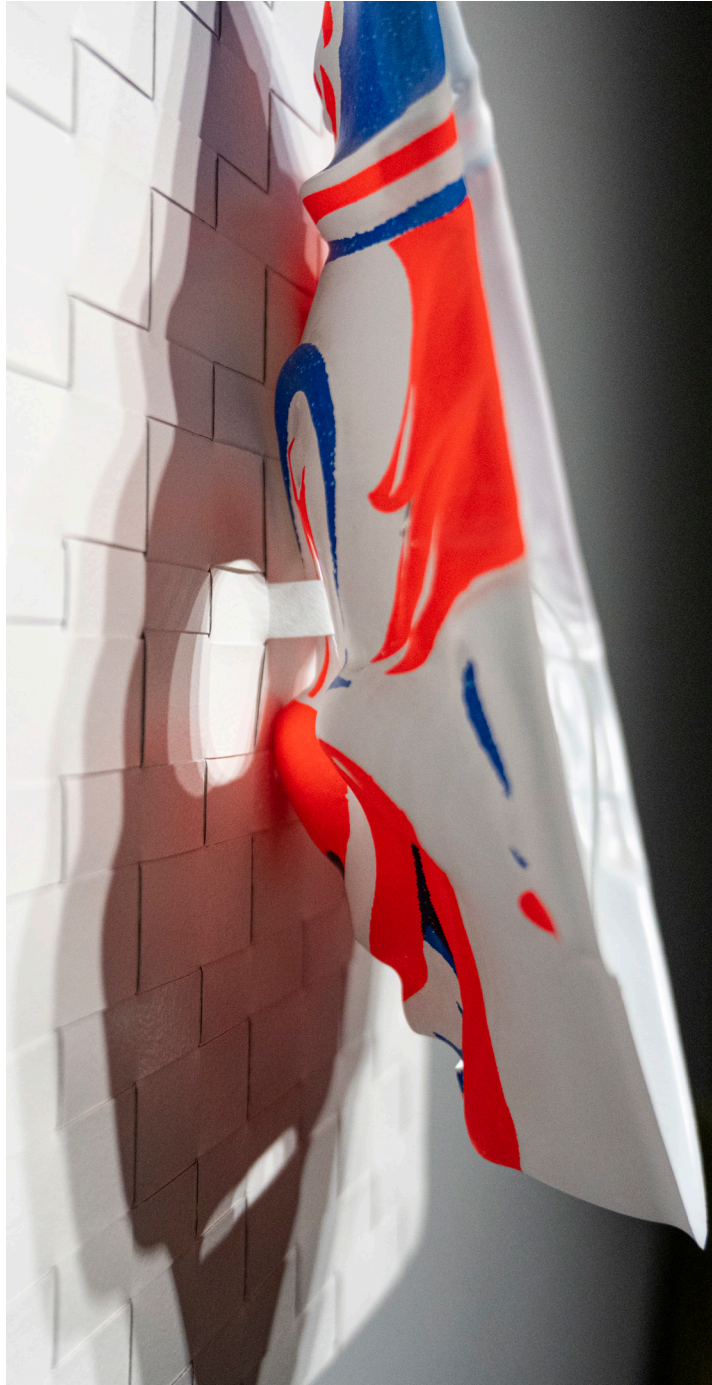
CAMIBAartGALLERY

INSIGHT: CAMIBAart Artists' Perspectives on 2020

November 28th through December 26th, 2020

We felt our last exhibit of 2020 should be responsive to the year we are experiencing and the future we are facing, so without judgement or expectation, we asked our artists to create a work of art responding to the year 2020. We knew the works would be exceptional in both concept and craft – we were not disappointed.

The results can be seen in this exhibition, *Insight: CAMIBAart Artists' Perspectives on 2020*, which includes artworks in a wide variety of mediums by 22 artists from the US, Mexico and Cuba. Many of the artists told us that the process was cathartic, while others found it a pleasant distraction. Each artist has provided text describing how or why their work responds to this past year. They address a wide range of topics including: the ever-present COVID19 pandemic; isolation; depression; fear; rage; loss of life; loss of connection; social distancing; classism & inherent inequality; the elections; political & social division; minorities' & women's rights; social justice; economic loss; environmental concerns; hope for the future; search for calmness & peace; and clarity of vision.





Adreon Henry

Perfect Vision 20/20; 2020
12" x 9"; Acrylic, industrial grade vinyl, canvas,
vintage clown mask

\$560

This is a pivotal piece for me in many ways. It is the first time I've woven an object "into" the artwork - in this case one of my vintage 1960's Halloween masks. It is also very significant in that it is mostly monochromatic and dealing with a theme. The title relates to the notion that we consider perfect vision to be 20/20, and here we are in the year 2020 with so little clarity - a pandemic, a contested election, frustration, paranoia, and on and on. Maybe if we were wearing the mask, we would be so close to everything that we could see clearly? My November solo show had an unintentional underlying circus theme and this piece is the culmination of that.



Alejandra Mendoza

Tres Cabezas Verdes (Three Green Heads); 2016
8.2" x 8.2" each (triptych); Graphite, Acrylic, thread,
cotton paper

\$1,200

Tres Cabezas Verdes were originally part of a larger installation of 30 heads that studied human expressions. These 3 are variations on the same face. Some viewers may see these faces as representative of a particular person, but they are not necessarily so. These were selected for this exhibit because they seem to visually represent a collective releasing of anguish and frustration that we all feel.



Beatriz Sala Santacana

Travesía a Ciegas (Blind Crossing); 2020
47.5" x 58" x 9.5"; Mixed Media
Due to current restrictions, we are offering a photography of her
submission - 18" x 22" framed

\$480

Unexpectedly, a trip can be interrupted, and along with it the plans that we took for granted. The planned destination can suddenly be unreachable; the port that we considered safe and the place we were approaching now appear more dangerous and more distant. We begin to feel the plans and dreams drift away, and the idea of preparing new projects becomes an impossible mission because the whole world has suffered a gigantic turnaround.



Charlotte Smith

Caramel Sugar; 2020
19" x 17.25"; Acrylic on panel

\$2,800

The light fluffy sweetness of "Caramel Sugar" is meant to be a diversion from the stress and turmoil of this past year.



Daniel Rodríguez Collazo

Sustratos 2020 (Substrates 2020); 2020

16" x 16"; drywall and acrylic paint

Due to restrictions, we are offering a photography of his submission – 19.25" x 19.25" framed

\$420

In Havana, Cuba, colorful decorative ceramic floor tiles are ubiquitous. This artwork is inspired by mosaic designs. Creating this series during the COVID19 pandemic while we were in isolation due to the lockdown, I asked family and friends to send me photographs of their mosaic floors. Then, in my home I replicated these tiles using drywall that I cut and carved into and then painted with acrylic. Through this process of combining different patterns, I symbolically brought together those that cannot be together. This new floor pattern contains memories of our group's relationships, synthesized in lines and colored planes. The designs and mosaics represent us individually; together they envision a future when we can reunite.



Edgardo Kerlegand

Estructura Personal (Personal Structure); 2020

23" x 35"; Acrylic on cotton

\$1,600

Personal Structure is a reflection on empathy and a tribute to the tradition in Chinese drawing of leaving an empty space—this emptiness occupies an important place, allowing the viewer to occupy the void, to make it personal, and wonder “Who is the man who inhabits this picture?” This lets the viewer decide what happens in the drawing and reflect on the universal existence of the character.



Edward Lane McCartney

By the Pricking of my Thumbs..., Chalice (detail); 2020

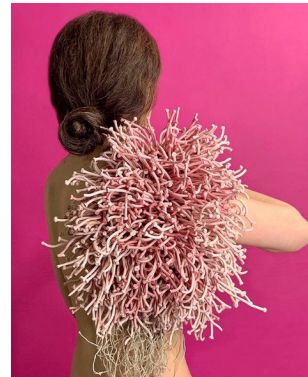
12 1/2" x 8" x 8"; Angle raised and hollow formed nickel,

electroformed copper with 24K gold gilding, etched nickel,

papier-mâché and painted rock form, brass, Honey Locust thorns

\$4,000

With the arrival of the COVID19 pandemic, 2020 has been and continues to be a tragic and difficult year. Our lives have been turned upside down and inside out. Many of our everyday rituals have been negated and our communion with others barred and pushed to the realm of the virtual. Our tactile natures have been numbed, our senses of security frayed, and our fears made real. *By the Pricking of My Thumbs..., Chalice 2020* seeks to make the absence of ritual concrete and highly tactile, our heightened senses made material, and it is the embodiment of our annulled congress and communion. In so many arenas, our humanity is being highly taxed, vexed, and agitated. It is not just a feeling, its real and its tangible.



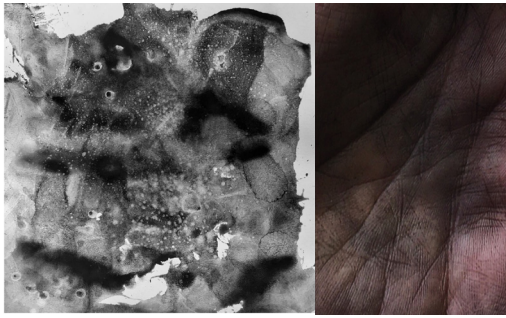
Jen Rose

2020 Burden; 2020

24" x 16" x 8" (variable); colored Porcelain, Linen, Stainless steel and 22" x 18" photography (framed)

\$3,400

Burden 2020 is a sculpture and photograph from Jen Rose's Little Monster series. Objects in this series are ambiguous forms made from colored porcelain and linen fibers. The Little Monsters are unruly and uncontained sculptures that channel the artist's feelings about the tumultuous year of 2020. *Burden 2020* was designed with an awareness of the model's skin tone and executed in shades of pink and white porcelain. The distinction between body and sculpture is blurred as she lifts the sculpture to shoulder the weight of a psychic and physical growth.

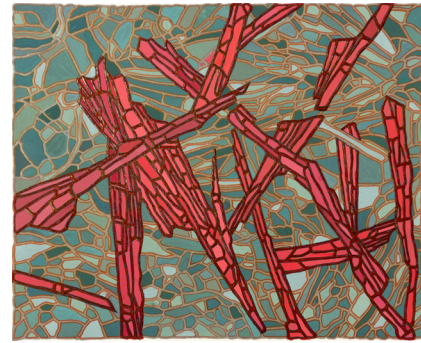


Julio Alba

Lavado de Manos 1 (Handwashing 1); 2020
 19.25" x 25.25" framed; charcoal on paper,
 photograph of artist's hand

\$480

In a time where social distancing is appreciated, we run the risk of emphasizing attitudes such as classism and indifference towards each other. In a time when some of us wash our hands, there are others that have to get them dirty or don't have water for personal hygiene. This series of artworks highlights the disparity magnified by social distancing. It is created following a familiar ritual of washing hands – first I cover my hands in charcoal, then I must wash them, allowing some of the sediment from the charcoal and water mixture to be deposited on the linen paper – creating a documentation of this ritual. Why do we wash our hands? Is it because of the mistrust of the other or because of the mistrust we provoke? Who is the handwashing for - for me or for others?



Kate Bradshaw David

Shards; 2020
 9" x 10.5" framed; Gouache & Acrylic on Paper

\$390

This dull green and blood red piercing throb of fear and helplessness and rage and panic and fear again, week after week of sleepless nights as I worry, worry, worry. My mind racing through ways to fix, to change, to escape and each choice circling back inevitably to the reality that there is nothing to do in this moment, this heavy pregnant pause between disaster and aftermath, but wait and watch and begin the painful process of assimilation, trying to fit this new reality into my idea of who I am and what my life is.



Lee Albert Hill

Screech Owl Eggs in a Basquet; 2020
 20" x 20" x 3"; Acrylic on Canvas, Bamboo and Silk Fiber, feathers,
 and Ceramic Replica Eggs Under Acrylic Shadow Box

\$2,000

The pink and orange threads of the basket/nest represent the colors of Covid-19. The screech owl eggs are for faith in the future. The black and gray colors represent the darkness of the year and the two dots in the lower right-hand corner represent the missing intimacy of friends and family. The acrylic shadow box cover acts as the acrylic partitions, face shields and PPE that are everywhere this year. The artwork's size was set at 20" x 20" for the year 2020 - square years.



Lorena Morales

Topographical Structure 1, 2, 3; 2020
 38" x 22" x 7" installed (tryptych, variable);
 Enamel & India Ink on acrylic

\$1,275

Composed of India Ink and enamel paint on shaped acrylic, these *Topographical Structures* are imaginary maps – sculptural versions of the *Topographies of a Place to Know* series I created earlier in the year. The gradation in color and undulating lines on the waving forms are incitive of topographical lines mapping the ups and downs of our emotions.



Manuel Mugica

Viral Inconexión (Viral Disconnection); 2020
25.25" x 37.25" framed; pastel on paper

\$3,200

The year 2020 has been strange and convulsive; the space, the distance, and the barriers have all caused fear and uncertainty while the confinement has filled life with shadows. However, for me, art has been my greatest support. When I began the Quantum series, I did not imagine how prophetic it would be. Within the totality of the apparently chaotic image there is a fragmented, divided space in which the figures that inhabit it remain trapped and isolated in cages or boxes. These figures represent humanity separated by this terrible situation. Then, visually, the land, the sea, and the sky merge in this pictorial metaphor where, at the end, the triumph of light announces the hope of reunion.

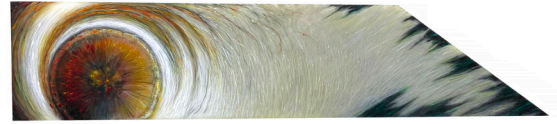


Misha Penton

Encounter; 2020
7" x 9" framed; Metallic watercolor and graphite on paper

\$220

How do we encounter each other during this unimaginable era we are living through? Digitally? Masked and socially distanced? The word, 'encounter' implies connectivity, a willingness to meet, and even communicates a sense of gentle contact and compassionate interchange.

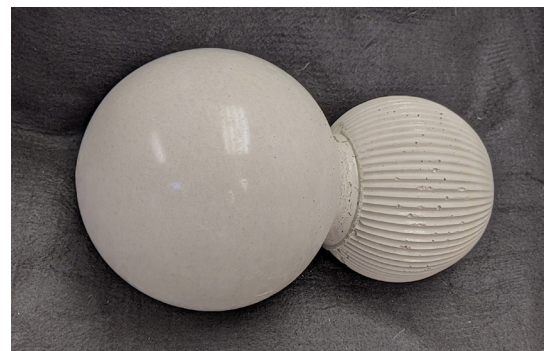


Margaret Smithers-Crump

Tsunami; 2020
6.5" x 30"; acrylic, oil paint, prismacolor on hand cut recycled plexiglas

\$2,250

Experiencing 2020 as a great, global seismic shift, a metaphorical tsunami, I sometimes feel like there is nowhere to run or hide. In my imagination, I see the events of 2020 as a result of a macabre grim reaper whose arsenal is COVID19, economic collapse, fire storms, hurricanes, floods, and the destabilization of our political norms and social fabric. This vision has yielded the knife-like shape of the artwork. But this bleak picture I paint is only an emotional and human expression to these difficult times. In spite of everything, I absolutely believe in the resilience of the human spirit to help each other and to find creative solutions.



Orna Feinstein

Beton Pod; 2020
13" x 13" x 20"; concrete

\$1,600

A concrete representation of a fantastical imaginary seed pod, *Beton Pod* represents the belief that good (beauty) can be born out of even the hardest of times (materials).

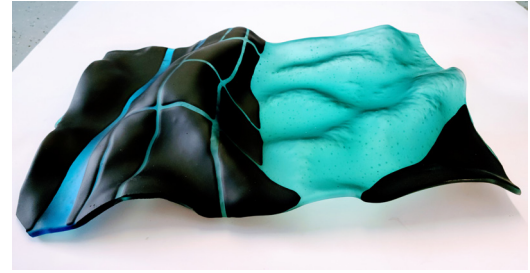


Pura Sangre

El Ocaso del Nopal (The Dawn of Nopal); 2020
14.5" x 22"; Ink on Paper

\$600

This disease has brought with it anguish, paranoia, fear, terror ... Death. In Mexican culture, the Nopal represents Life. In this artwork, the Mexican skeleton figure sitting alone in the desert is meant to represent an anguished death or decline. And yet this figure continues to try to sell his Nopals even as the sun sets – an indication of his continued will to fight on despite the desperate outlook.



Rachel Kalisky

The Calm; 2020
17" x 12.5" x 3"; Kiln-formed glass

\$2,800

With this artwork I aimed to create something that is calming and peaceful. The image of water and waves, additionally, colors of blue have the ability to de-stress the mind and make you feel at ease. It carries you away, at least for the moment!



Rebecca Rothfus Harrell

Evidence; 2020
21" x 30 3/4" x 3" framed; Graphite and gouache on paper

\$1,600

An empty sign hanging askew above a bolted front door, a familiar shaped frame with exposed bulbs towering over the defunct gas station or the torn fabric of a shop sign exposing the supports intended to hold it taut. I find these structures visually and conceptually captivating. They have a history but no longer serve the intended purpose. These remnants often remain on site and in a decaying state for some time. They become something ignored, part of the background noise that is the landscape, both urban and rural. As I reinterpret these objects, I aim to visually transform the found structure into an architectural form, a partition or a window through which to view. These empty signs are given new context and new meaning.



Tahila Corwin Mintz

Taji Ojtsda' Fire (1 of 8); 2020
24" x 38"; Giclee Archival Print

\$815

Everyday Indigenous women are taken. They are kidnaped, raped, killed. This goes unreported in the news and ignored by Police. My sisters are warriors and I stand with this fight. I say their names every day. As indigenous peoples, we stand in unity with the Black Lives Matter movement. Together we are healing the traumas of colonization. The imposed systems of patriarchy are being dismantled by my sisterhood. We bring back a healthy thriving Matriarchal Society of badass women, supporting one another in taking care of our communities, supporting one another in empowering our people, supporting one another in our responsibilities as guardians of these lands and waters.

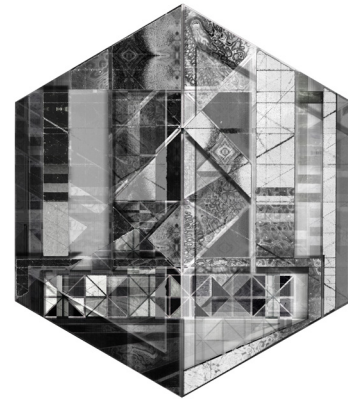


Valerie Fowler

*Underground Landscape: What I See
When I Close my Eyes; 2020*
24" x 24"; oil on wood panel

\$2,500

For a long time I have been concerned about what goes on beneath the earth's surface. I've trusted that it was important work, at least as important as what goes on on-top of the earth's surface. I am alarmed at the earth's exploitation and ruination at the hands of humans. I have explored the earth's underground in previous paintings, but this is one of the first in which I portray mycelia. Mycelia communicate underground; they connect different plants, and especially trees; they form huge networks underground, mutually benefitting all the organisms they connect. During this pandemic I have felt buried, and underground, in my own way. This isolation has brought me strangely closer to the earth, in an almost spiritual connection. There is caring and communication all around us, but we have to be receptive and giving in new ways. I am still learning.



Zoë Shulman

The Rosette of Division; 2017
11" x 12.75"; Digital painting and mixed media print
on aluminum

\$385

The Allegory of Good and Bad Government is a series of twenty digital painting and mixed media works printed on aluminum hexagons called rosettes. The rosettes are arranged as diptychs in which the virtues and vices of American government, expressed as elaborate geometric symbols, contrast chiaroscuro within a candle-lit gallery space. *The Rosette of Division* is a governmental vice that sows distrust and shatters the Union, communicates a sense of gentle contact and compassionate interchange.

Appointments

CAMIBAart is committed to everyone's safety. As we continue to explore inspiring ways of sharing art with you, the gallery remains open by appointment only. You can schedule an appointment through our online booking tool at <https://calendly.com/camibaartgallery>

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