



Advisors + Curators + Purveyors

Cycles of Life

Margaret Smithers-Crump & Tahila Mintz

Artist Reception: Friday, June 12th, 5:30 – 8:30

With a brief artist introduction and demonstration at 6:00

On view: May 30th – July 10th, 2015

Location: 2000 E 6th Street, Austin, TX 78702

Gallery Hours: Tues. 1:00 – 6:00pm, Sat. & Sun. 11am – 5pm, other times by appointment.



Margaret Smithers-Crump
detail image of "Midlife"



Tahila Mintz
detail image of "Time Non Linear: Oona 3"

CAMIBAart is please to present "Cycles of Life"; a two-person exhibit featuring art by Houston based artist Margaret Smithers-Crump and Austin based artist Tahila Mintz.

Margarete Smithers-Crump received her BFA in Painting from Miami University in Oxford, Ohio. Over the last 30+ years her work has been included in a long list of notable galleries and museums.

In her current body of work, Margaret Smithers-Crump focuses on vulnerability, growth, powerlessness, and transformation within natural cycles of life. Her work addresses the passage of time, the maturation of beauty, and the inevitability of disintegration. Using Plexiglas as her primary material, she explores these concepts of strength and frailty and the dual relationship of death and renewal. The Plexiglas can function as a painted substrate as in the works "Midlife", "Interstices", and "Parallels of Perception"; or it can function as a substance that can be manipulated as in "Surge" and "Time Released". She manipulates the Plexiglas by cutting it into shapes, bending or melting it with heat, chemically bonding disparate pieces, sanding it down to received diverse art media and even etching the surface. While Plexiglas is relatively strong, its glass-like appearance suggests fragility; by extension, it implies the possibility of breakage and acts as a metaphor for existence. It is this tension between the beauty of the material and its apparent vulnerability that she finds fascinating.

Troy Campa, curator - TroyCampa@CamibaArt.com - 512.937.5921 - www.CAMIBAart.com
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Her newest work in the exhibition, “Surge” forcefully spirals across the wall evoking vital systems of growth. Over 100 pieces of thin transparent Plexiglas have been individually cut, painted and bonded together in an open mesh that casts countless shadows on the wall. Weaving in and out, the linear forms both surge with vitality and begin to entangle themselves, reminding us that nature can become threatening when growth is unchecked. The implied vulnerability of the glass-like forms brings to mind possibilities of destruction and of indeterminable forces.

Another key work in the exhibition, “Time Released” addresses the passage of time, the maturation of beauty, and the inevitability of disintegration. This work comprises over fifty sheets of individually cut and painted Plexiglas fused together in a glacial, crystal-like form. It is a long slender vertical piece that tapers off towards the floor and ceiling. Piled beneath the form are hundreds of tiny shards of “ice”, also made of Plexiglas.

“Midlife” is painted and drawn on both sides of quarter inch Plexiglas. All the painted and drawn surfaces have been sanded and re-sanded resulting in surface effects that are subtle and delicate. By floating the painting off a white backing, the reflection of light is maximized thereby enhancing the appearance and depth. This work expands upon the themes of transition and ephemeral states of being.

Tahila Mintz received her Masters of Fine Art in Photography from the University of Texas and her BA in Multicultural Communications from American University. She considers herself a visual story-teller, utilizing a variety of mediums to inquisitively explore and understand herself and how she exists in the world with the amalgamation of her background and life experiences. Each mode of production is aligned with a different series of work. These series overlap and combine to create one larger cohesive body of work that communicates topics of guardianship, land resources, empowerment of women, spirituality, circular time, and being a contemporary Native American.

In “Cycles of Life”, we focus on one series of her work in which she makes abstract wet color photograms as a way to document Ceremony. Due to respect, Ceremony is not a place for documentation style photographing, so Tahila Mintz utilizes alternative processes and installations to express deeper investigations into Ceremony for herself and the community. Using Chromogenic print materials, colored filters, and a variety of raw materials such as cedar, sage, corn, and tobacco, she creates abstract Photograms. Sometimes these materials can be seen in the final art while other times the images belie the materials used.

Viewers may notice that many of the works in her Time Non Linear series are titled simply with numbers. It is important to note that these numbers do not represent the chronology of the work nor the number of works in the series; rather they are emotionally titled with the artist “feeling” the number associated with the work. Other works may be titled using the Yaqui language.