

# **BORDER**

## **A Multi-Artist Project**

Jeff Lipschutz      Fred Stonehouse  
Ximena Soza        Dan Banda

**Allen Priebe Art Gallery**  
University of Wisconsin Oshkosh  
April 9, 2008 to May 3, 2008





Americans

This catalog is published  
on the occasion of the exhibition  
**Border: A Multi-Artist Project**  
at the Allen Priebe Art Gallery  
of the University of Wisconsin Oshkosh.

The artists of Border are:  
Jeff Lipschutz  
Ximena Soza  
Fred Stonehouse  
Dan Banda

Border will be on view April 9 to May 3, 2008.

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## WITH A WALL

By Teri Tynes

*Teri Tynes is a cultural critic who lives and works in New York.*

## ARTISTS WITHOUT BORDERS

Rivers converge over the course of long journeys, as artists Jeff Lipschutz, Ximena Soza, Fred Stonehouse, and Dan Banda did in the barreling course of their respective careers. Artists without borders, *compadres* with convictions, they met in the Upper Midwest and found that the source of much of their inspiration- the passions, masks, families, *corridos*, spirits, comedies, and tragedies- springs from the wellspring of cultures farther south. These four artists are prone to wandering into new territory, and *Border* is the manifestation of these well-traveled lives.

While many images in *Border* reflect the specificity of the United States-Mexican border, and particularly the implications of a wall, the artists and their work serve as examples of global immigration and its ripple effects. They were shaped by their respective multi-cultural backgrounds, but it's too simple to suggest that these conditions predetermined their artistic identities. The artists have not only been influenced by the circumstances of heritage and place, but as artists have searched beyond familiar boundaries.

## THE BORDER

The 1,952-mile political divide between the United States and Mexico follows the course of the Rio Grande, or as it's called on the south side, the Rio Bravo. Established by the Treaty of Guadalupe-Hidalgo in 1848 at the end of the Mexican War, the national line traverses an immense variety of geographical terrain, slicing through a long-established shared cultural heritage on either side of the border. The American Southwest was already home to Latino/a and indigenous people before the political map was drawn, and indeed Spanish colonialism and Native American cultures shape the political, geographical and cultural realities of Texas, New Mexico, Arizona, and California to this day. The comings and goings along *la frontera* also gave rise to a distinct border culture in the American Southwest with its own legends, narrative forms, and idiomatic expressions.

Border culture, wherever it's found, begets the richest of possibilities. The narrative song known as the *corrido*, a type of ballad associated with the US-Mexican border, tells the story of a hero or anti-hero as a way to inform, instruct, and entertain eager audiences. Lipschutz, Soza, Stonehouse, and Banda share an affinity with and talent for storytelling, inscribing words with their images. Spray-painted slogans, poems caught in the wall, pithy remarks, titles of identification, and sustained arguments find their way into their art.

## THE WALL

In September 2006, the U.S. Senate confirmed a resolution of the U.S. House of Representatives, authorizing and partially funding the "possible" construction of 700 miles of physical fence/barriers along the 1,952-mile border between the United States and Mexico. The Department of Homeland Security has already installed a little more than 300 miles of fence in California, Arizona, and New Mexico, mostly on land owned by the government. Texas has presented more of a challenge for the government, because the land is privately owned. Several landowners inherited the land from original land grants from Spain, and many oppose in principle the idea of allowing government surveyors on their property.

The jarring physical presence of the wall, along with its political, economic, social, and cultural implications, establishes the organizing principal for the exhibit. Lipschutz's encounters with the fence in California and Arizona prompted new paintings and the metal sculpture triptych, *Frontera*, as witness to the fence's rupture of the natural order. Woven in the indigenous tradition, Soza's textile interpretation of the wall suggests the identities that migrants shed upon entering a new cultural landscape. Among several images that relate to the border experience, Stonehouse's portrait of "El Coyote" conjures a mysterious figure that tempts vulnerable migrants from behind a *luchadoro* mask. Filmmaker Banda invents the situational absurdity of constructing a fence on the Wisconsin-Illinois border in order to provoke reactions of passers-by.

## **JEFF LIPSCHUTZ**

A ghost town is not so romantic when the tumbleweeds whip and the wind blows through an empty community where you were raised. Circling back to a company mining now shuttered and abandoned in the rugged beauty of the Mojave Desert, painter Jeff Lipschutz has re-made his hometown of Eagle Mountain, California into a mirage of western images and metaphors of displacement. Extra strangeness was heaped upon Eagle Mountain in 2007, when the corporate entity that manages the site constructed a perimeter fence, gating the community and marking the vanished town off-limits.

From the time Lipschutz found Eagle Mountain folded up with everyone gone, and witnessed its remains, ephemera and things left behind became central to his paintings. His canvases read like an ancient poem transplanted into post-modernity, returning again and again to his repertoire of self-defined icons. The thickly painted surfaces are handled with a subtlety of mood and touch, and his bag of borrowings - from the Russian Natalya Nesterova to global street art, from European expressionism to magic realism – all are in evidence in his new border paintings.

Lipschutz's push cart in *Western Wall* is a vessel of pure hope. The cart is transformed from image to emotion by tactile adjustments, and the surrounding void's whites and near-whites. In *Dybbuk from El Paso*, a possessing spirit of Yiddish origin wanders into this ghost town border drama, conveying, among other notions, the weight of the artist's Lithuanian Jewish heritage.

Many of the people Lipschutz grew up with in Eagle Mountain were Dust Bowlers, migrant workers who fled to California from the ecological disaster of mid-America, desperate for jobs. Memorably depicted in John Steinbeck's novels and photographer Dorothea Lange's iconic *Migrant Mother* series, the historic migration of families pulling up roots for an unsure life in the American West parallels the migration of workers from south of the border looking for work in the north.

In the last several years, Lipschutz's desert history has bumped straight up against a new Wall. A natural extension of his artistic roots, his expressive new border work takes direct aim at its jarring presence. The *Fronteras* triptych, a 4' x 16' metal piece tagged with a spray-painted inscription, hangs in a gallery as if ripped straight from the Mexicali/Calexico crossing. The words Lipschutz saw in Mexicali – *fronteras: cicatrizes en la tierra* – speak to the fence's gross imposition [borders: scars on the earth]. With the loosely painted *Beast of Nogales*, Lipschutz depicts the Wall that tortures nature, shutting out vistas and separating

neighborhoods. *Americans* returns to Lipschutz's dybbuk head. In this case, the character is a preposterous border man. With big ears, no body, donning a stove-pipe hat, he is unable to compete with the curious princess peering over the Wall, and is defenseless in stopping the mass media from broadcasting across the boundary. Lipschutz's singular desert visions, shaped by his own artistic history, are stubbornly original, open-ended, and rich in material beauty.

### **XIMENA SOZA: CROSSING THE BORDER OF THE SOUL**

Chilean-born artist and poet Ximena Soza collects shoes. Now a resident and teacher in Milwaukee, the shoes serve as prescient symbols for people who have walked great distances, disappeared under authoritarian regimes or left behind identities. Shoes carry the survivors on the long journey from one place to the next.

Soza made a dramatic journey herself. Born and raised in Santiago, Chile to a family not afraid to stand witness to the brutality of General Augusto Pinochet's regime, Soza came of age watching people not much older than herself die or disappear under the fist of state terrorism. For a young girl, she saw too much, but she learned survival skills to lead her to a new place and become a responsible adult. When she was fourteen, a time that coincided with the national plebiscite that ended the Pinochet regime, she moved to Chicago to join her father, a musician, to start a new life.

Crossing over the border into a new culture in the United States began unhappily for Soza in an American high school. Feeling out of place, different, and homesick, her survivalist experiences in Pinochet's Chile made her more advanced on several levels than people her age. As a way of coping, she sought out a larger purpose. Involvement with women's groups led Soza eventually to the cause that would change her life – the indigenous movement.

The indigenous peoples of Latin America, particularly women living in remote rural areas, live in dire poverty and face enormous obstacles in maintaining their cultural heritage and overcoming long legacies of discrimination. The political movement on their behalf started gaining ground in the past couple of decades, with efforts directed toward establishing fair trade practices, fighting for land, and creating a decision-making process that would allow indigenous groups to maintain control. In October of 1992 Soza attended an organizational conference in Teotihuacan, Mexico that she describes, in terms of her own narrative, as "the dividing line between B.C. and A.D." She went on to work with indigenous people in remote areas, enduring isolated conditions where she subsisted on coffee and homemade bread and built fires to warm up her classrooms. Having relied previously on skills of political rationalism, Soza followed the indigenous peoples into the spirit world, and her poetry emerged from crossing her own soul into these unexplored realms.

After attending college at the Universidad Academia de Humanismo Cristiano in Santiago, Chile, Soza continued to grow as a teacher, artist, and poet. After spending time with traditional weavers, she knew their craft was something she wanted to practice. Even before acquiring a loom of her own, she figured out the process and started weaving by tacking strings to the wall. Incorporating objects into the warp and weft of the fabric, even in these early efforts, she created charged metaphors for migratory lives. Shoes trapped in Soza's textile wall resonate with loss, but they also serve to humanize the lives of those who have literally walked across borders in search of their dreams.

## FRED STONEHOUSE

Fred Stonehouse grew up in Milwaukee where he crisscrossed neighborhoods to make his way to a technical high school in Walker's Point, the city's main Latino neighborhood. There he thumbed through comic books, graphic novels and wrestling magazines, ventured into other neighborhoods he wasn't supposed to visit, and searched out artists that excited him. Growing up in a household with a Sicilian mother, Stonehouse encountered the iconography of saints and relatives who believed in the presence of spirits. Studying art in college at a time when the art world opened its rigid borders to welcome self-taught artists and outside influences, folk art, and the art of vernacular, he soaked it all in and made all the influences uniquely his own. A Wisconsin artist with a growing international reputation, Stonehouse's intriguing portraits invite a myriad of interpretations.

While several influences such as neo-expressionism, cartoon figures, West Coast low-brow, Hot Rod, and funk art infuse these curious figures, the influence of Mexican culture is undeniable. The paintings of Frida Kahlo, who Stonehouse discovered even before the publication of Hayden Herrera's landmark biography in 1983, with their stylized self-portraiture, bodily distortions and mutations, loom large as an inspiration. Some of his figures are masked as the colorful luchadores, the warriors of Mexican wrestling.

Stonehouse's acrylic and collage portraits, figures with their little teeth, wide-set and hypnotic eyes, shocking skin color, intimidating masks, and sometimes incomplete limbs may be viewed as self-portraits, alter egos, or narrators. Interested in stories in which the narrator may be different from the author or convey shifting points of view, he invites the viewer to dwell on the puzzle that these curious portraits may present. The artist acknowledges the influence of magic realism, a genre of Latin American art and literature that blends dreams and illusions with cognitive reality, but he's concocted his own version of symbolic and fantastical portraiture.

The initial shock of seeing Stonehouse's portraits for the first time never seems to wear off. The imposing masks or the graphically black skin tones prevent easy identification, but the realistic facial features underneath, especially the eyes, draw the viewer in closer and create depth. Blood spurting out of their limbs and tears rolling out of their eyes create the hysterical mood of cartoon violence, yes, but agonizing bleeding icons can also be seen in a thousand years of Catholic art.

*Santa Sangre*, a crying black-skinned martyr with an enormous head and severed arms upon the floor, invites a myriad of associations. Translated as "holy blood" or "blood of the saint," the title refers to the cult of a saint who is always depicted without arms. The way Stonehouse has drawn the words on the painting, however, appears like an advertisement, perhaps for a movie. It so happens that "Santa Sangre" is also the title of a 1989 Mexican-Italian surrealist film by Chilean-born director and psycho-magician Alejandro Jodorowsky ("El Topo"), a cult classic awash in bloody dismemberment that shares Stonehouse's aesthetic territory. This reference is just one possibility among many others. "A beneficiary of globalism," as he describes his condition, the artist creates novel images that stand powerfully as testaments to their own internal logic and the vision of their creator.

## DAN BANDA

Filmmaker Dan Banda has documented immigration to the Midwest and surrounding issues of cultural identity through a series of ambitious award-winning projects for PBS. Using his own biography as a Midwesterner and the son of Norwegian and Mexican parents as a point of departure, his *After the Immigrant* series examines the migrant journey through various lenses - the journey to the promised land of El Norte, the story of assimilation as refracted through the tale of La Malinche, and the challenges encountered in facing housing discrimination while attempting to establish new roots and a new life. Now, Banda turns his attention toward general issues of immigration, the border, and the wall.

A teacher and producer, Banda tackles the major policy issue of the border through a variety of documentary techniques. Central to his task is to provoke an exaggeration of fears and worst-case scenarios pertaining to Mexican immigration to the United States. A gifted humorist, Banda heightens the drama of cultural encounters in order to present the absurdity of perpetuated stereotypes and false dichotomies. The major fear of North Americans, according to Banda, is the anxiety of the loss of culture, when, in reality, culture is an always-changing and transformative process. Cultural exchange is enriching, not a zero-sum game of irretrievable loss.

Upon completion of the ten-year journey of the *After the Immigrant* series, Banda turned his attention to the general issue of Mexican immigration. With the issue gaining traction in American political discourse, and alarmingly fused with fears stemming from September 11, Banda started the *Off the Road* project to counter the rising tide of anxiety with regard to undocumented workers. Stunned by the increasing demonizing of the Mexican national and the proposals to construct a border fence, Banda's ongoing multi-media educational project seeks, among its goals, to better conceptualize the idea of a border and the historical, cultural, and political consequences of building a wall. Part of this multi-faceted and long-range project is to demonstrate the recurrence of the debate over undocumented works through decades of American life.

As a documentary filmmaker, Banda relies on a range and variety of visual and narrative strategies. Part cultural historian, part provocateur, Banda often constructs situations designed to tease out multiple points of view on the part of the viewer. Venturing into neighborhoods in Milwaukee or Mexico, he asks for directions to an "ethnic neighborhood," with the respondents invariably pointing to a neighborhood they perceive as lower in economic status. Traveling to the Wisconsin/Illinois border Banda starts constructing a wall between the two states and then asking people if they would support a wall to stop the flow of undocumented workers from Chicago into Milwaukee. Constructing a fake cooking show with a Norwegian and Mexican making lefse and tortillas, he plays with constructs of ethnic identification and purity. In addition to creating situations, Banda employs reliable techniques such as use of archival film footage and interviews, but he also expands the conventions of the documentary film. He has written of the parallels between his own contemporary art of digital filmmaking and the traditions of the Mexican muralists.

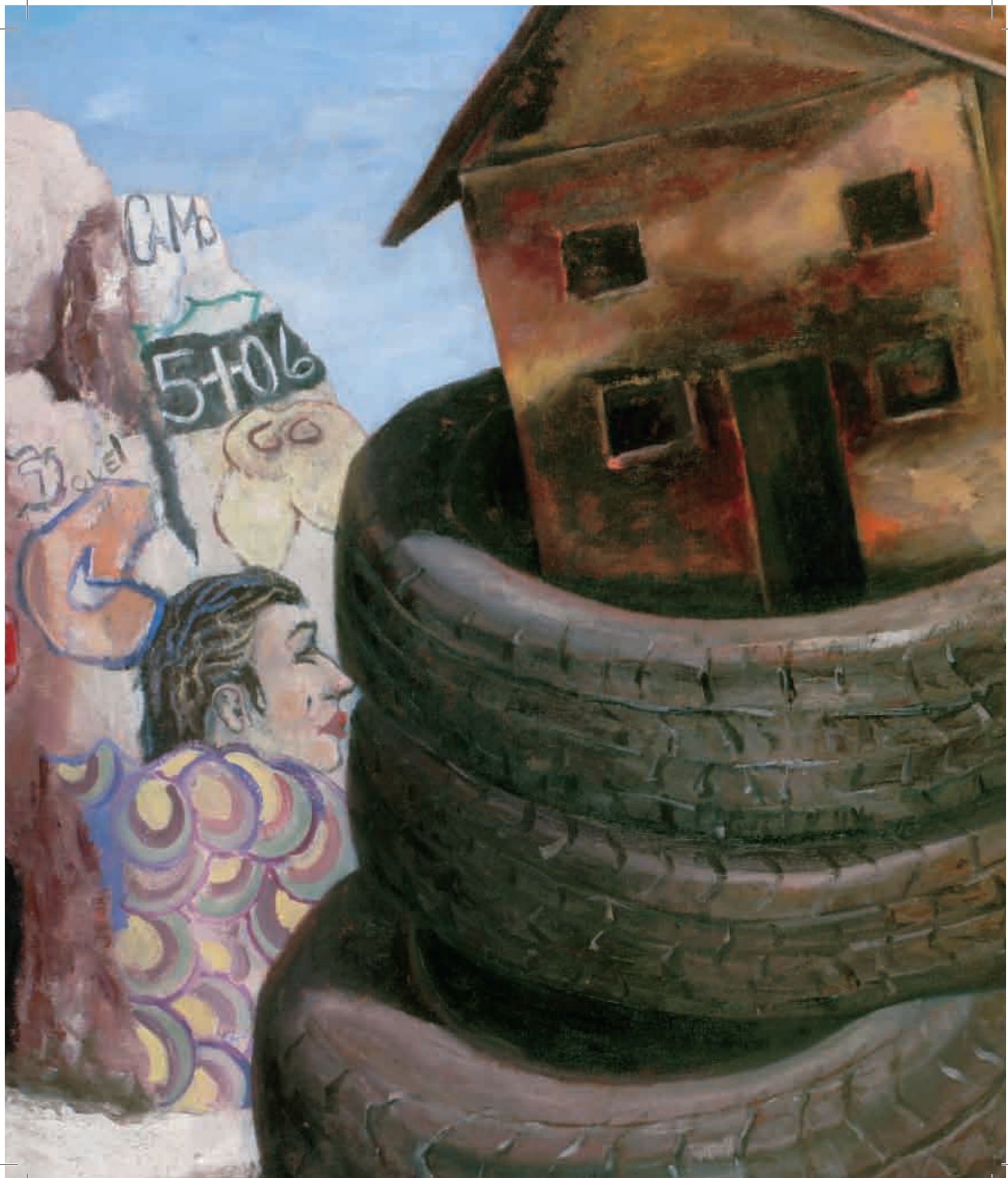
The debate over immigration may be an old story, but the artwork born of its unsettling return, as witnessed here, is new. At the very least, border art, as an evolving subgenre, has expanded its boundary northward and into communities previously unimagined. Crossing borders, while challenging at the checkpoints, is worth the journey. You can try to stop them, but they'll make it across anyhow.



Fronteras: Cicatrizes En La Tierra

**JEFFLIPSCHUTZ**







Mexicali



Dybbuk from El Paso



Leaving Tijuana

**JEFFLIPSCHUTZ**



Beast of Nogales

**JEFFLIPSCHUTZ**







Western Wall



Devil's Highway II (after Bruegel)

**JEFFLIPSCHUTZ**



**XIMENASOZA**



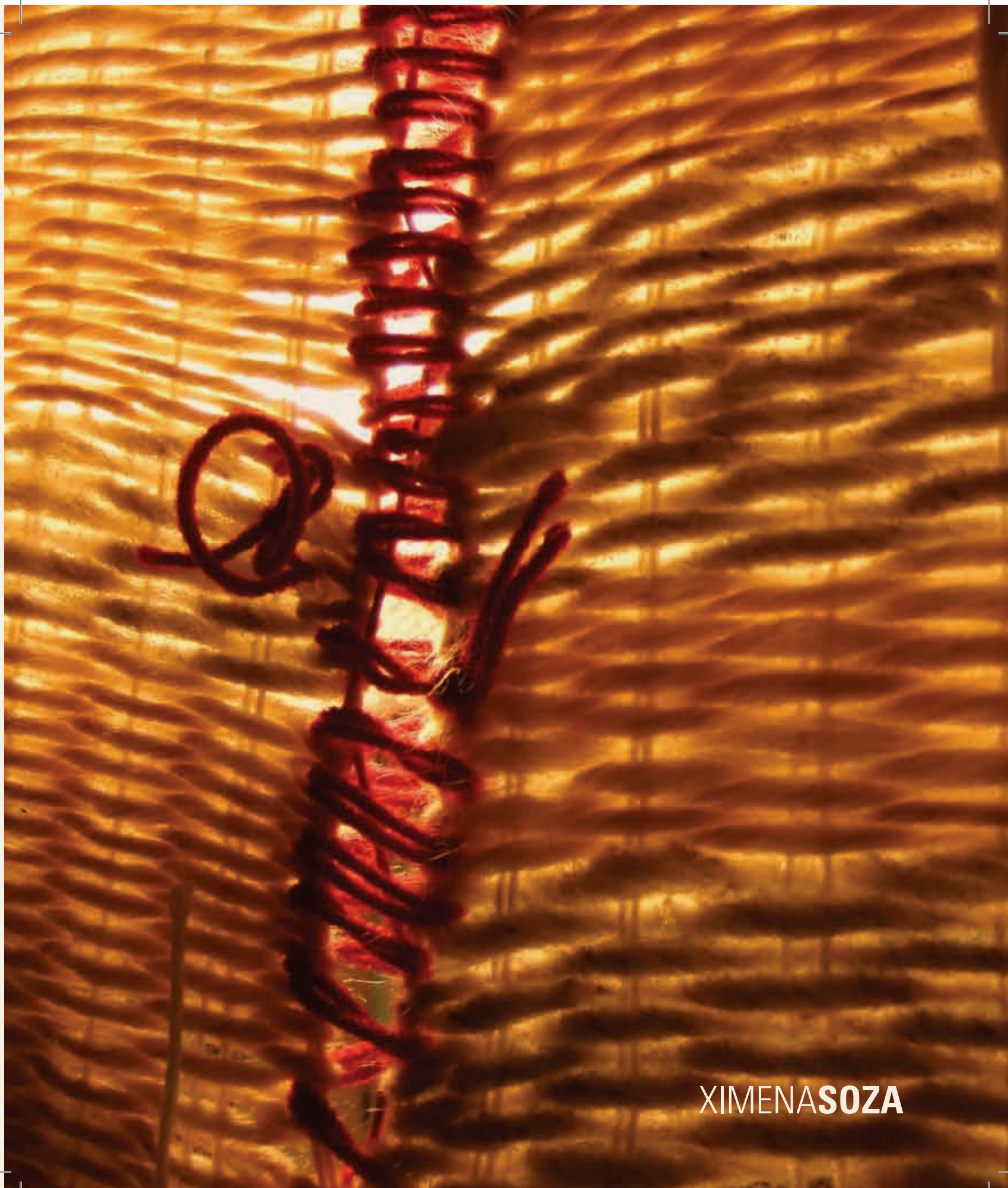
Desafiando al viento y a la noche  
Challenging the wind and the night  
me vine. Cargando poco más  
I came, carrying just a little more  
que mis tercas esperanzas.  
than my stubborn hopes.  
Crucé la frontera del país y del alma,  
I crossed the border  
Dejé en la arena  
of the country and the soul,  
una huella  
and I left a footprint in the sand  
que grano a grano  
that grain by grain  
se borro para siempre.  
disappeared forever





Los pájaros viajeros y las mujeres errantes,  
*The traveling birds and the wandering women,*  
los lobos en celo, y la fuerza de las aguas,  
*the wolves in heat, and the forces of water,*  
Pedazos de vida,  
*pieces of life*  
Pedazos de muerte,  
*pieces of death,*  
Coexistiendo todos, en azahares de países  
*coexisting, all in the chance of countries and fabricated realities.*  
Y realidades inventadas.  
*All of them looking for their lost path between the dust and the storms,*  
Todos buscando su camino perdido  
*All of them inhabitants of a common destiny,*  
Entre el polvo y las tormentas,  
*A destiny that has been marked,*  
Todos habitantes de un destino común,  
*With dreams almost forgotten, almost.*  
un destino que ha sido marcado,

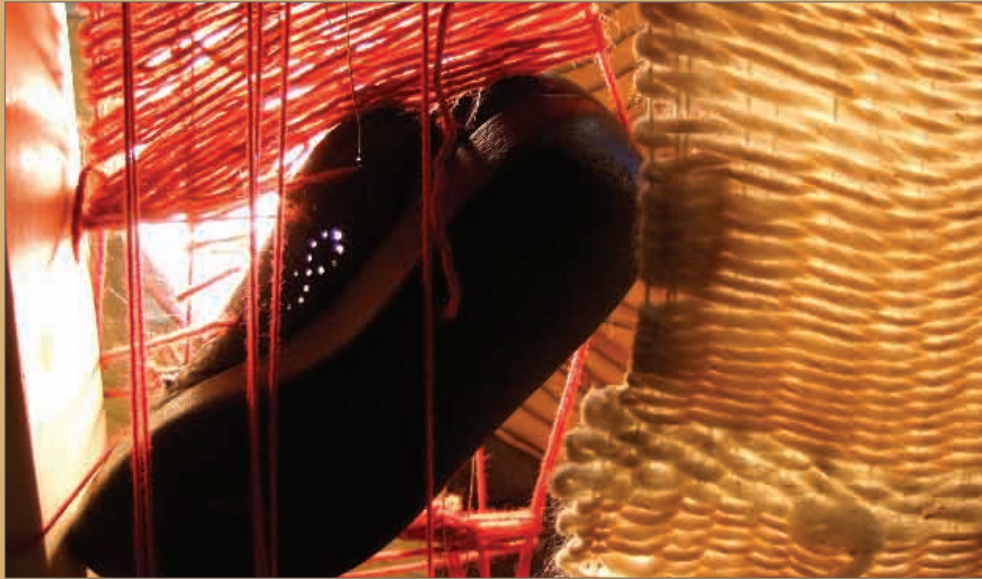
**XIMENASOZA**



**XIMENASOZA**

Though you stole their  
Si nos robaron  
lives from us, at least  
su vida, al menos devuélvannos  
You can return their bones.  
sus huesos.

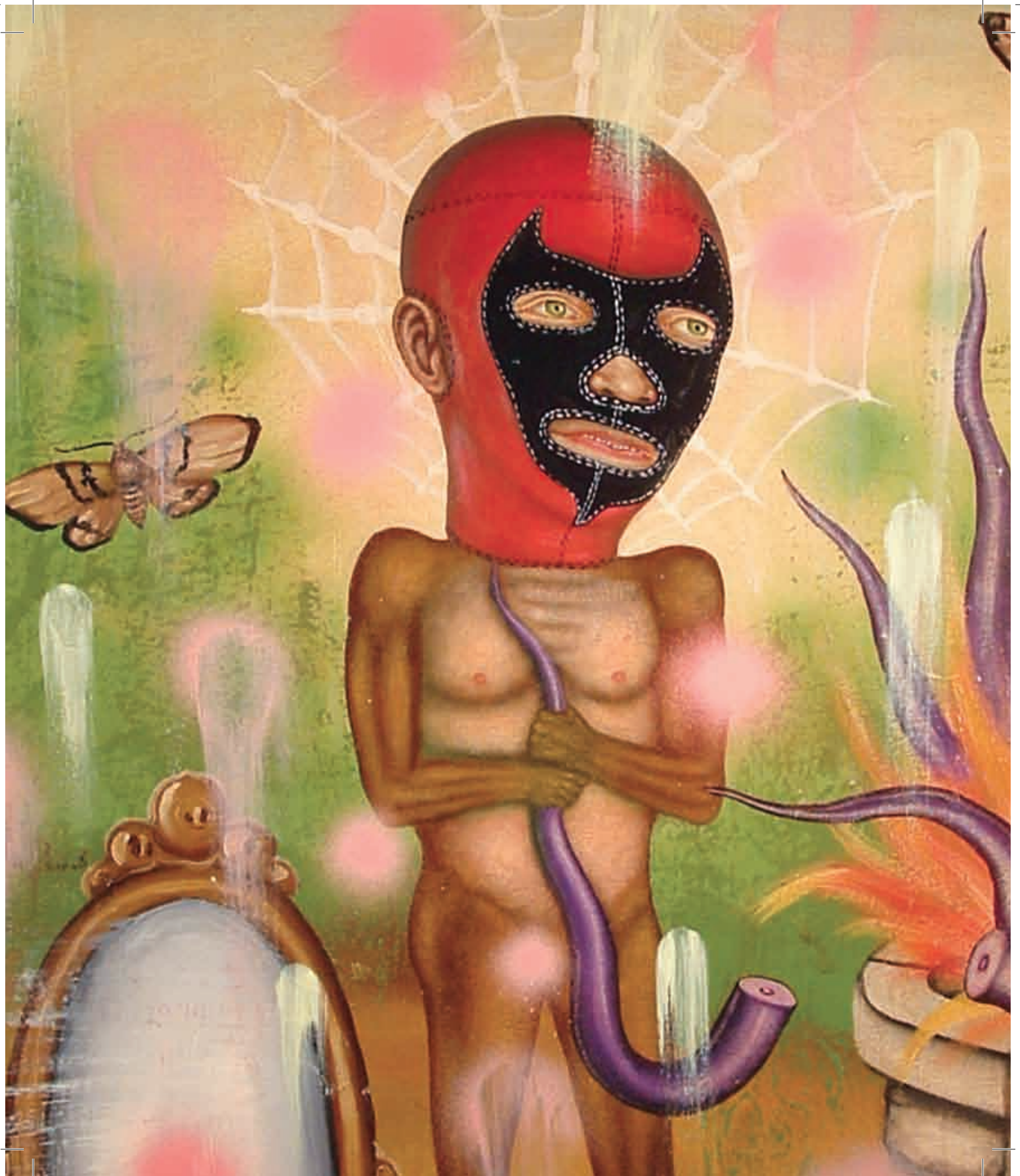


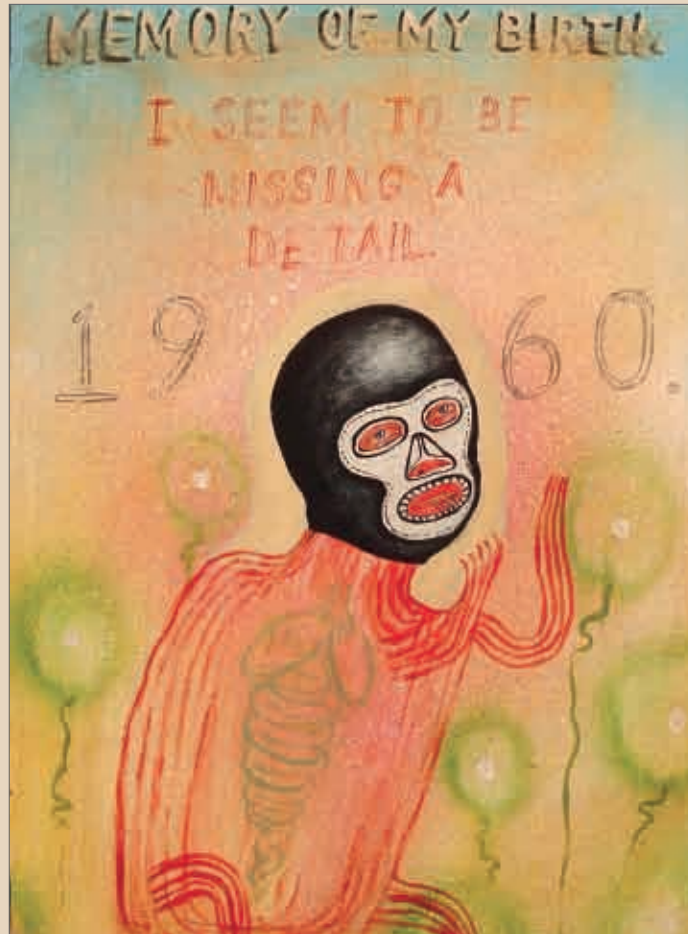


Porque no encuentro un  
Because I can't find a place to cry for  
lugar en donde llorarte,  
you, I cry for you in every corner,  
te lloro en todas las esquinas,  
In every pair of shoes and in every  
en todos los zapatos y  
piece of cloth you left empty behind.  
los trajes que dejaste vacíos.

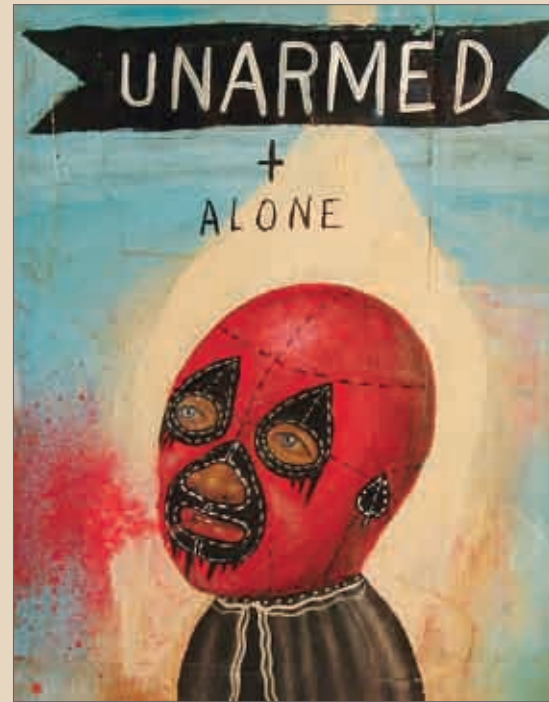
XIMENASOZA



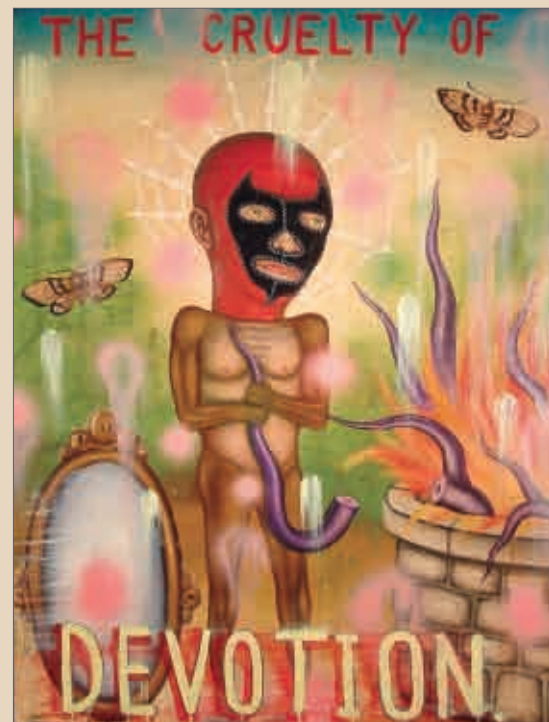




Memory of My Birth



Unarmed + Alone

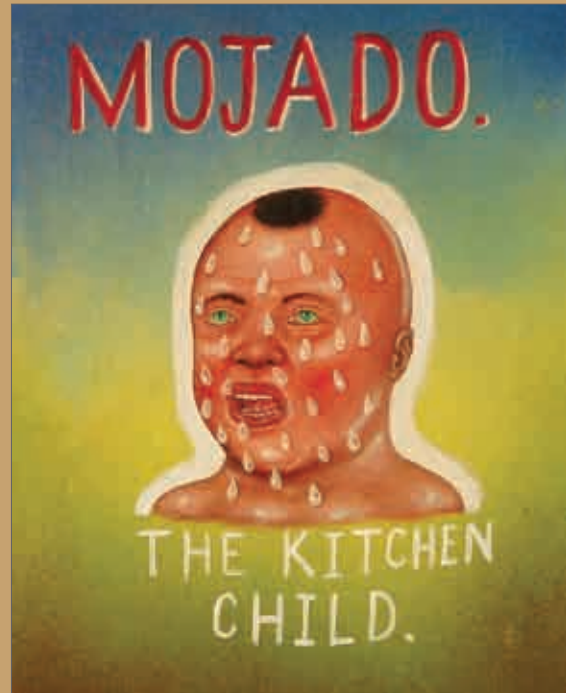


Devotion

FREDSTONEHOUSE



Devil's Gun



Mojado

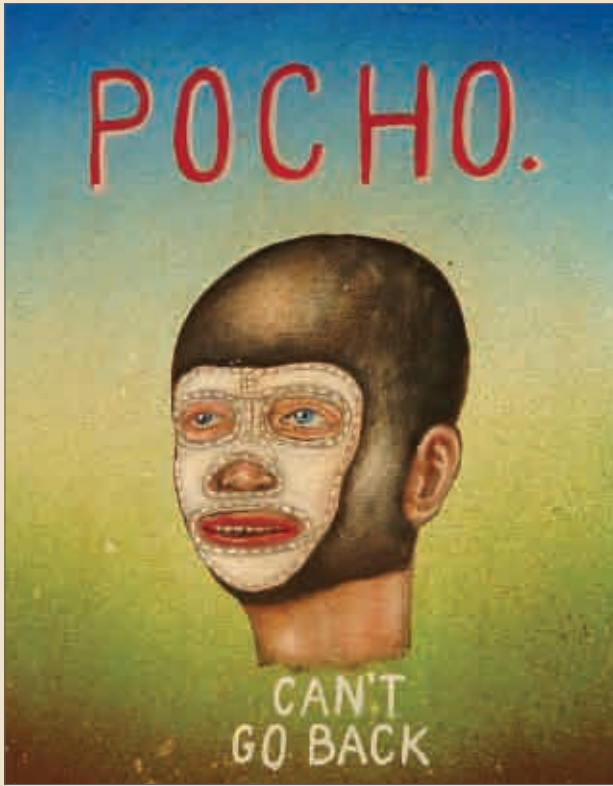


Recruit

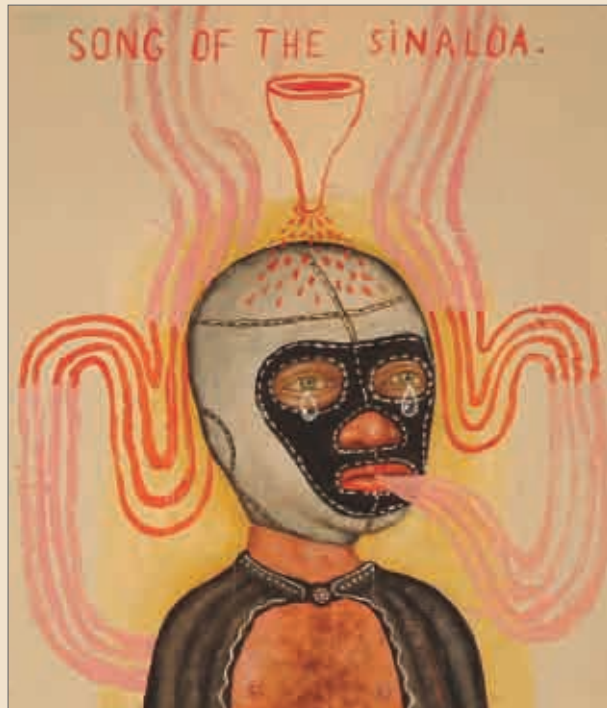
# FREDSTONEHOUSE







Pocho



Song of the Sinaloa

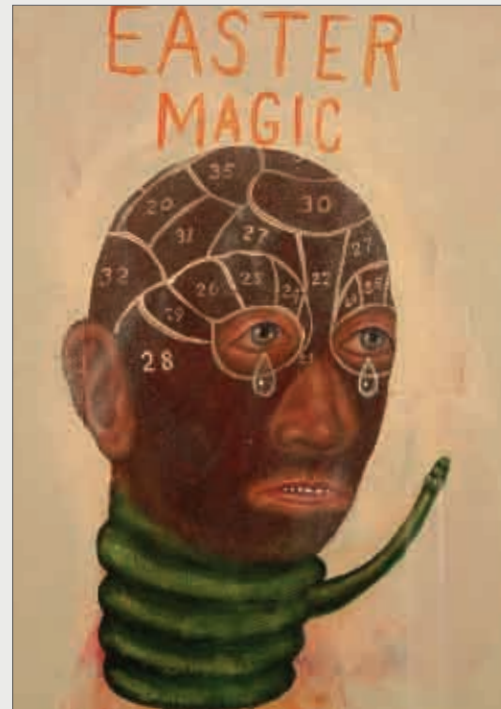


Santa Sangre

**FREDSTONEHOUSE**



Norteno



Easter Magic

**FREDSTONEHOUSE**





(Banda) You raised ten children?

(Valentina) yes I did...  
I got up at 4am each day  
because my husband  
liked his tortillas fresh.

(Merit) The melting pot thing  
never worked we knew what  
everyone was.

(Valentina) I would eat them  
at school when no one  
was looking

Ten years from now  
I imagine the time I use  
and the space I share  
with others to include....

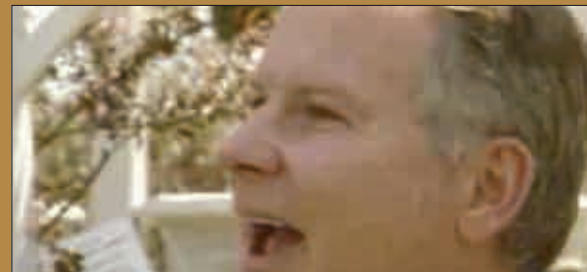




DANBANDA



**DANBANDA**



Total strangers and I exchange odd expressions as we pass each other. A knowing smile, an eye brow raised, a rubbing of the neck or arm to quell the raised hairs and we know the other also is experiencing the cold appearance of the "living" whose lives are now intertwined with ours no matter the distance culturally or in mileage.



I woke up the other day and realized I was living in the middle of the War of the Spanish Armada. I looked at my clock on the night stand. It blinked 6 a.m. That makes it 423 years and six hours old.



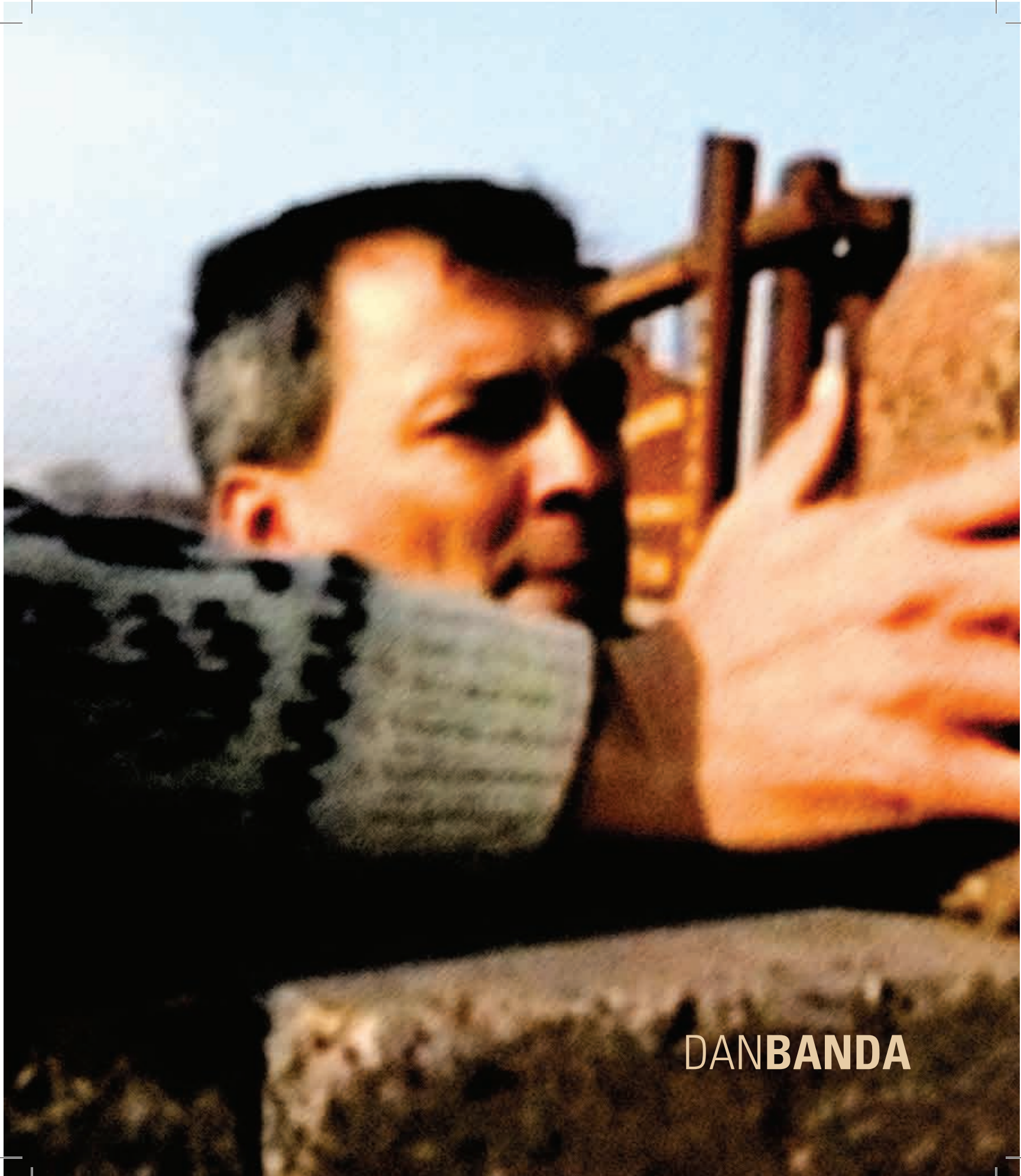
“What do you think about building a wall between WI and IL to help stem the tide of illegal immigration into the State?”

(BOB) How high a wall?  
Where are the gates at?

(JOE) I’m all for getting the nation secure. If it takes another 20 minutes to get through the border I guess I’m okay with that.

(Banda) So you’d be okay with the wall?

(JOE) laughs.....NO!



**DANBANDA**



DANBANDA



Never let the mixed-race facts get in the way of a good purebred story.

# BORDER

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Ximena Soza      Dan Banda

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from *With a Wall* by Teri Tynes

**JEFF  
LIPSCHUTZ**

Department of Art,  
University of Wisconsin Oshkosh  
Professor, Painting/ Drawing

920.426.3941  
lipschut@uwosh.edu  
jefflipschutz.com

**EDUCATION**

San Francisco State University, Master of Fine Arts, 1987  
Pomona College, B.A. (Philosophy), 1971

**ACADEMIC**

University of Wisconsin Oshkosh, 1989-Present  
Edward M. Penson Endowed University Professor, 2007-2010  
Middlebury College, Visiting Artist, 2007  
University of Texas, Austin, 1988, Lecturer

**SELECTED SOLO EXHIBITIONS**

2007 Frederick Scott Gallery, Boston, MA  
2006 Lawrence University, Appleton, WI  
2006 Massachusetts College of Art, Boston, MA  
2006 Frederick Scott Gallery, Boston, MA  
2005 Frederick Scott Gallery, Boston, MA  
2001 Bergstrom-Mahler Museum, Neenah, WI  
2000 Paine Art Center, Oshkosh, WI  
1999 The Aurora Public Art Commission, Aurora, IL  
1998 The Art Gallery at Brooklyn College, Brooklyn, NY  
1995 Wisconsin Academy of Arts and Sciences, Madison, WI  
1993 Purdue University Galleries, West Lafayette, IN  
1992 Braunstein/Quay Gallery, San Francisco, CA  
1993 McDonough Museum of Art, Youngstown, OH  
1991 Triton Museum of Art, Santa Clara, CA  
1991 University of California Riverside, University Gallery of Art, Riverside, CA  
1990 The Lab, San Francisco, CA

**VISITING ARTIST LECTURES/ WORKSHOPS**

2008 Autonomous University of Mexico, Morelia, Michoacan  
2008 Northern Illinois University, Dekalb, IL  
2007 University of Wisconsin, Madison, WI  
2007 University of Wisconsin – Milwaukee, Milwaukee, WI  
2006 Massachusetts College of Art, Boston, MA  
2006 Lawrence University, Appleton, WI

**SELECTED GROUP EXHIBITIONS**

2008 "Border: A Multi-Artist Project" (Jeff Lipschutz, Fred Stonehouse, Dan Banda, Ximena Soza), Allen Priebe Art Gallery, University of Wisconsin Oshkosh, Oshkosh, WI  
2007 Peltz Gallery, Milwaukee, WI  
2006 Frederick Scott Gallery, Boston, MA  
2005 Frederick Scott Gallery, Boston, MA  
2004 Peltz Gallery, Milwaukee, WI  
2003 Claudia Chapline Gallery, Stinson Beach, CA  
2003 Peltz Gallery, Milwaukee, WI  
2002 "Orphans III Film Festival: Sound/Music/Voice"  
University of South Carolina, Columbia, SC  
*An Eagle Mountain Story*, 20 min. film/ Jeff Lipschutz  
2001 Peltz Gallery, Milwaukee, WI

## JEFF LIPSCHUTZ

### SELECTED GROUP EXHIBITIONS, continued.

- 2000 "Behind the Wall", University of Wisconsin Green Bay
- 1999 Wisconsin Triennial, Madison Arts Center, Madison, WI
- 1998 B'nai B'rith Klutznick Nat'l Jewish Museum, Washington, D.C.
- 1997 Bucheon Gallery, San Francisco, "Nature Mort"
- 1996 Earthworks Gallery, Chicago, IL
- 1995 "The Land", Ohio State University, Columbus, OH
- 1994 "A Celebration of Jewish Presence," Haggerty Museum of Art, Marquette University, Milwaukee, WI
- 1993 Wisconsin Triennial, Madison Art Center, Madison, WI
- 1993 Mike Vye Gallery, Minneapolis, MN
- 1992 "The Art of Politics," Chicago Museum of Contemporary Art, Chicago, IL
- 1990 Peter Miller Gallery, Chicago, IL
- 1990 12th Tokyo Video Festival, Japan (winner, Works of Special Distinction Category)
- 1990 London International Film and Video Festival, England

### SELECTED GRANTS AND AWARDS

- 2007- Endowed University Professorship (for Painting),
- 2010 University of Wisconsin Oshkosh
- 1993 NEA/Arts Midwest Individual Artist Painting Fellowship
- 1990 Works of Special Distinction Award, (\$1,000 cash prize) 12th Tokyo video Festival, Tokyo, Japan

### SELECTED COLLECTIONS

- Pinkwater Collection, Chicago, IL
- Playboy Corporation, Chicago, IL
- Dr. Chana Ofuls, Ashkelon, Israel
- Adelman Collection, Philadelphia, PA
- Dr. Nadia Ansky, Boston, MA
- Frederick Scott, Boston, MA
- Charles K. Close, Playa del Rey, CA
- Loise Brock, San Francisco, CA

### SELECTED AUTHORED PUBLICATIONS

- 2008 *Across a Great Distance: A Painter on His Work, The Mojave Desert, and What the World Looks Like,*
  
- The Journal For the Study of Nature, Religion, and Culture;*  
University of Florida (March, 2008 issue)

### SELECTED CRITICAL ESSAYS

- 2008 *Border: "With a Wall,"* essay by the New York cultural critic Teri Tynes published in the color catalog produced for the group exhibition of the same name, at the Allen Priebe Art Gallery of the University of Wisconsin Oshkosh
- 2006 *Desert: The Paintings of Jeff Lipschutz,* 80-page, annotated color catalog, published by Lawrence University, Appleton, WI, to accompany the Lawrence University solo exhibition of the same name (essays by three art historians - New York/Seattle/Wisconsin)
- 2004 "Apple Talk? A Visit With Jeff Lipschutz," by James Auer, lead *Milwaukee Journal Sentinel* critic, feature article, *Milwaukee Journal Sentinel*, August 27, 2004

## **XIMENA SOZA**

414.531.5613  
414.267.1184  
ximsoza@hotmail.com

### **BIOGRAPHY**

Ximena Soza was born in 1975 in Santiago, Chile, a country deeply troubled by the military dictatorship at the time. Despite her young age, she participated in various political groups, including the student movement and a committee for human rights. Remaining in Santiago until the age of 14, Ximena then began a period of independence marked with many travels. She eventually settled for a time in Chicago, Illinois where she completed high school in 1992. During this time she also began work on an international project, "Peace and Dignity Journeys." As a participant in this project, Ximena traveled throughout Latin America visiting indigenous communities. That experience marked her life as a woman, writer and artist.

After living in the state of Michoacan, Mexico for some time, Ximena returned to her homeland to learn the techniques of metalwork, ceramics and weaving among others. In 1996 she returned to Chicago, excited to share her new-found knowledge through the venues of teaching and coordinating several multicultural art projects with communities comprised of ethnic and social diversity.

Ximena again returned to Chile in 1998. As a recipient of an educational scholarship, Ximena participated in a program through which she received a bachelor's degree in teaching. During this time she also studied two of the native languages of Chile: Mapudungun and Aymara. Additionally she collaborated with the Ministry of Health and Universidad Nacional Andres Bello, through which she coordinated several arts and educational programs for young people. She also worked as a rural teacher with the Williche communities on the island of Chiloè .

During her years as a student, Ximena was also involved in several national and international writing competitions. In three of these competitions she placed first and third. She also continued to develop herself as an artist, working on the techniques of sculpture in stone and stained glass. Her works were displayed in exhibits in Santiago, Viña del mar, Valparaiso, and Chiloè.

In 2005 Ximena returned to the United States, this time to the city of Milwaukee. During her three years in Milwaukee Ximena has worked on collective exhibits of visual art and multimedia installations in UCC, Walker's Point Center for the Arts, and the University of Wisconsin-Milwaukee, among others. She also works in theater presentations with Latino Arts, The Royal Mexican Players, and Milwaukee Public Theater.

Currently, Ximena teaches first grade at La Escuela Fratney, a bilingual school within Milwaukee Public Schools. Her passions for art and social justice continue through her work with MAQUIS (a theater troupe focusing on issues of oppression), Teachers for Social Justice, and groups committed to ending the death penalty.

In the coming months, Ximena's work will be part of a show of emerging Latinos in WPCA and in *Border*.

# FRED STONEHOUSE

## EDUCATION

1982 Bachelor of Fine Arts, University of Wisconsin, Milwaukee, WI

## SELECTED SOLO EXHIBITIONS

- 2007 "Fred Stonehouse, Painting", Tammen Galerie, Berlin  
"The Ice Pavilions", Ruschman Gallery, Indianapolis, IN
- 2006 "The Sanguine Sea, New Paintings by Fred Stonehouse", Second Street Gallery, Charlottesville, VA  
"Signs & Souvenirs", Koplin/DelRio Gallery, Los Angeles, CA  
"Fred Stonehouse: Paintings", Philip Slein Gallery, St. Louis, MO
- 2005 "Songs and Dreams", Howard Scott Gallery, New York, NY  
"Fred Stonehouse: Paintings", Barone Odom Gallery, Rome, Italy
- 2004 "Family Land", Rucshman Gallery, Indianapolis, IN
- 2003 "Dreams of Youth: Recent Painting", Koplin/DelRio Gallery, Los Angeles, CA
- 2002 "The Golden Game: New Paintings and Works on Paper", Carl Hammer Gallery, Chicago, IL
- 2001 "Fred Stonehouse: New Paintings and Works on Paper", Howard Scott Gallery, New York, NY  
"Fred Stonehouse, Eyre/Moore Gallery", Seattle, WA
- 2000 "Fred Stonehouse: Paintings", Entre Estudio Y Galleria, Puebla, Mexico  
"Jibberish (And Other Communications)", INOVA, University of Wisconsin, Milwaukee, WI  
"13 Prayers", Lisa Sette Gallery, Scottsdale, AZ
- 1999 "Fred Stonehouse: Sasso Casa", Carl Hammer Gallery, Chicago, IL  
"Wool From an Ass", Koplin Gallery, Los Angeles, CA
- 1998 "Fred Stonehouse: New Work", M-13 Gallery, New York, NY
- 1997 "13 Devils and El Libro de los Suenos", Lisa Sette Gallery, Scottsdale, AZ  
"L'Altro Mondo", Koplin Gallery, Los Angeles, CA

## SELECTED GROUP EXHIBITIONS

- 2007 "Don't Wake Daddy 2", Feinkunst Kruger, Hamburg, Germany  
"Question the War", Cory Helford Gallery, Culver City, CA  
"The BLAB Show", Copro Nason Gallery, Los Angeles & Slein Gallery, St. Louis  
"Wisconsin Triennial", Madison Museum of Contemporary Art, Madison, WI
- 2006 "Work on Paper", Howard Scott Gallery, New York, NY  
"The New Collage", Pavel Zoubok Gallery, New York, NY
- 2005 "The Animal Within", Catherine Edelman Gallery, Chicago, IL  
"National Biennial Watercolor Invitational", Parkland College, Champaign, IL, and Suburban Fine Arts Center, Highland Park, IL
- 2004 "The Artist as Collector", Northern Indiana Arts Association, Munster, IN  
"Time Travel", Carl Hammer Gallery, Chicago, IL
- 2003 "Wisconsin Landscape: Artistic Interpretations", University of Wisconsin, Eau Claire, WI
- 2002 "Living in the Presence of the Buddha", Lisa Sette Gallery, Scottsdale, AZ
- 2001 "Contemporary Devotion", San Jose Museum of Art, San Jose, CA
- 2000 "The Great Novels Exhibit", Palo Alto Art Center, Palo Alto, CA  
"Wisconsin Classics", Milwaukee Institute of Art and Design, Milwaukee, WI  
"Singular Visions", Wisconsin Academy, Madison, WI  
"The Exquisite Corpse", Printworks Gallery, Chicago, IL
- 1999 "Storytellers", The Art Institute of Southern California at Laguna Beach, CA  
"Twenty Six Americans", Campo & Campo, Antwerp  
"Collectors Choice", Galerie van der Straeten, Amsterdam  
"Cats and Dogs", Jean Albano Gallery, Chicago  
"New Religion", Tacoma Art Museum, Tacoma, WA
- 1998 "What's Hot at Shark", Foster Gallery at University of Wisconsin, Eau Claire, WI  
"Surreal Wisconsin", Madison Art Center, Madison, WI
- 1997 "A Game of Chance", Printworks Gallery, Chicago, IL

## FRED STONEHOUSE

### SELECTED GROUP EXHIBITIONS, continued.

- 1997 "Devotional Rescue", Contemporary Arts Center, Cincinnati, OH  
"Salvation Damnation", Crossman Gallery, UW Whitewater  
"4 x 4: Painters Choose Painters", Herron Gallery, Indiana Univ, Indianapolis, IN

### SELECTED BIBLIOGRAPHY

- 2007 Rump, von Gerhard Charles, "Die seltsamen Welten des Fred Stonehouse," (review), *Die Welt*, June 23
- 2006 North, Bill, Artist-in-Resonance, (catalogue essay), *INOVA*, University of Wisconsin/Milwaukee  
Bonetti, David, "Philip Slein Gallery Focuses on Nearby Artists," (review), *St. Louis Post Dispatch*, June 22  
Camper, Fred, "The Blue Collar Surrealist," (review), *Chicago Reader*
- 2005 Baker, R.C., "Fred Stonehouse at Howard Scott," (review), *The Village Voice*, November 16-22
- 2004 Schumacher, Mary Louise, "Floating Above Gallery Night Fluff," (review), *Milwaukee Journal Sentinel*
- 2003 Auer, James, "Irony of self-absorption, social analysis, makes 'Dope' addictive," (review), *Milwaukee Journal Sentinel*, Aug. 27
- 2002 Hawkins, Margaret, "Creativity Unfurled," (review) *Chicago Sun Times*, Sept. 27
- 2001 Pagel, David, "Painter Fashions a Thoughtful Commentary," (review) *Los Angeles Times*, June 29  
Berry, S.L., "Milwaukee Painter Enjoys Mimicking Life," *Indianapolis Star*, Oct. 5  
Faigin, Gary, (radio review), *KUOW*, Seattle
- 2000 Connors, Thomas, Fred, "Jesus and the Devil," *Milwaukee Magazine*, September  
Cebulski, Frank, "The Great Novels Exhibition at the Palo Alto Art Center," *Artweek*, September  
Pascale, Mark, (catalog essay), "The Exquisite Corpse," Printworks Gallery, Chicago
- 1999 Bell, Greg, (catalog essay), "New Religion," Tacoma Art Museum  
Rodriguez, Jeanette with Fortier, Ted, (catalog essay), "New Religion," Tacoma Art Museum  
Hawkins, Margaret, (review), *Chicago Sun Times*, Sept. 17  
Heartney, Eleanor, (review), *Art in America*, March  
Heartney, Eleanor, (review), *Art In America*, March
- 1998 Auer, James, "The Wisconsin Surrealist Gang," *Milwaukee Journal Sentinel*, August 27  
Ebony, David, (review), "Ebony's Top Ten," *Art Net Magazine*, May  
Cucio, Robert, (review), *Culture Weekly/Cover Magazine*, May  
Johnson, Ken, (review) "Art Guide Review," *New York Times*, April 24
- 1997 Kandel, Susan, "Artful Illusions and Serial Masquerades Spring To Life," *Los Angeles Times*, April 4

### SELECTED COLLECTIONS

San Jose Art Museum, San Jose, CA  
Milwaukee Art Museum, Milwaukee, WI  
Madison Art Center, Madison, WI  
Patrick and Beatrice Haggerty Museum of Art, Marquette University, Milwaukee, WI  
University of Arizona Art Museum, Tucson, AZ  
Tacoma Art Museum, Tacoma, WA  
Sheryl Crow, Los Angeles, CA  
Madonna Ciccione, Los Angeles, CA  
Marcus Allen, Los Angeles, CA

### SELECTED AWARDS

Wisconsin Institute of Visual Arts Lifetime Achievement Award 2007  
Joan Mitchell Foundation Individual Artist Grant 2005/2006  
Mary Nohl Artist's Fellowship 2005/2006  
National Endowment for the Arts, Arts Midwest Fellowship  
Penny McCall Foundation Grant  
Wisconsin Arts Board Grant

## DAN

### BANDA

dbanda1@wi.rr.com  
web.mac.com/dbanda

## ACADEMIC

Master of Arts, Communications, 2005, Marquette University, Milwaukee, WI  
Film/Video, BA, 1999(Honors) Peck School of the Arts, University of Wisconsin-Milwaukee, Milwaukee, WI  
Broadcast & FCC Engineering License, 1977, Brown College, Minneapolis, MN

## SELECTED PRODUCTIONS

- 2004 *Redlining, It's Not Just For Housing Anymore* - Part 3, *After the Immigrant* documentary series seen on PBS stations nationwide
- 2001-2005 *Mexicanidad* - Researched, wrote, produced a multi-screen docu-drama installation about Mexican mural art history. Created as part of the multi-million dollar expansion and Mexicanidad exhibit for the Mexican Fine Arts Center Museum, Chicago, IL
- 2000 *Indigenous Always: the Legend of La Malinche* - Part 2 in the *After the Immigrant* documentary series.
- 1999 *Wagon Master: the Story of Chappie Fox and the Great Circus Parade*. Viewed nationwide on public television
- 1998 *Forged Elegance: the Story of Master Blacksmith Cyril Colnik*.
- 1998 *Wisconsin at Play* - Part 5 in the official Wisconsin sesquicentennial documentary series, produced by Wisconsin Public Television and the Wisconsin Historical Society
- 1997-1999 *Get Real* - Science producer (35 segments) for national public television children's program created by Wisconsin Public Television
- 1997 *Now We're Hispanic?* - Researched, wrote, produced 30-minute documentary for Milwaukee Public Television and Wisconsin Humanities Council
- 1996 *Are We Americans?* - Co-produced talk show with national election panel program about immigration issues with Milwaukee Public Television
- 1995 *Mountain's Mist & Mexico* - PBS Canal 11, Mexico. Part 1 in *After the Immigrant* documentary series

## FILM AWARDS & HONORS

- 2000 *Indigenous Always*, nominated for five Emmys (received two for music and videography)
- 2000 *Indigenous Always*, winner of two (writing/ producing and videography) Communicator Awards
- 2000 *Indigenous Always*, National Videography Awards (awarded to cameraman for best videography)
- 1998 Emmy Award, producer, children's programming GET REAL
- 1997 Emmy Award, producer, children's programming GET REAL
- 1998 CEN Awards (Central Educational Network. Public Television) producer, children's programming GET REAL
- 1997 CEN Awards, producer, children's programming GET REAL
- 1997 Parent's Choice Awards, producer, Wisconsin Public Television, GET REAL
- 1996 National Council of Family Relations, Media Award, Best Documentary, Mountain's Mist & Mexico

## SELECTED FILM FESTIVALS/SCREENINGS

### 2008

Keynote Speech - Conference: "Under Deconstruction: How American are the Americas?" Utrecht Network & the University of Graz represented by C.SAS, (Screening), July 10-29

16th Annual Chicago International Latino Film Festival. *Indigenous Always*

21st Annual Cinefestival, Guadalupe Cultural Arts Center, San Antonio, TX

Carroll College, Waukesha, WI. Latina studies seminar

University of Wisconsin-Madison, Oshkosh, Green Bay, and Parkside, Milwaukee Lecture Series

University of Illinois, Urbana/Champaign, seminar and screenings.

5th Annual Festival Cine Latino, San Francisco - Berkeley, California, CA

De Paul University Cultural Center, Chicago, IL

University Muhammad V, Rabat Morocco Screening & Lecture

University of California, Riverside, UC-Irvine, Santa Barbara, CA. Lecture Series

Davidson College, Davidson, NC, Solidarity Week. Seminar and screening

Latina-Latino Studies/Independent Productions Seminar, Urbana/Champaign, IL

El Colegio de la Frontera, Norte, Tijuana, Mexico, November 12th. Seminar and screening

Harvard University, Sever Hall, Committee on Degrees in Folklore and Mythology, Cambridge, MA

## DAN BANDA

Cruzando Fronteras Filmfest, Academy for Educational Development, Washington, D.C.  
Cinesol Film Festival, South Padre Island, U.S./Mexico.  
United Food & Commercial Workers International Union, Washington, D.C.  
The Other American Film Festival, San Antonio, TX.  
National Association of Hispanic Journalists National Convention, Chicago, IL, Panelist,  
Hispanics in the Media 12th Annual Chicago Latino Film Festival, Chicago, IL, *Mountain's Mist & Mexico*.

### SELECTED SOLO PRESENTATIONS, WORKSHOPS, AND SCREENINGS

#### 2007

"Off the Road," Common Ground Interfaith Conference -University of Wisconsin-Waukesha - Screening workshop  
"Off the Road," workshops. University of California-Santa Barbara  
Milwaukee Public Schools, "Teaching American History," teacher workshops - Mexican immigration-Chicano identity. In cooperation with "Chicano Now" exhibit Milwaukee Public Museum.  
"The Challenge of Citizenship and Literacy in a Global Society," Wisconsin Council for the Social Studies and International Education Conference, Madison  
"What it Means to be Latina/o" symposium, UW-Milwaukee: as part of the "Chicano Now" exhibit at the Milwaukee Public Museum, Milwaukee, WI.  
"Off the Road" - Mexican Immigration History, Milwaukee Public School workshop, Cardinal Stritch University  
"Immigration: Many Faces; Many Facets," University of Wisconsin-Milwaukee, UW-System wide

#### 2000-2006

"Immigration History" - History teacher workshop in cooperation with Marquette University, Milwaukee Public Schools, and Old World Wisconsin  
"Education and Immigration: Global to Local Connection to Teaching and Learning," Seminar for Teachers Statewide. Keynote presentation, sponsored by the Institute of World Affairs at the Center for International Studies at University of Wisconsin-Milwaukee  
Common Ground Conference, Presenter-University of Wisconsin-Milwaukee - Screened and lectured, "Redlining, It's Not Just For Housing Anymore."  
Milwaukee International Film Festival, "Redlining, It's Not Just For Housing Anymore."  
Presentation and screening, "After the Immigrant" series, annual American Studies Conference, "Continuous Present, Future Perfect: American Temporalities," Antalya, Turkey  
Presentation and screening, "After the Immigrant" series, Federal Employee Diversity Committee annual Hispanic Awareness series, Milwaukee, WI  
Presentation and screening "After the Immigrant" series, Wisconsin Institute for Peace and Conflicts Studies, "Challenges and Paths to Justice," Marquette University, Milwaukee, WI  
Presentation and screening, "After the Immigrant" series, Provost's Conversations on Diversity, Democracy and Higher Education series, University of Maryland, College Park  
Presentation and screening, "After the Immigrant" series, Hispanic Cultures United series, University of Wisconsin Oshkosh, Oshkosh, WI  
Multi-Educational Center Screening, "Redlining, It's Not Just For Housing Anymore," University of Wisconsin Oshkosh, Hispanic Cultures United, Oshkosh, WI  
Presentation, at Modern Language Association National Convention, New York, NY "Alters, Rituals, and Testimonials, 9-11, New York, and the Production of Urban Folklore"  
Presentation and screening, International Chicana/o Literature Conference, Malaga, Spain, "The New Silent Majority and their Minority Status"  
Five-part lecture series documentary filmmaking. University of Wisconsin-Parkside  
United Food and Commercial Workers Union National Solidarity Conference, Las Vegas, NV  
Keynote: Representing a Culturally Diverse Work force  
U.S. State Department, Foreign Service Agent training seminar. Washington D.C. "Indigenous Always"  
University of Illinois-Urbana/Champaign, Latino Studies, Screening, and seminar  
University of Wisconsin-Milwaukee, UW-Madison, UW-Parkside, University of Maryland, University of California-Santa Barbara, Visions from the Heart series, and the United Community Center. Screenings and seminars for "Indigenous Always"  
Waukesha County Schools Annual Convention, Section- "Multi- Cultural Media Tools"  
Michigan State, "Chala, the Culture and Perils of Latin American Migration"  
University of Wisconsin-Milwaukee, "Aliens, the Cultural Construction of Latinos and Latinas in the United States"

## CATALOG PLATES

### JEFF LIPSCHUTZ

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### XIMENA SOZA

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### FRED STONEHOUSE

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### DAN BANDA

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