

# THIS LAND IS MY LAND

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January 18 – March 22, 2008



## Artists' Bios and Statements

### **Bill Basquin**

#### **Bio**

Bill Basquin grew up in the country. Originally from Indiana, he moved to rural Wisconsin in 1978 and to San Francisco in 1995, where he became an award-winning film director and lighting professional. "Range," the third film in his series of films about rural life and farming, was presented at the 2006 Sundance Film Festival.

#### **Artist Statement**

While researching the motion picture film "Soiled," a 16mm documentary film that re-imagines the city of San Francisco as a place where people practice agriculture, I began to use my own garden as subject matter to create a still photographic "Soiled." I am photographing each plant in my garden every month for a year (or the life of the plant) to create a body of work that expresses my cultural notation about growing food in the city. I use space, architecture, landscape, light and temperature to create works that search for the fusion between the urban and rural in my life.

### **Amy Chaloupka**

#### **Bio**

Amy Chaloupka is an installation artist living and working in Sheboygan, Wis. Her recent projects have included a Percent for Art Commission for the Wisconsin Crime Lab in Madison, and a Percent for Art Commission for the South Side Library in Santa Fe. She has created large-scale site-specific works for the Soap Factory in Minneapolis, and developed temporary public works for the 44<sup>th</sup> and 46<sup>th</sup> wards of Chicago as part of a curated outdoor exhibition intended to bring awareness to public art in the built environment. Chaloupka teaches at Lawrence University in Appleton, Wis., and develops exhibition programming for the John Michael Kohler Arts Center in Sheboygan.

#### **Artist Statement**

My work stems from a desire to create landscapes in unusual scales and spaces to activate the small topographies of life that are often overlooked. I use the map as an object to reorder the landscape as an ideal construction or to create imaginary terrains by mapping site-specific environments. I develop map structures that have evolved from reactionary responses to particular environments. Maps etched into surfaces or extracted from several maps transform image into object, create interconnected landmarks and actively engage the spectator into treating the map as something other than a hand-held piece of information.

## **Adam Davis**

### **Bio**

Adam Davis is currently a visiting assistant professor of art at Scripps College in Southern California. His work explores a variety of themes associated with body politics. He earned his M.F.A. from the University of Arizona and has taught in correctional facilities, youth homes for pregnant teenagers, community colleges and public colleges in the rural south.

### **Artist Statement**

Exposing secrets, implicating absent bodies, ascribing new meanings to familiar objects constructing and deconstructing identities, blurring fantasy and reality, obsessing over the construct of race, imbuing inanimate objects with empathy or endowing them with sexuality: I am guilty of all these things. In my most recent work, I find myself drawn to aberrations, surrogates and shifting paradigms. With disarming humor and sincere concernment, I make objects that question, challenge and expose contemporary zeitgeist.

## **Tom Jones**

### **Bio**

Tom Jones is an assistant professor of photography at the University of Wisconsin-Madison. He received his M.F.A. in photography and an M.A. in Museum Studies from Columbia College in Chicago. He has been working on an ongoing photographic essay on the contemporary life of his tribe, the Ho Chunk Nation of Wisconsin. He is generating new understanding of how the Ho Chunk live in the 21st century, and showing how they still adhere to traditional ways in spite of adapting to the white culture that surrounds them. His work is in the collections of the National Museum of the American Indian, Polaroid Corporation, Sprint Corporation, The Chazen Museum of Art, the Newman Museum, the Museum of Contemporary Photography, and Michigan State University Museum.

### **Artist Statement**

“Native” Commodity is a photographic series documenting the visual rhetoric of all things “Native” within the Wisconsin Dells. In the late 1800s, H.H. Bennett photographed the Wisconsin Dells landscape and the Ho Chunk people of the area. This photographic work spawned a destination for tourists throughout the Midwest. Along with Bennett, the entrepreneurs capitalized on both the landscape and the Ho Chunk for the tourist industry. Through this, the commodity of all things Native American began at the Wisconsin Dells.

This was during the time of the Wild West Shows and the interest in Native Americans was at its peak. The Wisconsin Dells took advantage of this craze and began importing Native American objects and souvenirs from throughout the United States. Many entrepreneurs through the Wisconsin Dells tourist industry have included the most recognizable symbols of various tribes in their architecture and advertising. When one goes to the Wisconsin Dells you are able to see pueblos from the southwest, teepees and drawings from the Plains and totem poles from the northwest. There are no symbols used from the Ho Chunk culture, even though the Wisconsin Dells is the original homeland of the Ho Chunk Nation.

## **Paula Levine**

### **Bio**

Paula Levine is an associate professor of art at San Francisco State University's Conceptual/Information Arts (CIA) Program. Her research and creative works are in digital video, locative and mobile media, and wireless technologies. Her current work looks at hidden dynamics as a way to develop new understandings about the nature of place. She comes from 20 years in experimental documentary photography and video. Her work is informed by cultural geography, theoretical and critical writings and research on urban cities and space, experimental narrative video, film and science fiction.

### **Artist Statement**

"Shadows from another place: San Francisco <-> Baghdad" is a series of transposed spaces where events taking place in distant locations are mapped on local ground. "San Francisco <-> Baghdad" transposed the sites of the missiles and bombs from the first invasion of Iraq in March 2003 upon San Francisco, locating each site with corresponding GPS coordinates, documenting with maps and photographs. "Foreign" and "domestic" collapse as what was distant appears on domestic ground.

## **Douglas Rosenberg**

### **Bio**

Douglas Rosenberg is an Emmy-nominated director and the recipient of the Phelan Art Award in video. He is well known for his collaborations with choreographers including Molissa Fenley, Sean Curran, Ellen Bromberg, Joe Goode, Li Chiao-Ping, Eiko and Koma. His film "My Grandfather Dances" with choreographer Anna Halprin was awarded the Director's prize at the International Jewish Video Festival in Berkeley, CA. He is an associate professor of art at UW-Madison.

### **Artist Statement**

My work has been formally situated at the intersection of performance and the moving image. That tendency is manifested as videodance, collaborative multi-media work for the theatre, often in collaboration with choreographers including Li Chiao-Ping, and as performative video installation. The work has been driven by content that alludes to or addresses issues of identity, trauma, war, literature and the nature of the boundaries of art and mediated performance itself. Recent projects include a series of large scale self-portrait photographs, "Where is my...", that use medical imaging to explore issues of identity.

I have also been engaged in a different kind of practice, one that evolves a seamless state in which art, life and community merge in a holistic practice whereby one is not discernable from the other. In this practice, I attempt to create spaces for contemplation that are seasonal, geographically specific and attuned to ritual and the allure of the local. The result is numerous projects specific to both this practice and to the geography and culture of my local environment. The video works and installations function as records of my own focused engagement with the landscape and also as freestanding meditations, and dance films that are situated and specific to the geography as well.

## **Jenny Price**

### **Bio**

Jenny Price's creative research examines the complexities of human nature, desires and the importance of sexualized identities. Her work is in numerous private collections and has received honors from the Society of Photographic Education and Kodiak. Price studied under and was mentored by numerous photographic legions including John Szarkowski, Tom Bamberger, Paul Shambroom, and Sandi Fellman. She earned her M.F.A. in photography and graphic design from the University of Wisconsin-Madison. She currently is a full-time faculty member in the graphic design department with the Art Institute of Pittsburgh.

### **Artist Statement**

My current projects document contemporary sex work and culture. I photograph lifestyles that contribute to the vibrancy and complexity of this profession. This work examines the complexities of human nature, desires and the importance of sexualized identities that remained concealed in our society today. As an artist, my responsibility goes beyond the tools of production and entails compassion, relationship building and an understanding for people's diverse cultural, social and economic strata. I bond with people from all schemas, photograph on location, in the subjects' home and at the studio. The documentation of evoked emotions of transcendence, pain, anger, strength, sensuality, pleasure and the conflict between assigned and desired identities is critical in understanding not only people's emotions and behaviors but also the viewer's presumptions.

## **Cedar Marie, Curator**

Cedar Marie received an M.F.A. in sculpture from the University of Wisconsin-Madison, where she was a recipient of a David and Edith Sinaiko Frank Graduate Fellowship for a Woman in the Arts and an Advance Opportunity Fellowship.

The displacement of the human body, in its relationships to the production of physical objects, is a central focus of her current work.

Marie is interested in the cultural and emotional understanding of objects and how they influence our daily lives. She combines handcrafted objects with mass-produced commodities or found objects into installations and sculptural narratives. By bringing together hair with materials like steel, wood and glass, she explores our understanding of physicality.

Marie's work has been exhibited in Wisconsin, Minnesota, California, Massachusetts and Brazil, and is cited in numerous publications, including the Wisconsin State Journal, Slate Magazine and the College Art Association's Art Journal.