



GUTFREUND CORNETT ART

Changing the World Through Art

Beyond Borders:

Stories of im/Migration

January 8 - April 6, 2018

Santa Clara University, Edward M. Dowd
Art and Art History Building Gallery

**Community Conversation with the
Artists** Friday, February 2, 2018, 4-5 p.m.

Gallery Reception

Friday, February 2, 2018, 5-8 p.m.



Participating Artists: Tessie Barrera-Scharaga, Carlos Cartagena, Rolando Chicas, Kathryn Clark, Judy Gelles, Taraneh Hemami, Diane Kahlo, Sana Krusoe, Erin McKeown/Stephen Brackett/Shawn King, Delilah Montoya and Sin Huella Collective, Julio Cesar Morales, Gala Narezo/Shamina de Gonzaga/Chantal Fischzang, Priscilla Otani, Judith Quax, Zahava Sherez, Doerte Weber, Shannon Wright, Yu-Wen Wu

Presented by: Gutfreund Cornett Art

Gallery Hours: Monday-Friday, 9 a.m. to 4 p.m. or by appointment.

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Online Gallery with Artist Statements: <http://bit.ly/2B1tNz5>

Online Catalog: <http://bit.ly/2zxibUo>

Curatorial Essays: <http://bit.ly/2BBSbIS>

High resolution images and/or catalog available upon request

Exhibition

Enter the new Edward M. Dowd Art and Art History Building at Santa Clara University and one is immediately confronted with a Trumpian-inspired barricade, *Feral Fence*, a monstrous, twisting armature reaching skyward with formidable barbed wire. Around this "border wall", visitors gain access to powerful, multi-media works: horrific and impactful, hopeful and reverential, abstract and emphatic, poetic and conceptual, with a call for reflection and action.

The exhibition *Beyond Borders: Stories of im/Migration* by the curatorial team Gutfreund Cornett Art and their group of international artists, shed light on the personal and observed narratives surrounding the struggles of flight, immigration, assimilation, deportation, and the perception of being "other" in American society. The works acknowledge the dignity, dreams and sacrifices of these people and reflect on where we are going, individually and as community with shared desires for hope and home.

Beyond Borders: Stories of im/Migration, opens to the public January 8 - April 6, 2018 at Santa Clara University, Edward M. Dowd Art and Art History Building Gallery, Santa Clara, California. Community Conversation with the Artists is Friday, February 2, 2018, 4-5 p.m. and the Artist/Gallery Reception is Friday, February 2, 2018, 5-8 p.m. Gallery hours: Monday-Friday, 9 a.m. to 4 p.m. or by appointment.

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Enter the new Edward M. Dowd Art and Art History Building at Santa Clara University and one is immediately confronted with a Trumpian-inspired barricade, *Feral Fence*, a monstrous twisting

armature reaching skyward with formidable barbed wire by artist Shannon Wright. Through this "border wall", visitors gain access to powerful, multi-media works: horrific and impactful, hopeful and reverential, abstract and emphatic, poetic and conceptual, with a call for reflection and action. The multi-media works powerfully speak to current, hot button and polarizing topics ripped from the news headlines.

Boy in Suitcase, a video by Julio Cesar Morales, shows the alarming lengths to which people go to bring in their children to safety. The video *The Jailer, Part 2*, by Erin McKeown, Stephen Brackett and Shawn King, is a call to action to defeat hatred. Diane Kahlo has created a reverential altar to those who lost their lives in transit through the desert. The tender voices of youth as they assimilate are captured by Judy Gelles in a series of fourth graders' portraits. Carlos Cartagena's diptych speaks to overcoming fear of the unknown, because the alternative is worse. In large banner portraits, Gala Narezo, Shamina de Gonzaga and Chantal Fischzang challenge preconceptions of immigrants propagated by media and politicians. Delicate ceramic sculptures by Sana Krouse and a butterfly installation by Priscilla Otani speak beautifully and conceptually to im/Migration issues, while Daniela Ortiz's video brutally sheds light on procedures used during forced deportation.

These detail just a few of 24 artists in the exhibition that candidly, poetically and conceptually speak to these issues, highlighting universal, shared human experiences.

Gutfreund Cornett Art is committed to promoting and supporting local, national, and global art activism. Art can produce a visceral response and can provoke, inspire, or disturb, and opens one's eyes to worlds other than your own. Art can transcend language barriers, strengthen understanding, stimulate greater compassion between displaced people and the communities that receive them, move us to action and advocacy and create visions for a new, more inclusive society.

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Tessie Barrera-Scharaga San Jose

Cartography of Longing

Mixed Media Assemblage incorporating painting, paper, and found objects, 2013

"Each painting alludes to a region of the continent where my family lived and traveled. . . I continually longed for people, places, and things that were very dear to me, and that were by force, left behind."



Carlos Cartagena, San Francisco

Estatuas de Sal (Pillars of Salt)

Mixed Media on Canvas, 72 x 36 inches each

"[This work] invites us to take a different perspective on the ancient biblical story. . . Those who will escape the collective punishment must renounce their land, their friends, their sunrises. In order to rescue themselves, they have to leave everything behind, to uproot themselves and take with them only those belongings that can fit in their hands."



Rolando Chicas, El Salvador

Aun te extraño (I Still Miss You)

Photo-Documentation of Bas-Relief, Variable

"[This project] consists of phrases written on concrete walls or walls of earth on the side of the roads. I appeal to the text as form and content of the piece, the message of the phrases refer to moments of reflection and personal experiences of separation and death."



Kathryn Clark, San Francisco
Shelter Structure (Al Zaatari Refugee Camp)
 Hand embroidery and watercolor on Tyvek and cotton organdy, 59 X 46 inches, 2016
 "A series of embroidery panels that follow the journey of the Syrian refugees into Europe. The monumental scale of the crisis, the second largest mass migration in history, is documented in various points along the refugees' journey out of Syria and into Western Europe."



Judy Gelles, Philadelphia, Pennsylvania
Feel Lucky from Fourth Grade Project
 USA: Pennsylvania, Private Quaker School
 Photograph with Text
 25 x 20 inches, 2010
 "[Judy] asked all of the students the same three questions: Who do you live with? What do you wish for? What do you worry about? Told in their own words, their stories touch on common human experiences and urgent social issues."



Teraneh Hemami, San Francisco
Absence; from the Hall of Reflections Series
 Acrylic Box print, 6 x 9 inches each, 2016
 "Hall of Reflections . . . chronicles the complex migrant experiences of men and women of the Iranian Diaspora in Northern California. . . Drawing on Persian and Islamic designs and structures, Hall of Reflections creates a unique archive of personal photographs and narratives to explore themes of loss, preservation, displacement and belonging, specific to the historical experience of Iranian immigrants."



Diane Kahlo, Lexington, Kentucky
Crossings/Travesías
 Installation, Variable, 2011
 "[This installation talks] about the loss of life while people are attempting to migrate to an area where the possibility of finding work in order to feed their families. An embellished skeleton is lamented over by the Virgin of Guadalupe, the patron saint of Mexico."



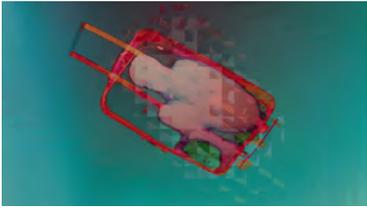
San Krusoe, Springfield, Oregon
point reyes/homer
 Mixed Media, 12 x 3 inches
 "In point reyes/homer urban centers and small agricultural communities that are the sites of seasonal worker migration are mapped out along the west coast as a webbing of lines and dots, journeys and arrivals. . . Though the journeys are perilous, they also serve survival, offering sanctuary. . . The drive to reach home or to return to more benign territory is both urgent and sublime."



Erin McKeown/Stephen Brackett/Shawn King
The Jailer: Part 2
 Video, 3:45, 2013
www.youtube.com/watch?v=eBcH4QQSrCw
 "The trio united to create the "The Jailer: Part 2" remix and lyric video as a way to expand their support for just and humane immigration reform. The project was inspired by a visit to border communities in Arizona -- part of an Air Traffic Control (ATC) Artist--Activist Retreat -- where the musicians witnessed first-hand the challenges facing the recent immigrants and U.S. citizens residing there."



Delilah Montoya, Houston, Texas
Humane Borders Water Station from Sed: The Trail of Thirst
 Photograph
 "Produced in collaboration with Orlando Lara, . . . [this installation] honors the courage of the migrant experience and those who have sought to provide the migrants with aid by establishing the controversial mini-oases scattered throughout the region."



Julio Cesar Morales, Tempe, Arizona

Boy in Suitcase

HD Video Animation, 3:33, 2015

<https://vimeo.com/139086616>

"An eight-year-old boy's journey from the Ivory Coast that was recently smuggled to Spain via Morocco in a suitcase. The father who lives in Spain was trying to reunite with his son. The animation video attempts to create visuals from the boy's perspective of what he might have seen through a small zipper and tiny holes in the suitcase. . . The animation is produced from a single x-ray image taken by Spanish custom officials."

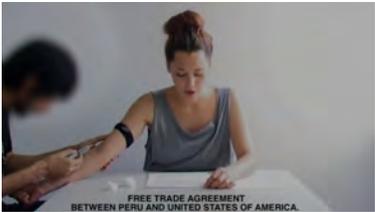


Gala Narezo, Shamina de Gonzaga and Chantal Fischzang

MEXUS

Posters and printed brochures "

"A dimensional and authentic insight into the diverse Mexican experience in the United States. Intending to challenge the preconceptions and the reductive perception propagated by media, we cast a positive, more human light on people's struggles and their sentiment of their time here. Our intent is to bring some genuine, layered, personal narratives to generate empathy and prompt public response to eventually affect policy."



Daniela Ortiz, Barcelona, Spain

FDTD (Forcible Drugging to Deport / Sedación Forzada para Deportar)

Video, 5:56

Peru 1985

<https://vimeo.com/4739652>

"The video shows the moment when I received a dose of a sedating drug for the reading the Free Trade Agreement signed by the Peruvian and the North American governments. Previous to this, I give information about the number of Peruvians deported from the United States as well as information about the practice of forced sedation during deportations carried on by the Immigration and Custom Enforcement Agency of the United States of America."



Priscilla Otani, San Francisco

Our Hearts Beat As One

Installation, 2.5 ' x 3' Diameter x 5 pieces, 2015-2017

"This work was inspired by the extraordinary migration of Monarch butterflies and the parallels it draws to human migration. . . Their only goal is survival and to bring the next generation forward. . . Once arrived, tattered and weary Monarchs cluster together in the canopy of sheltering trees. "Our Hearts Beat As One" represents the shared desire of migrants for survival and regeneration."



Judith Quax, Netherlands

Washed Up Clothing

Photographs/Video Slideshow

"Walking at the beach of Yoff, a small fishing village in Dakar, I noticed that there were lots of washed up clothing. Watching the waves playing with the clothes, I was wondering about what happened to the people who wore them. . . I heard many stories of young fishermen that were desperate and risked their lives to reach Europe by small fishing boats."



Zahava Sherez, Oakland, California

Those People Are Us

Clay. 144 x 72 x 42 inches, 2006-2015

"Human race's history is filled with nomads, migrants, and refugees.

In our bloodlines we can find the strong and courageous ones who fled persecutions to ensure our survival, the ones who fought for our rights to be, as equals. When refugees are called "them" we detach and distance ourselves from their struggles and inhuman conditions."



Sin Heulla Collective (Delilah Montoya et.al.) Texas and Mexico

Detention Nation

Design by Jesus Gonzales

Montage of Stories on Wallpaper

8' x 8'

"[This installation] puts a spotlight on what many consider to be an inhumane immigration policy: Each day, thousands of people are detained — and treated like criminals — for the act of crossing a political line. The walls display letters from previous detainees, who describe their frustration."



Doerte Weber, San Antonio, Texas

Checkpoint Carlos

3 panels, 8 x 4 feet each

"When the border wall between the US and Mexico was built, memories of my home country's border division (Germany 1961-1989) surfaced. Checkpoint Carlos forms 10 passageways—woven plastic bags from newspaper given to me by a vast number of people in San Antonio, TX. They symbolized our common humanity, support for human rights and immigration reform."

Shannon Wright, San Jose, California

Feral Fence

Galvanized and zinc-plated steel, chain link fencing, barbed wire

Variable, 2007

"A 'border scheme'—a grotesque symbol of hubris and myopia—is on the brink of realization in the U.S. In this political climate *Feral Fence* offers a vision of a kind of "magical thinking," of a natural, gradual unraveling of an act of human aggression."



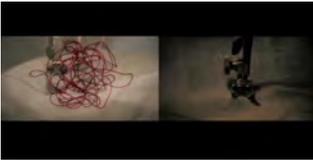
Yu-Wen Wu, Boston, Massachusetts

Migration-On Yellow Brick Road

Video, 4:30, 2013

<http://www.yuwenwu.com/migration-ul-video/>

"Migration: the physical movement from one place to another, sometimes over long distances, singularly or in large groups usually due to hardships-- famine, persecution, war or economic necessity. Rarely does one want to leave family, friends or homeland for the unknown and oftentimes perilous new beginnings. . . In 1882, the U.S. government passed the Chinese Exclusion Act, one of the most egregious impediments to free immigration in U.S. history. . . In a resolution sponsored by Rep. Judy Chu (D-California), the first Asian American elected to Congress, the House of Representatives officially apologized for the Chinese Exclusion Act. This rare apology occurred only recently on June 18, 2012."



Migrations of humanity, whether instigated by war, conflict, persecution, poverty or climate change, transport peoples from the known, their homes, families and communities, to the unknown. *Beyond Borders: Stories of im/Migration* explores the personal and observed narratives surrounding the struggles of flight, the immigration process, asylum, assimilation, deportation, threats of violence and the perception of being "other" within the American culture. Despite the complex assortment of legal, social, emotional and physical challenges, increasing numbers still trade these risks for the chance of safer, better lives for themselves and their families. *Beyond Borders* acknowledges the dignity, dreams and sacrifices of these people and reflects on where we are going, individually and as community.

After navigating *Feral Fence*, Shannon Wright's, a San Jose, California artist, huge sculptural armature of twisted steel and formidable, y-shaped barbed wire, set in the lobby as a Trumpian-inspired barricade and into the Edward M. Dowd Art and Art History Building at Santa Clara University, one is presented with questions about perspectives and expectations, our own and those of others. Where are you from and where are you going? How does one fit in the American culture that is increasingly perpetrating the concept of "other" rather than unity, disregarding the American Dream that was intended for all?

Wright originally created *Feral Fence* in 2007, "Ten years later, such a "border scheme"—a grotesque symbol of hubris and myopia—is on the brink of realization in the U.S. In this political climate *Feral Fence* offers a vision of a kind of "magical thinking," of a natural, gradual unraveling of an act of human aggression."

Boston artist Yu-Wen Wu, states concisely "Migration: the physical movement from one place to another, sometimes over long distances, singularly or in large groups usually due to hardships—famine, persecution, war or economic necessity. And just as urgent, due to extreme weather. Rarely does one want to leave family, friends or homeland for the unknown and oftentimes perilous new beginning". Through her video *Migration-On Yellow Brick Road*, 2013, Wu portrays fragile strings holding societies together and the ties that bind us to cultures, home and family. With empty pages of a book, what stories are yet to be told, what do we bring and what do we leave behind.

El Salvador artist Rolando Chicas documents his performance work with *Aùn te extraño* as part of a series *Public Exclamations of Love*, an intervention project in public spaces. It consists of phrases written on concrete walls or walls of earth on the side of the roads. He appeals to the text as form and content of the piece, the message of the phrases refers to moments of reflection and personal experiences of separation and death.

With *Estatuas de Sal (Pillars of Salt)*, San Francisco-based artist Carlos Cartagena, portrays images of migrant refugee children coated in a salt solution with a reference to Sodom and Gomorrah and the impending destruction of those two cities. Carlos says “In order to rescue themselves, they have to leave everything behind, to uproot themselves and take with them only those belongings that can fit in their hands. Inhospitability, sin and barbarism, chaos and anarchy—these were the reasons and pretext for the destruction by fire and brimstone. To avoid this fate, you must emigrate without asking what future awaits you. You must look only forward and tear off your umbilical cord. Run, escape, save yourself! But don’t ever allow yourself to look back.”

This hit close to home for many communities in California, where the horrendous wild fires of 2017 caused many to run for their lives, leaving and losing everything behind in their desperation. And it’s not only possessions left behind, but also the culture, people, families, and the land and landscapes one calls home. San Jose, California artist, Tessie Barrera-Scharaga, with *Cartography of Longing*, creates installations of paintings connected to objects wrapped in strips of paper that poignantly tell the story of her childhood moving frequently between South and Central America and the US. Arriving at each new destination meant she had to adjust to a different setting, ways of doing things and cultures. She said “It required a lot of explaining, beginning with who I was and where I came from. Though these experiences left me with an expansive concept of home as we moved from one country to another, I continually longed for people, places, and things that were very dear to me, and that were by force, left behind.”

San Francisco-based artist Taraneh Hemami’s *Absence (from the Hall of Reflections Series)* shows bodies, individually or in groups, cutout from collected family photographs. What remains are fragments of intimate place, a backyard, a living room, a bed, a dining table or in public: a classroom, a bridge, a brick road, that evoke a sense of longing. These silhouettes of the invisible hover over the spaces they once occupied, tracing the outlines of their remembrances within layers of time, stranding together new narratives of belonging. This unique archive of personal photographs and narratives explore themes of loss, preservation, displacement and belonging, specific to the historical experience of Iranian immigrants.

With an installation of umbrellas suspended from the ceiling covered in monarch butterflies to a carpet of butterflies below, San Franciscan Priscilla Otani’s *Our Hearts Beat As One* represents the shared desire of migrants for survival and regeneration. Otani states “The paper umbrella represents a fragile shelter, a destination reached, though not as secure as expected. The inside spokes provide a narrow perch where the travelers cluster to stay warm. The fallen leaves beneath the umbrella offer both sustenance and a burial ground. The wings falling from the umbrella convey tears at the fleetingness of life.”

According to the UN, 65 million people were displaced last year due to natural disasters, war and persecution. Springfield Oregon artist Sana Krusoe’s sculptures *border crossing: coronado/nogales* and *point reyes/homer* represents the world’s displaced peoples.

The journeys that are taken to try and get to safer shores are rife with danger. Amsterdam based Judith Quax, with *Washed Up Clothing*, has documented washed up pieces of clothing on the beach of Yoff, a small fishing village in Dakar, the largest city in Senegal. Judith states from her series, “For many migrants and their families Presence in Absence is a reality: families are separated for many years and, as a result of undocumented status, are often not capable of traveling back. Watching the waves playing with the clothes, I was wondering about what happened to the people who wore them.” These fragments of clothing are visually beautiful in the sand but also, so very sad portraying individuals who have lost everything, perhaps even their lives.

San Franciscan Kathryn Clark works with the traditional textile mediums of embroidery and quilting to document global societal issues. Three large, multi-layered tapestries from this series tell the stories of the journey of the Syrian refugees into Europe and the monumental scale of the crisis - the second largest mass migration in history. Using international news stories, Google Earth, and numerical data from the United Nations, each panel pieces together the journey in one schematic map.

Houston-based artist, Delilah Montoya’s, panoramic stunning desert landscape photography with Sin Huella Collective’s wallpaper collage of letters from deportation centers form an installation that takes the viewer along the migrant trails of the US Mexican border and foregrounds the mass immigrant incarceration. These landscapes represent “a contemporary middle passage,” where thousands of migrants have perished. Montoya says, “Together this work honors the courage of the migrant experience and those who have sought to provide migrants aid by establishing mini-oases and through human rights activism.”

Diane Kahlo, who lives in Lexington, Kentucky, created *Crossings/Travesías*, a powerfully large installation in the forefront in the gallery with a painting of Virgin of Guadalupe surrounded by bright altars covered with flowers and candles. The Virgin, *La Morena*, laments over a massive sand filled grave with a skeleton and skulls embellished in jewels and sequins. Kahlo beautifully portrays the inevitable loss of life of people attempting to migrate across the harsh desert environment. Every year hundreds of human remains are found in the deserts on the U.S./Mexican border. These bodies and sometimes scattered skeletal remains tell the stories of the risks these men, women and children risked on their treacherous journey to seek a better life. Kahlo says “My artistic response to the many stories I’ve heard and read was to attempt to create an image that not only tells the tragic stories, but in some way reflects hope. The iconic images in my work belong to these courageous people. The Virgin of Guadalupe is the patron saint of Mexico, but more importantly is a cultural symbol for Mexican identity. She is the protective mother, earth goddess, and is also an empowering symbol of liberation, her image is used to mobilize communities into action against injustice.”

San Antonio artist Doerte Weber’s installation *Checkpoint Carlos*, with panels woven from plastic bags from newspapers floating from the ceiling, includes an invitation for viewers to walk between them. Weber says, “They symbolize a connection to global events as much as to local happenings in our communities and our common humanity, support for human rights and immigration reform.”

Ours is a time where borders and division continue to challenge our very understanding of humanity. But we have a unique opportunity to share our humanity and our stories on the world stage and it is as close as the screens we hold in our hands. Collectively we need to continue to address questions of im/migration, refuge, identity, nationalism, internationalism and community.

Philadelphian Judy Gelles has challenged us to examine key issues with her *Fourth Grade Project*, with responses from the children that are both charming and heartbreaking. Over the past nine years Gelles has interviewed and photographed more than 300 fourth grade students from a wide range of economic and cultural backgrounds in China, England, India, Israel, Italy, Nicaragua, St. Lucia, South Africa, South Korea, and multiple areas of the United States. She asked the students the same three questions: Who do you live with? What do you wish for? What do you worry about? Told in their own words, their stories touch on common human experiences and urgent social issues. A unifying message throughout is one of hope for the security and happiness for their families.

Gala Narezo, Shamina de Gonzaga and Chantal Fischzang, New York City area artists, with large scale, mixed media photography installations, challenge the preconceptions propagated by media, and to cast a positive, more human light on people’s struggles. They said “Our intent is to bring some genuine, layered, personal narratives to generate empathy and prompt public response to eventually affect policy. Our approach is to superimpose media dissemination with personal narratives to counter how the stories of Mexico, the drugs wars and the phenomenon of migration were being told in the media. The work prompts viewers to stand in-between a contradiction of type and image to create a commentary about people’s realities versus the discrepancies of political regulations.”

Can you image putting your child in a suitcase to get him through airport security and onward to another location where he will be safe? Tempe, Arizona-based artist Julio Cesar Morales’s *Boy in Suitcase*, (courtesy of the Wendi Norris Gallery, San Francisco) does just that. His video depicts an eight-year-old boy’s journey from the Ivory Coast, recently smuggled to Spain via Morocco in a suitcase. Beautifully rendered with lights and colors is juxtaposed with the realization of what is happening. The imagined fear and desperation of this individual to risk this with one’s child is incomprehensible.

But once on our shores, the treatment of the immigrants can be barbaric. Barcelona-based artist Daniela Ortiz’s video *FDTD (Forcible Drugging to Deport / Sedación Forzada para Deportar)*, portrays in graphic detail the forced administering of a sedative drug to allow easy deportation of the victim. In the video she receives an intravenous injection and reads the Free Trade Agreement signed by the Peruvian and the North American governments. She also speaks about the number of Peruvians deported from the United States and about the practice of forced sedation during deportations carried on by the Immigration and Custom Enforcement Agency of the United States of America. Although on another subject entirely, the forced sedative injections make me think of the force-feeding of the suffragettes. These unneeded shows of force and power, and the lack of humanity—leaving the victim powerless and subjected to will of their captors to do as they wish.

Oakland, California based artist Zahava Sherez's *Those People are Us*, a ceramic sculptural work that winds its way up a wall, portrays human race's history filled with nomads, migrants, and refugees. Sherez says, "In our bloodlines we can find the strong and courageous ones who fled persecutions to ensure our survival, the ones who fought for our rights to be, as equals. When refugees are called "them" we detach and distant ourselves from their struggles and inhuman conditions. The refugees of today were us, or our ancestors, in the not so distant past.

Reminiscent of a spiritual hymn, the powerful *The Jailer: Part 2*, music video by Erin McKeown, Stephen Brackett and Shawn King, proclaims "Fear will not last forever, freedom will come. We will defeat the hatred, freedom will come." The objective of the curators with this exhibition is to inspire a feeling of collective humanity and recognizing humanity as one, rather than the concept of "other" with the rise of nationalism and the unneeded fear it produces.

America, at its best, is an advocate and ally for democracy and refuge for the endangered and oppressed and a sanctuary for peoples—women, children, and families looking for a better life. With current xenophobia rhetoric running rampant, political and activist art is not new, but is stronger now than ever and with the collective consciousness movement for resistance and social engagement as evidenced by the quantity of exhibitions and art being produced on these matters, we hope to see positive change, not only for the United States, but the world.

In this turbulent time of political changes, social, racial, gender and economic inequality—how do we effect positive change through art? How do we listen, speak our minds, include, and act in collaboration or alone across generational differences, races, identities and cultures, to build our future, locally and globally? *Beyond Borders: Stories of im/Migration* speaks eloquently to these subjects. Art can be a powerful, productive force and instrumental in sparking change or critical thinking.

Through their curatorial practice, Gutfreund Cornett Art is committed to promoting and supporting local, national, and global art activism. Art can produce a visceral response and can provoke, inspire, or disturb, and opens one's eyes to worlds other than your own. While the artist may not consider themselves to be a revolutionary, by bringing to light issues and concerns, art can effect change. We need art that help us to understand what is happening in our society, who we are, where we come from and where we're going. Gutfreund Cornett Art believes art can transcend language barriers, strengthen understanding, stimulate greater compassion between displaced people and the communities that receive them, move us to action and advocacy and create visions for a new, more inclusive society.

Beyond Borders: Stories of im/Migration, opens to the public January 8 - April 6, 2018 at Santa Clara University, Edward M. Dowd Art and Art History Building Gallery, Santa Clara, California. Community Conversation with the Artists is Friday, February 2, 2018, 4-5 p.m. and the Artist/Gallery Reception is Friday, February 2, 2018, 5-8 p.m. Gallery hours: Monday-Friday, 9 a.m. to 4 p.m. or by appointment.

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