

Borders, like fault zones and seismic activity are spatial and temporal places of movement, friction, instability, dislocation, eruptions, vibrations, exposure, destruction, and propagation.

## **The Social Expulsion of the Migrant: Aesthetic and Tactical Interventions**

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In this article, I focus on the social expulsion of the migrant. Social expulsion refers to the multivalent ways in which those in power demean, vilify, exclude, displace, and strip people of hope for the future. Specifically, I write about fault-zones—the material realities of borders and border crossings—that render the lives of immigrants precarious, such as draconian U.S. immigration policies and actions that result in the death, criminalization and mass incarceration of migrants. I contend that in the present climate of hate against immigrants, artists' interventions provide a means by which to create social awareness of dehumanizing social conditions and foster community engagement to mobilize resistance movements against injustices across geo-political and cultural locations.

*Keywords: Latin American art, migration, immigration, mass incarceration, socially engaged art, border crossings, pedagogy, art education*

### **Fault-Zones: Borders and Border Crossings**

The Earth's crust is exposed to colossal forces and these stresses cause different types of movement, which are classified as distinct types of faults lines (tear, normal, reverse, horst, and rift). Earthquakes commonly take place along fault lines (Philips's Encyclopedia, 2008). The "rock masses below the surface of the earth suddenly shift, releasing energy and sending out strong vibrations to the surface" (Wells, 2003, p. 405). *Borders*, like fault zones and seismic activity are spatial and temporal places of movement, friction, instability, dislocation, eruptions, vibrations, exposure, destruction, and propagation. In the context of metaphors and discursive practices, the term *fault* comes together in many ways with notions of imperfection, sin, responsibility for something, acts against someone, culpability, finger-pointing, and scapegoating to name a few possibilities. Fault-zones coalesce in this article around the discursive and material reality of *border crossings*, specifically, the *social expulsion* (Nail, 2015) of migrants, and contemporary practices in art that explore faults or borders as related to "encounters with immigrants / migrants / refugees/ [and] asylum seekers" (JSTAE, 2017).

President Donald J. Trump's polarizing campaign and my desire as an activist to change the climate of hate against migrants, motivated me to write about the current migration crisis. I was also driven by the fact that although there are many images in the media about migrants and refugees, there is little discussion about U.S. immigration policies as experienced by migrants. My goal is to render visible U.S. immigration policies/processes and the realities that migrants face in their quest to migrate to the United States. I discuss the work of artists, whose artistic practices addresses social expulsion from different perspectives, such as the increasing number of migrant deaths along the Mexico/U.S. border and mass incarceration. Last, I consider the educational fault-zones, i.e., the pedagogies that are at work and play, when someone as important as the U.S. President endorses a climate of hate

against migrants. I suggest present day anti-immigration and xenophobic rhetoric relies on fault-zones: mechanisms of social expulsion to justify instability, tremors, dislocation, and violence against migrants.

### **The Quivering Earth: Bare Life in the Borderlands: Social Expulsion of "Illegal" People and Other "Barbarians"**

In the twenty-first century, there are more migrants worldwide than ever before (Chomsky, 2014; Hipsman & Messiner, 2013; Nail, 2015), there are also "Miles of new razor-wire fences, tons of new concrete security wall, numerous offshore detention centers, biometric passport databases, and security checkpoints of all kinds in schools, airports, and along various roadways across the world" (Nail, 2015, p. 7). According to philosopher Thomas Nail, since the September 11 terrorist attacks on the United States, there have been significant increases in new types of borders. The Migration Policy Institute (MPI) supports Nail's findings. Fay Hipsman, a policy analyst coordinator with MPI and Doris Messiner (2013), former Commissioner of the U.S. Immigration and Naturalization Service, report that 9/11 occasioned the largest restructuring of the U.S. government since World War II. The restructuring resulted in new agencies, laws, policies, security reforms, national and international information systems, and projects aimed at facilitating the social expulsion of the migrant.<sup>1</sup> As a result, it is more difficult and dangerous than ever to migrate, whether it is to seek asylum, secure refugee status, or search for employment. Yet, due to

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<sup>1</sup>The overhaul following 9/11 resulted in the formation of new agencies such as the Department of Homeland Security, that oversees Immigration and Customs Enforcement, and U.S. Citizenship and Services which manages E-Verify to check the immigration status of new hires and IDENT biometric fingerprinting information system to confirm noncitizen status. Laws such as the Patriot Act and Enhanced Border Security and Visa Entry Reform Act of 2001 also emerged during this time, the latter regulates nonimmigrant and student visas, and various bills for extra security travel screening and "special registration" for select countries and people (Hipsman & Messiner, 2013).

socio-political and economic pressures, women, men, and increasingly children, risk everything, including their lives, to take on the perilous journey.

In *The Figure of the Migrant*, Nail (2015) unravels the histories and stories about migrants to make the point that migratory movements, like the movement of tectonic plates, have been ongoing from the origin of civilization to the present. Accordingly, the migrant is not a static or ahistorical figure. The identity of the migrant has been constructed and has changed overtime according to political and economic needs and interests (e.g., expansion, progress, slavery). In the present geopolitical context, social expulsion takes many forms such as the global division of labor, war, and the displacement of people from their homes for corporate profits. Social expulsion also involves treating people as inferior, demonizing them, restricting their access to education and employment, and depriving them of their political rights (Nail, 2015). What is different today and what is at stake is that the remnants of the Other, of the nomad, the barbarian, the vagabond, and the proletariat, have returned in full force (Nail, 2015). In other words, reframing migrants as inferior, undesirable, dangerous, a threat to society, and terrorists has exacerbated precarious conditions through new and insidious mechanisms of expulsion such as deportation, mass criminalization, and incarceration.

In discussions of migration and immigration, a controversial issue is whether immigrants contribute to or worsen the communities in which they settle. While some argue that countries like Mexico, "are not sending their best ... They're sending people that have lots of problems ... They're bringing drugs ... crime. They're rapists" (Trump, 2016), others contend that migrants contribute significantly to the social, political, and the economic growth of the country (Bacon, 2008; Chomsky, 2014; Nail, 2015). Judith Butler (2015) writes that precarity "designates that politically induced condition in which certain populations suffer from failing social and economic networks

of support more than others, and become differentially exposed to injury, violence, and death" (p. 33). Migrants face injury, violence, and death every day. Immigration policies, controls, and processes are as equally dangerous as the treacherous journeys immigrants take to escape war, poverty, and search for employment.

### **Fault-Zones & Earthquake: Kangaroo Courts and Stateless People**

Migrant workers from Mexico, Central, and South America are often employed in industries such as agriculture, construction, textile, and meat packing factories. Because the majority of migrant workers in these industries do not read or write English, they rely on employers to fill out their job applications. Many employers assign employees false (made-up) Social Security numbers (Chomsky, 2014). Under the *Operation Streamline* program that began in Texas in 2005 and was later instituted in Arizona in 2008, increasingly, undocumented migrant workers are "streamlined" or "charged with a criminal offense and imprisoned" (Chomsky, 2014, p. 6). They are processed through the U.S. immigration court system, which is separate from and operates outside the criminal justice system. "Unlike other federal courts, which are part of the judiciary, immigration courts are run by the Justice Department, making them subject to shifting political priorities in Washington" (Preston, 2016, para. 11). Historian and activist Aviva Chomsky (2014) describes immigration court as a mixture between "a kangaroo court and a slave auction" (p. 6). Daily hearings proceed as follows:

migrants are shackled hand, foot, and waist, and sit in rows taking up about half of the courtroom. The judge calls them up in groups of ten or so, and their harassed lawyers, who represent four or five defendants a day, scramble to accompany them. Almost all of these migrants were captured in the desert, and are blistered, exhausted, disoriented, and dehydrated when they are placed

in cells. They describe being stripped of their belongings and their jackets and left to shiver in T-shirts under the air conditioning, being placed seventy or eighty people deep in cells designed for four or five. There is no room even to sit, much less lie down; They receive only a small juice box and a packet of cheese crackers in two days. (p. 7)

In *Homo Sacer: Sovereign Power and Bare Life*, Giorgio Agamben (1998) writes that a stateless person or *homo sacer* does not exist under the law. In fact, these individuals occupy a realm outside of the law. Failure to exist within the law or where the law is suspended is to enter a *zone of indistinction*, a zone that falls between life and death, also known as a *bare life*. People who occupy a zone of indistinction, such as the thousands of migrants who have become stateless people, asylum seekers and refugees, may be harmed or killed by anyone, with little consequence or fault.

Exposed to bare life in the U.S.-Mexico borderland(s), shackled in groups standing before a judge, migrants are strongly advised by court appointed attorneys to plead guilty, i.e., to accept fault/culpability to aggravated identity theft. By pleading guilty, migrants give up the right to a trial (Chomsky, 2014). Further, for the most part, migrants do not know what a Social Security card is. They may not understand that by declaring themselves guilty of malicious identity theft, which is very different from using a false Social Security number,<sup>2</sup> and by pleading guilty to entering the United States without official permission, they will be charged with a felony. Felony charges

carry prison sentences, followed by deportation, the inability to ever apply for legal entry into the country, and a 20-year prison sentence for re-entering the country without official permission (Chomsky, 2014).

In 2011, more than sixty-thousand migrants, mostly from Latin America, were convicted for entering the country and incarcerated. Further, "since 2005, the federal government has spent \$5.5 billion on private prison contracts" (Chomsky, 2014, p. 104), turning "immigration cases into the top federal crime by 2011" (Chomsky, 2014, p. 105). The multibillion-dollar prison-industrial complex or private corporations that operate prisons (see CoreCivic and GEO Group, listed on the New York Stock Exchange) are guaranteed profits from government-sourced contracts to build and run prisons and immigration detention centers. In Arizona, the quota or the minimum guaranteed number of offenders to the prison facility is 100%. The state of Arizona also guarantees for-profit private prisons "payments for empty cells" (In the Public Interest, 2013, p. 2). The use of these contracts "incentivizes keeping prison beds filled, which runs counter to many states' public policy goals of reducing the prison population and increasing efforts for inmate rehabilitation" (In the Public Interest, 2013, p. 2).

In *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*, Michelle Alexander (2010) writes that in "the era of colorblindness ... it is no longer permissible to hate blacks, but we can hate criminals" (p. 194). Chomsky (2014) proposes, "the same argument can be made for Mexicans and criminalized immigrants" (p. 17). Escalating fears, anger, and hatred toward migrants, recorded as "criminals," Trump issued an executive order to create the *Victims of Immigration Crime Engagement Office* (VOICE). The function of VOICE is to compile and publicize weekly reports of crimes committed by undocumented immigrants to "study the effects of the victimization by criminal aliens present in the United States" (Trump cited in Kopan, 2017, para. 5). It is clear that the intent is to fault or scapegoat migrants.

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<sup>2</sup>According to Chomsky (2014), using a false social security number and identity theft are two very different things. Identity theft involves fraudulent actions to obtain another person's personal data (e.g., bank account, credit history, or property) typically for financial gain. Using a false Social Security number even if it corresponds to a person, does not give the user access to the person's financial resources or personal property. "Rather, when an employer pays payroll taxes using the false number, the IRS flags the discrepancy and simply transfers the Social Security payment into its Earnings Suspense File" (p. 94).

Architects from Estudio 3.14, a design firm based in Guadalajara, Mexico use sarcasm and paradox to disrupt perverse narratives about migrants such as those disseminated by VOICE and the incessant rhetoric about building a “beautiful” border wall as envisioned by Trump (Estudio 3.14, 2016). Inspired by the aesthetically pleasing forms, meditative surfaces, and bold colors of world-renowned Mexican architect Luis Barragán, architects from Estudio 3.14 created the *Prison-Wall* (2016) project, a conceptual group of renderings that depict a hot pink border wall that spans from the Pacific Coast to the Gulf of Mexico (Howarth, 2016). *Prison-Wall* (2016) is also a colossal prison complex to detain, process, and incarcerate migrants. The prison wall project also houses a manufacturing plant, where prisoners and non-prisoners will be employed, a shopping mall built into the wall itself, and a platform or look-out point where people in the United States will be able to look down/over to ogle or surveil people on the Mexican side of the border (Estudio 3.14, 2016; Howarth, 2016). In essence, criminalization and mass incarceration cannot be understood without taking into account the simultaneous rise of late capitalism; the history of White supremacy; political forces undertaken in the name of reforms, laws, and executive orders following 9/11; and Trump’s presidency aimed at the denationalization of migrants, in particular Mexican, Muslim American, and Muslim refugees. Denationalizing people divests them of the right to have rights and the rights of due process. I now discuss the work of visual and sound artists who, in different ways, address the social expulsion of the migrant and bring to light the stresses that socio-political fault lines create, through their art.

### **Aftershock: The Artist + Activist | Artist**

Images have the power to expose culturally learned meanings, to horrify us out of complacency, and to serve as catalyst for socio-political activism (Pérez Miles, 2017). The photo of Alan Kurdi, a three-year old boy whose small body washed ashore in Turkey, circulated worldwide

and caused great sadness and outrage. Kurdi drowned along with his brother and mother as they were fleeing the civil-war in Syria, to seek asylum in Greece (see #KiyiyaVuranInsanlik, humanity washed ashore). Tim O’Brien, an illustrator, portrait painter, and professor at Pratt Institute in Brooklyn, uses the unbearable weight of the visual to address the following issues: to expose issues of visibility and invisibility, who belongs or does not belong, and who is included or excluded through his art. In his Instagram photo/digital work #MuslimBan, O’Brien (2017) depicts the lifeless body of a small child (Alan Kurdi), lying face-down in a puddle of water, placed on top of Trump’s large executive desk. Mike Pence stands in the background as Trump signs what appears to be *Executive Order 13769: Protecting the Nation from Foreign Terrorist Entry into the United States*. Kurdi’s horrific fate constitutes bare life and the precarity that refugees and migrants face on a daily basis worldwide.

Artists have a long tradition of graphic art and poster production that support civil rights and political action against oppressive U.S. immigration policies and working conditions. Maria Varela’s poetry, voter literacy books, and photography are paradigmatic of her lifelong engagement with resistance movements and the ways in which artists organize and participate in radical solidarity as a means to bridge community through the arts to hold people accountable for what is happening in the world. Her photos document the birth of the Chicano/a Movement, the United Farm Workers of America Labor Union led by Cesar Chavez, and the Black Panther civil rights struggles. Along the same lines, Ester Hernández (2010) underscores how migration and terrorism are conflated. She exposes how the rhetoric of terrorism is used to scapegoat, criminalize, persecute, and justify social exclusion and denationalization of migrants and select citizens. Hernández states that her work, *Wanted Terrorist: La Virgen de Guadalupe* (2010) is a “response to the recent anti-immigrant rhetoric and racial profiling situation in Arizona” (2010, n.p.). Hernández take as a point of depar-

ture what one might recognize today as alternative truths. In Trump's United States, not even the iconic Virgin of Guadalupe (the Roman Catholic Virgin Mary) is free from alternative truths.

### No Human Being is "Illegal"

Ricardo Dominguez is an activist (artist + activist), the co-founder of the artist collective Electronic Disturbance Theatre (EDT), and associate professor in the Visual Arts Department at the University of California, San Diego (UCSD). Dominguez collaborated with Brett Stalbaum, Micha Cardenas, Amy Sara Carrol, and Elle Mehmand to develop the *Transborder Immigrant Tool* (TBT) (Marnino, 2013). TBT is a mobile phone app that uses global positioning systems (GPS) to help migrants find water stations in the California desert and other locations in the Mexico-U.S. border (Dunbar, 2009). The app also includes readings from *The Desert Survival Series*, a group of poems written specifically for the project. The code for the mapped-out locations of water caches, poetry, and other research associated with the TBT project are open source.<sup>3</sup>

The *Transborder Immigrant Tool* (2009-2012) project created a great deal of controversy. Rhetoric about the artist's un-lawful intent to aid and abet undocumented migrants, circulated by Glenn Beck at Fox News, resulted in verbal and physical threats against the group (Marino, 2010, n.p.). EDT members were accused of violating immigration laws; these charges were followed by federal and institutional investigations. Dominguez's life-long engagement with electronic civil disobedience suddenly came to the forefront as undesirable and dangerous. Like the faults or stresses that cause different types of movement and vibrations to the surface of the Earth, UCSD initiated talks to revoke Dominguez's tenure. The political pressures surrounding TBT, permanently

stalled the completion of the project. Yet, what is important to keep in mind here, is that TBT called attention to the increasing numbers of migrant deaths. In *A Path to America, Marked by More and More Bodies*, Manny Fernandez (2017) writes that the Border Patrol reported 6,023 deaths in Arizona, California, New Mexico, and Texas. This number does not reflect all the deaths, but it does show that in the last decade there were more migrant deaths reported than deaths resulting from "September 11 terrorist attacks and Hurricane Katrina combined" (para. 11). For Dominguez (as cited in Dunbar, 2009):

TBT is a safety tool. It's not trying to resolve the political anxieties of these communities or resolve the inadequacies of a fictional border for a so-called free-trade community. Again, our position is that it's not a political resolution; it's a safety tool. That, at the core, is what we're attempting to do. (para. 13)

EDT's goal was to foster collaboration and community engagement in ways that could, if not resolve the migration crisis, help build safety nets that could potentially save people's lives. At the center of Dominguez's activism is the desire to build communities of exchange that forefront safety and human rights. EDT formed alliances with humanitarian organizations such as Border Angels and Water Stations Inc., volunteering to help place and refill water tanks as well as map the different locations where water is available. Through their art activism, the perils of crossing the desert are rendered partially visual and explicit. Further, by shifting the focus of TBT's application away from "the overcoded moment when the *illegal immigrant* crosses the border" to "the moment the border crosser is dying in the desert, the project disrupts the contemporary neoliberal narratives about the border" (Marino, 2013, para. 10). Numerous other artists engage in work with similar motivations including Guillermo Galindo and Richard Misrach and Postcommodity, an interdisciplinary art collective, comprised of Raven Chacon (Navajo), Cristóbal Martínez (Chicano),

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<sup>3</sup>To download the Transborder Migrant Tool, code, poems, and other information, by Electronic Disturbance Theatre 2.0/b.a.n.g. lab, see <http://www.thing.net/~rdom/TBT%20Book%202015.pdf>

and Kade L. Twist (Cherokee). These artists call attention to the precarity of border crossings in increasingly militarized zones between the borders of Mexico and the United States.

### **Water/Life, Tears, and Repellent Fences**

*Border Cantos* is a multisensory and multimedia installation and collaboration between Misrach and Galindo consisting of photographs, artifacts left behind from migrants' journeys, and sculpture (Misrach & Galindo, n.d.). In *Fuente de Lágrimas (Fountain of Tears)*, Galindo transforms a blue metal barrel once used at a water station into a sound-generating sculpture. Perforated with bullet holes shot by the Border Patrol and anti-immigrant groups, the water drips out of the barrel onto a metal plate (Misrach & Galindo, n.d.). The sound of water, like rain falling onto a metal roof, is the sound of tears, tears like the Trail of Tears, the sound of life and thousands of migrant deaths. Galindo writes that in Mesoamerican cultures, there was a close connection between the material from which an instrument was made and the instrument itself. The musical instruments made for *Border Cantos* (2015) such as *Fountain of Tears*, "enable the invisible victims of immigration to speak through their personal belongings. Using their own narrative, these instruments tell us imaginary stories about places and people that may or may not still be alive" (Galindo, 2017, p. 55). Staying alive is more difficult than ever before, miles of new border walls, patrol watchtowers, surveillance technologies, the use of drones, and rugged landscapes make the journey to the United States long and perilous.

Misrach's large-scale color photographs depict expansive landscapes stretching between the Mexico-U.S. border, including border walls that bifurcate different kinds of landscapes, canyons, ranches, rivers, and oceans, and sections of border walls that divide the two countries and the communities that traverse these landscapes (Misrach & Galindo, 2016). Misrach's photos record the presence of the Border Patrol and the shooting ranges that dot the landscape where

these agents live, train, and work. *Border Patrol Target #5* (2013) depicts a target practice sheet splattered with the impact of spent bullet shells. The human silhouette printed on the target sheet is ripped apart by hundreds of bullet holes (Misrach, 2013). A close-up view of the image elicits visions of flies feeding over a carcass/corpse in an advanced stage of decomposition. In increasingly militarized border regions immigrants face different types of threats such as violence and death at the hands of ruthless smugglers, the Border Patrol, and anti-immigration groups. Enthralled by the xenophobic ideas of Donald Trump, anti-immigration vigilante groups make it their duty to protect national boundaries. Such groups, vandalize water sources earmarked for migrants, deliberately knowing that these actions deny people the right to water, the right to life. "NO means No! #MyBorderMyChoice" (MBMC) is the latest (2018) Alt-Right campaign that seeks support to build a wall that would secure the borders for White Americans and repel immigrants from entering the United States.

In 2015, Postcommodity created *Repellent Fence* with involvement from the community and institutions on both sides of the Mexico/U.S. border in three Arizona communities: Agua Prieta, Sonora, and Douglas. This area is one of the most contested and heavily militarized border regions in the United States (Postcommodity, 2015). The ephemeral land art project consisted of 26 large-scale replicas of bird repellent balloons. Anchored to the desert floor, ten-feet in diameter, and suspended in the air 100 feet, the bright yellow spheres were emblazoned with open-eye symbols, iconography used by Indigenous people in the Americas for thousands of years. The art installation stretched two miles over the South West desert, crossing the border, and extending a mile in each direction of the border between Mexico and the United States.

According to Postcommodity, *Repellent Fences* (2015) aims to reimagine what borders can be, to redirect the flow of hate against immigrants into binational conversations about the memory

of place. Before the borders were demarcated and border walls were erected, Indigenous Mexicans and Mexicans of European and Indigenous descendants (mestizos) moved relatively freely through these border regions (Dykeman, 2015). Today, although fifty percent of border crossers in Aguaprieta and Douglas are Indigenous people, Native voices are almost nonexistent when it comes to politically charged debates about immigration or how the realities of border-crossing in the Mexico-U.S. border spill into Native lands and impact Indigenous communities (Postcommodity, 2015). These ruptures and tensions perhaps explain the refusal of some Indigenous communities to allow Postcommodity to install *Repellent Fence* on Native land, and the refusal to allow water stations on reservation lands (CentralTrakUTD, 2015), at a time when the influx of immigration has reached a humanitarian crisis. Furthermore, Trump's ongoing incendiary language against migrants, his instance on building a border wall that will cost billions of dollars, and announcement to rescind Deferred Action for Childhood Arrivals, has created fear amongst the most vulnerable of populations, children and young adults.

### **Educational Fault Zones**

Maureen B. Costello (2016), described Trump's campaign and presidency as "producing an alarming level of fear and anxiety among children of color and inflaming racial and ethnic tensions in the classroom. Many students worry about being deported" (p. 4). Costello's report titled, *Teaching the 2016 Election, The Trump Effect: The Impact of The Presidential Campaign on Our Nation's Schools* was written for the Southern Poverty Law Center. Based on a non-random survey of 2,000 K-12 teachers, and 5,000 entries in online comment sections, Costello (2016) found that constant talk about three topics — building a wall between the United States and Mexico, banning Muslims, and utter disrespect toward women — have increased uncivil behavior. For example, Costello states

Teachers report that students have been 'emboldened' to use slurs, engage

in name-calling and make inflammatory statements toward each other. When confronted, students point to the candidates and claim they are 'just saying what everyone is thinking.' Kids use the names of candidates as pejoratives to taunt each other. (p. 10)

Further, "teachers in every state reported hostile language aimed at immigrants, mainly Mexicans" (p. 10). In the aftershock of the present political climate in the United States, only 40 percent of the teachers are willing to teach about the elections (Costello, 2016). It is clear that in the interest of students and their education, "presidential candidates should begin modeling the kind of civil behavior and civic values that we all want children to learn in schools" (Costello, 2016, p. 5). It is crucial for teachers to use what was a reckless, uncivil, and undignified presidential campaign as a pedagogical opportunity to reaffirm the power of dignity and respect. This can potentially create interactions with others that are built on stable ground of trust across art and education and diverse geo-political-cultural locations, rather than stoking fear and anxiety. The artists discussed in this article bring into the field of vision the social expulsion of the migrant and the ethical and pedagogical importance of these stories for art education.

### **Final Considerations**

Art education has been traditionally concerned with the social structures that define the human condition and "contact zones," that encompass the "social spaces where disparate cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power" (Pratt, 1991, p. 34). The interdisciplinary artists discussed in this article are conduits for art educators to explore the impact of anti-immigration measures, border walls, and the harm social and political expulsion wreaks upon individuals, communities, and society through their teaching practice, curriculum development, art and activism. In the words of Galindo (2017),



art “encourages viewers to reflect on what they see and hear and ultimately develop their own more fully informed conclusions on the subject of immigration” (Galindo, 2017, p. 55).

For example, Chacon, Martínez, and Twist, the members of Postcommodity, assert that the objective of *Repellent Fence* (2015) was to use art to reveal something new about the border. Their art raises awareness about the invisibility of Indigenous histories and voices in matters of immigration and border crossing. Expanding the conversation beyond a dichotomous understanding of the Mexico-U.S. border affords opportunities to reunite Indigenous communities on both sides of the border and redefine conventional notions of what/who constitutes the border.

For Misrach and Galindo (2016), the use of multimedia rich platforms; photography, audio, sight responses, performances, and events such as *Border Cantos* (2015) hold the potential to activate spaces in ways that highlight how politically charged debates about building a border wall must be coupled with art and education about the militarization of the border, otherwise, the motivations for keeping people out is obscured. Here it is important to invoke Nail’s (2015) account of the mechanisms of social expulsion, because contrary to popular belief “The US-Mexico border fence functions centripetally to capture migrants from Mexico and keep them in the United States” (p. 176). Border fences, walls, and cells do not function as apparatuses to solely keep migrants out, but to keep them in to fill prison beds; to guarantee monetary returns for-profit private prisons; and to channel them into labor that is precarious, cheap, and without rights (Kolers, 2017). The members of Estudio 3.14, discussed earlier, make a similar argument. They conceptualize a speculative border wall between Mexico and the United States that could serve as prison complex, shopping mall, and observation/surveillance deck. *Border Cantos* (2015) is equally important because it seeks collaborations across disciplines, for example photography (Misrach) and sound art (Galindo), across the distinct cul-

tures of the two artists and stakeholders on both sides of the border. Collaboration that supports public consciousness about life experiences shared by diverse groups of people is significant for art education.

The art and activism of Ricardo Dominguez, as seen in *Transborder Immigrant Tool* (TBT) (2009-2012), brings to light the intersections of ethnic, racial, and economic fault-lines such as the failure of fences, and the consequences of depriving migrants of human rights evident in the alarming number of deaths on the border—a situation that needs to change if positive societal transformation is to take place. His art also exposes the failing educational system, the degradation of academic freedom exemplified in the controversies surrounding his tenure and his work with TBT. Most importantly, Dominguez’s art is focused on the ability of artists to work across disciplines and platforms to advance a political project of resistance against violence and social inequalities.

Varela, Hernández, Dominguez, Misrach, Galindo, and Postcommodity address the problems of the border by investing in a culture of community across diverse social and artistic locations. Through their art, they make visible the suffering but also the self-determination and agency of those who must clandestinely cross the borders. Their art presents students and educators, whose pedagogies operate through the lens of contemporary art, opportunities for civic engagement. In conclusion—contiguous with Nail’s (2015) philosophies of the border, kinetic movement and migration—what these artists add to art education is their interest in art as social practice, a new ontology of movement and an aesthetics of emergence and dialogic exchange.

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