

UNTITLED (DEATH AS DETERRENCE)

by

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DEDICATION

Dedicated to all those fighting for liberation – may it be artistic or sociopolitical or freedom of mind.

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ABSTRACT

Untitled (Death as Deterrence) is a multimedia art installation that explores the ideological origins, euphemistic language, and material consequences of *Border Patrol Strategic Plan 1994 & Beyond*, a border militarization policy founded upon the theory of “prevention through deterrence”. Instead of addressing the social, economic, and political root causes of migration, this plan weaponized the hostile desert terrain in order to prevent would-be migrants from crossing, thus creating a violent crisis of death and disappearance that continues today.

Untitled (Death as Deterrence) acknowledges the dead and the missing by framing the predatory policies responsible for their disappearance. This installation incorporates materials from the desert itself as evidence, allowing the Sonoran desert to leave its locale and intimately trouble those comfortably distanced from this deadly terrain. My work is an elegy for the migrants who are forced north; it does not intend to memorialize them, but rather to serve as a material reminder of our collective responsibility for their deaths and disappearances.

INTRODUCTION

'The philosophers have only interpreted the world, in various ways. The point, however, is to change it.' -Karl Marx

I painted my first public mural in 2011 for the Baltimore Free School, a grassroots, collectively run and community-funded education center founded upon a long tradition of horizontal organizing, collaborative learning and participatory education. The core belief of the school is that the empowerment of people of all ages and backgrounds to share and learn is vital to the health of any community. At the time, I was an undergraduate painting student fascinated with the power of representation, I wasn't concerned with anything but making these ideas come to life through art. I was so concerned with the contextual importance of the mural that I had no intention to photograph it, reproduce it, or share it on the internet. I don't even remember documenting it after it was finished and installed in one of the school's classrooms. The exact composition escapes my memory, in fact, I never saw it again after the school changed locations after I left Baltimore for New York City the following year. However, I do remember the concept well, I recall it being a roughly rendered social realist depiction of a fictional gathering between historical figures such as Paulo Freire, Harriet Tubman, Emma Goldman, and Frederick Douglas, contemplating liberation and sharing revolutionary ideas in a candle-lit clandestine conversation. I designed the mural to reflect the school's ideological origins and its role in the community, not only as a place where people can learn to relate to each other in new and meaningful ways, but as a space where the exchange of ideas can occur without the exchange of money.

As a person of Costa Rican and Colombian descent who grew up in Venezuela and later in the United States, migration has always been integral to my life. Growing up in Latin America, I was inspired by the role art and graffiti played in popular progressive movements throughout the continent. I was especially moved by the Mexican muralism movement of the 20th century and through a similar approach I wanted to use public art as a tool to reflect and empower marginalized communities most affected by issues of cultural displacement and migration. After the Baltimore Free School mural, I was invited to participate in a few other local neighborhood projects and eventually was commissioned to paint for national and international organizations, mural festivals, state government public initiatives, and commercial campaigns.

As I continued to make murals focused on society's underrepresented narratives I realized that my work became more and more coveted by entities for the celebratory themes of identity, diversity, and inclusivity rather than a sincere concern to expose the realities and address the root causes of poverty, migration, and systemic racism. This became apparent as I found myself censoring my own creations for the sake of compromising with the agenda of whatever entity was footing the bill for the mural project. Before I knew it, the commodification of marginalized narratives had a direct effect on the aesthetics I was producing. Romanticized scenes saturated with dramatic gazes, idyllic landscapes, poetic natural metaphors, and cultural symbolism plagued my compositions. I became troubled by my active participation in perpetuating imagery of victims that trivialized struggle into a caricature of itself. The effect of this work was in high demand by corporations and governments with ulterior motives usually rooted in the upkeep of public appearances and commercial ambitions. As soon as the exchange of money took precedence in my practice I felt as if my mural work was no longer reflecting, questioning, and challenging institutions of power but instead, was problematically granting those same institutions access to capitalize off of the narratives of others as a means to an end.

In 2014, I was invited to Arizona to collaborate with Colibri Center for Human Rights, a non-profit non-governmental organization that uses forensic anthropology and advocacy to identify

lives lost on the United States-Mexico border and to help families find loved ones who have gone missing on the border. This was the beginning of a close relationship with the organization that would develop over the next few years, their methods and perspectives had a profound impact on my creative approach. My practice was transformed by the ideological framework set in place by director and founder Robin Reineke, a forensic anthropologist conscious of the colonial history of anthropology who believes that researchers in the discipline today have a responsibility to decolonize and study violent structures and systems rather than their “victims.” Stressing an obligation to always be on the side of humanity, Reineke’s outlook challenged me to think in ways that frame the power structures that deny minority, migrant, and working-class populations their humanity.

According to my friend and Tucson-based Latinx activist, artist, and writer Raquel Gutierrez, those who want change and live along the borderlands, “use their time to both stay aware and to be in service.” After spending just a couple of weeks in Southern Arizona with the Colibri team, I realized the urgency of the borderlands’ circumstance demanded more than just artwork for the purpose of interpreting issues and raising awareness. The border, in the words of Juarez-based intellectual Alpha Escobedo, “is the place where theoretical conflicts are transformed into factors in which these conflicts confront one another,” (Escobedo 2011). Collaborating with Colibri in Southern Arizona I was able to see how the reality of the border is a direct consequence of larger structural forces. With the intention to dedicate my efforts to the border I relocated to Tucson, Arizona in 2016. I enrolled as an MFA graduate student at the University of Arizona in order to further remove myself from the commercialized mural practice and experiment with new methods focused on problematizing social, political, and economic power structures, analyzing their inner-workings, and exposing them for criticism and contestation.

The culmination of this work is manifested in my 2019 thesis installation, *Untitled (Death as Deterrence)*. The exhibition consists of five individual works that together assemble a site of engagement where the audience is encouraged to contemplate U.S. policy and its systematic subjugation of migrants that has otherwise effectively been rendered invisible. Through this body of

work, I seek to create a counter narrative that combats the neoliberal capitalist ideology that has dominated public discourse and policy decisions in the U.S for decades. My political act of artmaking is rooted firmly in the belief that ideas can flourish in settings where they are not solely utilized for profit.

The following pages document the origins, research, concepts, processes, and individual works of my MFA thesis exhibition, *Untitled (Death as Deterrence)*.



Untitled (Death as Deterrence), 2019

PART ONE. IDEOLOGICAL ORIGINS

The ideological origins of the predatory enforcement strategies and distribution of violence that subjugate U.S.-Mexico Border today are founded upon centuries of colonial and postcolonial oppression, from the Spanish conquistadors to the implementation of the North American Trade Agreement (NAFTA). The journey behind the creation of *Untitled (Death as Deterrence)* begins with research and investigation of U.S. policy, its historical foundations, particular theories, and strategies that are generative of violence and death. Functioning as an entry point into this body of work, *Chapter I. Prevention Through Deterrence* outlines the creation and implementation of the policy responsible for the migrant deaths along the border.

CHAPTER I. PREVENTION THROUGH DETERRENCE

In the mid-1990's, around the same time the economic devastation of NAFTA was felt by the countries south of the United States, the U.S. immigration enforcement strategy known as "prevention through deterrence" was implemented along the U.S.-Mexico border. This strategy increased security in the traditional urban ports of entry in an attempt to reroute anticipated undocumented migration towards the rugged and desolate regions of the Sonoran Desert of Arizona. This strategy was introduced to the Arizona borderlands the summer of 1994, only a few months after NAFTA took effect in January of 1994. In July of 1994 the United States Border Patrol prepared *Border Patrol Strategic Plan 1994 & Beyond*, a document proposing the agency's new immigration initiatives and enforcement strategies. By August of that same year the document was approved as national strategy

by Doris Meissner, who was the Commissioner of the U.S. Immigration and Naturalization Service (INS) at the time.

According to the document's preface the Commissioner recognized the need to address, "the immigration challenges of asylum, technology, criminal aliens, naturalization, and control of the border in an efficient, comprehensive, coordinated manner." However, rather than addressing the social, economic, and political root causes of migration, this new strategy prioritized controlling the border through militarization and enforcement. Robin Reineke, founder of Colibri Center for Human Rights claims, "The large-scale migration from Mexico to the United States has complex historical causes ranging from the Mexican Revolution to the labor demands of U.S. agribusiness. However, the responsibility for the loss of thousands of lives on the border lies unequivocally with the U.S. federal government," (Reineke 2016:70). This is evident in the government's very own language found in *Border Patrol Strategic Plan 1994 & Beyond's* Concept section which states, "illegal traffic would be deterred, or forced over more hostile terrain, less suited for crossing and more suited for enforcement." This is a long-winded and intentionally coded way of describing a strategy that employs death as a form of deterrence.

Riddled with euphemistic language throughout its pages, *Border Patrol Strategic Plan 1994 & Beyond* reveals to be nothing more than a management system of death disguised as policy. Statements such as, "violence will increase as the effects of the strategy are felt," found in its Assumptions section, unmask the direct relationship between capitalism and the structuring role violence plays in its preservation. According to Jason De León, anthropologist and founder of the Undocumented Migration Project, "The Border Patrol disguises the impact of its current enforcement policy by mobilizing a combination of sterilized discourse, redirected blame, and "natural" environmental processes that erase evidence of what happens in the most remote parts of southern Arizona. The goal is to render invisible the innumerable consequences this sociopolitical phenomenon has for the lives and bodies of undocumented people," (De León 2015:4). Not only does this piece of U.S. policy create a structure for systematically eliminating people by outsourcing the act of murder to

the lethal elements of the desert, it manages to do it in a very covert manner in one of the most monitored regions of the world.

As a consequence of this border militarization, over the past 25 years, since its implementation there has been an unprecedented increase in the number of people dying in their attempts to cross the U.S.-Mexico border. Since 1998, more than 7,500 men, woman, and children have lost their lives while crossing the southern border. In Arizona alone, at least 3,000 people have died between the years 2001 and 2018 (Arizona OpenGIS Initiative for Deceased Migrants 2019).

Through descriptions and photographs, the following chapters elaborate on the individual works of art that I made between 2017 and 2019 that stem from this research. In acknowledgement of the many migrants that remain unidentified and continue to disappear, each of the seven pieces and the name of the thesis itself have been intentionally left untitled followed by a parenthesized subtitle distinguishing one work from another. The parenthesized subtitle of the exhibition, *Untitled (Death as Deterrence)* is a reference to the theory of “prevention through deterrence,” exposing it for what it really is. I have divided the body of work into the following sections; Part Two delves into work that addresses the embodied structural violence felt by migrants; Part Three elaborates on work that frames the power structures behind the violence.

PART TWO. EMBODIED STRUCTURAL VIOLENCE

‘When a person disappears, everything becomes impregnated with that person's presence. Every single object as well as every space becomes a reminder of absence, as if absence were more important than presence.’ -Doris Salcedo

This section describes the first grouping of works I completed for *Untitled (Death as Deterrence)*. Through materials, space, and objects, the works speak to the violences experienced by

the bodies of migrants. Each one of these pieces include sand and debris collected from specific locations in the Sonoran Desert where migrant bodies have been found. This material, a symbolic witness to the fatal consequences of U.S. policy, is presented as artwork, which allows the crisis of the Sonoran Desert to leave its locale and intimately trouble those comfortably distanced from this deadly terrain.

Eyal Weizman, an architect and lead researcher for Forensic Architecture, a multidisciplinary research group that uses architectural techniques to investigate cases of state violence and violations of human rights around the world, believes that to practice forensics is to establish “a relation between the animation of material objects and the gathering of political collectives,” (Weizman 2014:9). In her dissertation, *Naming the Dead: Identification and Ambiguity Along the U.S.-Mexico Border*, Robin Reineke references Weizman’s perspective as she claims the relation she seeks to establish is between the materiality of the dead bodies of migrants, and the invisible forces of economics, nationalism, and racism operating acutely in the space of the U.S.-Mexico border (Reineke 2016:76). Interested in establishing the same relations, I applied this approach to my practice as an artist in the development of my thesis body of work.

The observations made by Reineke and other forensic practitioners at the Pima County Office of the Medical Examiner in Arizona provide biological evidence of embodied structural violence before, during, and after they cross the border. First, the dead bodies of migrants reveal indelible marks of poverty and social marginalization that they faced prior to migration; poor dental health, evidence of severe malnutrition, and signs of untreated disease are few examples of these marks. Secondly, Reineke explains that the bodies of migrants also speak to the traumatic and physically destructive nature of the desert crossing, which leaves its own marks on the bodies before and near the time of death. And finally, the last category describes the powerful and dominant forces of erasure and violence experienced by the dead. Disrespectful and destructive forms of treatment of the dead, according to Reineke, are generative forms of violence and can produce further forms of violence and social fracturing (Reineke 2016:77-95). This third form of embodied structural violence is also known

as “necroviolence,” a term coined by Jason De León, which he defines as a “violence that is performed and produced through the specific treatment of corpses that is perceived to be offensive, sacrilegious, or inhumane by the perpetrator, the victim (and her or his cultural group), or both,” (De León 2015:69). This category includes the deliberate lack of responsibility assumed by American enforcement agencies, the authoritative entities in these investigative cases, when it comes to physically and statistically handling the bodies, facilitating methods to connect families with their loved ones, providing closure, and advocating for a systemic change.

I created three individual works that address each one of the three categories of embodied structural violence outlined by Reineke and De León. *Untitled (Shrine)* speaks to the cultural, historical, and socioeconomic structured inequalities faced by impoverished working class Latin Americans prior to crossing the border. *Untitled (Lectern)* addresses the act of crossing, the harsh desert conditions, and the policy that dictates these circumstances. And finally, *Untitled (Corridor)* confronts the viewer with the reality along the U.S. side of the border, revealing the particular politics of the dead that have heavy bearings on the living.

CHAPTER II. UNTITLED (SHRINE)

Between 2017 and 2018 I visited numerous locations within the borderlands region where migrant bodies have been found and collected sand and debris from each of those locations. I collected the coordinate points for these locations from Arizona OpenGIS Initiative for Deceased Migrants, a website created through a partnership between the Pima County Office of the Medical Examiner, Pima County Office of the Medical Examiner, and Humane Borders Inc. that provides geographic information systems-based tools that use publicly available information to grant access to spatial data regarding migrant deaths. This website has over 3,000 entries of migrant deaths in Arizona since 2001, with a large amount of these deaths being in the Sasabe Corridor, also known as

the “Corridor of Death” in the Sonoran Desert (Arizona OpenGIS Initiative for Deceased Migrants, 2019).

Untitled (Shrine) consists of a miniseries of two small traditional Catholic Mexican and Central American tin and glass shrines commonly found in Latin American households. These shrines are usually displayed containing religious objects inside, such as statues, prayer cards, dried flowers, and relics, among other things. However, the atrium of the shrines in this series have, instead, been completely filled with an adobe mortar mix made from the sand and debris I had collected from two separate locations where migrant bodies have been found.

This piece was one of the last artworks I made with the sand that I had collected in 2017 and 2018, however, I placed it first in this section because it addresses the first category of embodied structural violence that Reineke outlines in her dissertation. The shrines represent the colonial imposition on the indigenous Latin American cultures. The mortar mix of sand from indigenous land fills the interior of the object but is shaped, enforced and defined by the shrine structure, one that is European, Catholic, and historically oppressive in relation to its inner contents. *Untitled (Shrine)* shows how the conditions of a historically marginalized people can lead to further displacement, the

need to flee.



Untitled (Shrine), 2019

CHAPTER III. UNTITLED (LECTERN)

Untitled (Lectern) follows *Untitled (Shrine)* as it speaks to the second form of embodied structured violence, the traumatic and physically destructive nature of desert crossing. In order to show how policy structures violence and directly affects bodies in the act of crossing, I smothered two identical replica U.S. federal government-style lecterns with adobe mortar mix made with sand and debris from the same single specific location where the body of a migrant was found. The two lecterns, modeled after the one Abraham Lincoln used in the Gettysburg Address in 1863, represent the top-down, hierarchical, law-imposing voices of authority from the United States Government, claiming to rule and unify with a moral superiority in the name of democracy and liberty. The contemporary form of power exercised by the U.S. Government in the borderlands is what Michel Foucault coined as *bipower*, which is defined as the “power to foster life or disallow it” (Foucault

1980:138). Intellectual Jonathan Xavier Inda further builds upon Foucault's conceptualization of *biopower* claiming that “wars are no longer conducted in the name of the sovereign,” but rather “in defense of collective existence,” (Inda 2014:7). The American government, the protector of capitalist neoliberal ideology, determines which lives to protect and which to sacrifice in the name of its interests. The effects of the U.S. Government on the border are very direct and always fatal, regardless if it is spearheaded by the Democratic Party or the Republican Party, both parties prioritize national security and advocate for an increase in “border security”, a term Reineke defines as “a sense of safety for some, at the expense of the lives of others,” (Reineke 2016:35). Any entity that calls for an increase in this type of “border security” is also calling for a increase in violence and death. The federal government lecterns sunken in a material that witnessed death, illustrates how the former cannot exist without the latter.



Untitled (Lectern), 2019

CHAPTER IV. UNTITLED (CORRIDOR)

According to intellectual and professor of memorial studies, James E. Young, the purpose of contemporary memorials is “not to accept graciously the burden of memory but to drop it at the public’s feet,” (Young 1994:16). *Untitled (Corridor)* does just that as it is concerned with the third category of embodied structural violence, the powerful forces of erasure and violence experienced by the dead. Over the course of a year I created over 300 hand made bricks by mixing concrete with sand and debris from various locations in the Sonoran Desert where the bodies of migrants have been found. I arranged the bricks into a 30 ft long 5 ft wide walkable pathway. The title of the piece is a deliberate reference to both, *corridor*, the geographic term for migration paths, and *corrido*, Spanish for a popular ballad or song that depicts narratives of oppression and hardship felt by the working class and migrants. On the wall at the end of the brick paved “corridor” I put up small label that disclosed the title of the piece and material used to create the bricks. Once the viewer reaches said label they are confronted with the realization of what they are walking upon, which is intended to make the walk back over the bricks one of acknowledgment and contemplation. Functioning as a *corridor* and a *corrido*, *Untitled (Corridor)* becomes a vehicle for a much needed elegy for the migrant who is forced north.



Untitled (Corridor), 2019

PART THREE. FRAMED POWER STRUCTURES

'The living need the dead far more than the dead need the living...because the dead make social worlds' -Thomas Laqueur

As someone who was raised in places of conflicting ideologies, I always understood monuments and memorials as structural aids in the perpetuation of collective memory. However, as I have experienced dramatic shifts in political structures and witnessed the emergence of different popular movements, I see how the interactions and reactions of individuals and groups are integral to the meaning of these sites. My experiences between two worlds has allowed me to understand that meaning resides not in the objects themselves, nor in the social perception, but in a fluid relationship

between the two.

According to architect Russell Rodrigo, unlike traditional monuments the counter-memorial “is ultimately bound to the conflicting impulses of convention and invention inherent in seeking new ways that the past can be invoked and sustained meaningfully in built form,” (Rodrigo 2013:67). Spaces of memory dealing with unresolved crises must also be designed as ongoing. This is fundamental in considering how to properly memorialize those who have died and disappeared at the border because to memorialize the dead while continuing to allow the living to die is reprehensible, and would dishonor those who have lost their lives.

In *The Work of Representation*, cultural theorist Stuart Hall brings to attention not only how language and representation produce meaning, but how the knowledge produced by that discourse connects with power and regulation. Hall, through the examination of Foucault’s work, explains that the body is always at the center of struggles between different formations of power and knowledge (Hall 1997). The best way to ensure that the stories of the dead and the missing don’t disappear like their bodies do, is by shifting the focus to the larger structural forces, framing them through representation, and deconstructing the discourses they produce. This framing transforms the memorial into more than just a site of mourning, it becomes a didactic space where understanding and learning can take place and plant seeds for contestation.

The following three works serve as counter-memorials of sorts attempting to frame U.S. policy, in particular *Border Patrol Strategic Plan 1994 & Beyond*, as a system that denies minority, migrant, and working-class populations their humanity. By provoking the language, material, and objects of historical works of art, traditional monuments, and contemporary commodities these works aim to represent and expose the power structures instead of their victims.

CHAPTER V. UNTITLED (CENOTAPH)

A cenotaph is a monument erected in honor of a deceased person or group of people whose remains are elsewhere. The word itself derives from the Greek words *kenos* meaning “empty” and *taphos* meaning “tomb”. Despite being a word of Greek origin, many different cultures throughout the ages have developed their own unique ways of paying tribute through the erection or consecration of a cenotaph-like monument. Many national monuments in the United States that mourn fallen victims of war and tragedy are cenotaphs. There is a particular official aesthetic to these cenotaphs that has become prevalent in the past three centuries in North America, one that is associated with the use of engraved white marble or stone.

In the spirit of framing the power structures in their own institutionalized language I created *Untitled (Cenotaph)*. It is a 24” x 16” slab of Carrara marble with the front cover of *Border Patrol Strategic Plan 1994 & Beyond* engraved in it. Representing the document through the official material and format of remembrance used by the State materializes the policy as one and the same with the institution of power. In order to ensure that violent policies such as ‘prevention through deterrence’ don’t get swept under the rug, this piece sets U.S. policy in stone. Since it is impossible to name everyone whose lives have been violated and whose lives will continue to be violated by this policy, *Untitled (Cenotaph)*, mourns for every individual loss of life caused by this policy by the framing the language that delivers this system of death.



Untitled (Cenotaph), 2019

CHAPTER VI. UNTITLED (NUESTRA SONORA DEL ROSARIO)

Several theories exist as to the origin of the name “Sonora”, all but one derive from colonial imposition. One Eurocentric theory claims that the name comes from a mis-pronunciation of the word Señora from Nuestra Señora del Rosario (Our Lady of the Rosary), the name given to the territory when Diego de Guzmán crossed the Yaqui River on October 7th, the Catholic Church’s feast day of Our Lady of the Rosary. The ideological origins of the predatory enforcement strategies and distribution of violence that subjugate U.S.-Mexico Border today are founded upon centuries of colonial and postcolonial oppression, connecting the devastation brought upon by the Spanish conquistadors in the 15th and 16th century to the militarization of the border by the United States today. Any movement to overturn this Euro-American dominance of the border region must also, at an

ideological level, question the system of ideas which presents this dominance as natural and eternal.

The story of Our Lady of the Rosary was depicted by the Italian Baroque painter Caravaggio in his 1607 altarpiece painting, *Madonna of the Rosary*. The oil painting commemorates the legendary moment the Virgin Mary gave the first rosaries to St. Dominic and bade him to teach the faithful to use the rosary as a tool to pray and weapon to evangelize (Regan 2019). By manually reproducing a cropped section of the painting, I used Caravaggio's work as a site for intervention. In the empty space between the virgin's pointing hand and St. Dominic's receiving arms I painted page 4 of *Border Patrol Strategic Plan 1994 & Beyond* in which I redacted every sentence except a line that reads "violence will increase as the effects of the strategy are felt." Connecting the contemporary oppressive immigration policies of the American government with their violent European precursors holds them accountable for their destructive role in the history of the region we refer today as "Sonora".



Untitled (Nuestra Sonora del Rosario), 2019

CHAPTER VII. UNTITLED (PERSONAL EFFECTS)

Combs, just like rosaries, prayer cards, and calling cards, are a common object often carried by migrants as they cross the Sonoran Desert. Since the implementation of *Border Patrol Strategic Plan 1994 & Beyond*, thousands of combs and other personal objects have been found in the desert with the remains of migrants and have since been stored at the Pima County Office of the Medical Examiner.

Untitled (Personal Effects) is a pile of black combs and comb cases on a stainless steel 12” x 24” shelf. The piece shows how ideology is actualized upon commodities, as the combs and cases have language from *Border Patrol Strategic Plan 1994 & Beyond* printed in metallic gold on them. The black vinyl comb cases say “National Strategy” and the plastic black combs say “prevention through deterrence.” This piece directly connects the language of *Border Patrol Strategic Plan 1994 & Beyond* to the types of material commodities that remain as bodies disappear.

If capital and commodities can move so freely, why can't bodies?



Untitled (Personal Effects), 2019

CONCLUSION

Living and working in the U.S.-Mexico borderlands has allowed me to foster a practice that doesn't further exploit victims through romanticized representations but instead, focuses on problematizing the power structures, analyzing their inner-workings, and exposing them for criticism and contestation. Through the arrangement of objects and materials that have witnessed the consequences of predatory strategies of enforcement, and acknowledgment of the fluid relationship between those objects and how they are socially perceived, my installations create compositions that elucidate the direct relationship between capitalism and the structuring role violence plays in its preservation. I construct sites of engagement where the participating audience is encouraged to contemplate U.S. policy and its systematic subjugation of minority, migrant, working class and Third World populations that has otherwise effectively been rendered invisible. I have found in *Untitled*

(Death as Deterrence) an emancipatory potential that comes with researching, fabricating, and providing platforms that serve as an avenue to excavate the past, with an eye to the future.



Untitled (Lectern), 2019 (detail)

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