

TERRENO

BORDERLAND LINGUISTICS



we were born to tell the stories of our mothers and our
fathers
los que cruzaron las estrellas
the ones that crossed the
sketches of stars

we are the mirror of them

we are obsidian home
piecing the whole migration together

we have migrated over and over

this turtle island

anahuak el lugar que se olvida cuando se
nos olvidan las lenguas

somos todas las partes de estas lenguas
somos todos la conclusion que no se habla

Israel F. Haros Lopez

TERRENO | BORDERLAND LINGUISTICS

TERRENO: BORDERLAND LINGUISTICS

The artists would like to acknowledge the traditional territories on which the event and artwork take place, which have been defended and tended for centuries by the Paojaque, Tesuque, San Ildefonso, Nambe, Apache, Navajo, Ute, Comanche and other Indigenous peoples and nations.

Tings Chak and Sheena Hoszko (2016) from the gallery installation of *Artesia - Lines* at Santa Fe Art Institute

This chapbook is emerging from a piece of ground, terreno - perhaps a place in which people gather to make art and write about a specific social and political theme; or a place of tradition and ancestry from which people are forced to leave; or, a new territory in which land disputes are nearly ancient, where the land itself might be described as blood soaked. In approaching the task of publishing words and images about the migration of people and words across land and place, we as editors and readers of these creative works recognize our own migrant condition. This condition reveals the debt we owe to the hosts of our respective terreno. The people and cultures that host us have at times been displaced by us, and at other times have graciously made room for our travels and settlements. As Chak and Hoszko articulated in *Artesia - Lines* (quoted above), we acknowledge the traditional keepers of the lands in which this publication has developed, including New Mexico, US, London, England, and Vancouver, Canada, located on the ancestral, traditional and unceded Aboriginal territories of the Coast Salish people, in particular the Squamish, Musqueam, and Tsleil-Waututh First Nations. From these lands, this publication of pictures and words proposes that literacy is produced in and through terreno.

As people move through a place they acquire words, images (visual languages) and other performative gestures which enable them to explore, interact and define the locations through which they have traveled. The artists and writers whose works appear in these pages all converse from a place of knowledge; all have experienced the urgency of contemporary migration either directly or indirectly. Their work is a testament to the humanity and empathy that is the marker of an artist, but is so often missing from mainstream discourse about migration. In selecting the work for this publication, we sought out emerging concepts and practices. We aimed to put into dialogue ideas and productions which demonstrated to us an urgent need for circulation.

In the context of the American southwest, in which this publication and much of the works collected here have appeared, the title *Terreno: Borderland Linguistics* is an obvious reference to Gloria Anzaldúa’s seminal work, *Borderlands / La Frontera: The New Mestiza*, a text whose influence can be seen throughout these pages. Recall-

ing Borderlands, the linguistics of *Terreno* refers to a broad range of languages – visual, written, spoken and performed. Collectively they seek to do justice to the physical and psychological trauma of forced migration and produce new languages in response to the violence of militarised geographical containment and border violences. The language of the past has become insufficient, unable to fully frame the scale of problem, so a new vocabulary spanning forms has materialised in its place.

In the poem, *Buffalo*, and the photograph, *Buffalo Prayers* (2014) by **Tara Evonne Trudell**, a plea emerges from a string of words. The poem in the form of prayer beads decries the victimization of children through US border security, through a profit-driven detention system, and by way of pervasive anti-immigrant attitudes. Trudell’s beads declare, *this is horrific | as bad as it gets | hell on earth*. Prayer beads, a linguistic form carried on the body, are for the artist a desperate form of activism. Her beads spell out her actions, *I run | to every corner | handing out | poetry | throwing beads | at passerby’s | wheat-pasting | love the refugees! | all over town | taking action | any way | I can*. Trudell’s *Buffalo* is a performance of language that demands the involvement of not just the reader or the one who prays, but also those who pass by and hear and see the poet’s voice.

The human body appears in the mixed media drawings of **Oswaldo Ramirez Castillo** as a signifier of how trauma is a legacy of war that is carried and dragged along, by those who have lived it and endured it. Specifically, his images show how personal and collective experiences mark those who, like Ramirez Castillo, endured the civil war in El Salvador during the 1980s. As with some of the refugees currently fleeing violence and surviving traumatic migrations, folklore and tradition mix with current experiences in Ramirez Castillo’s art as a hybrid language of survival. His images integrate pre-Columbian mythology with military detritus, and a flowering of inimitable earth-based life. Mayan Nahuales, shape shifting totems which hold transformative power for individuals, are seen in *Nahuales rising* (2016) as fearsome and irrepressible --elements of endurance, healing and resurgence.

The entire *Mexican Jazz: A Chicano Poetry Codex* (2016) by **Israel F. Haros Lopez** is a 48-page photocopied zine that was assembled for a small press event involving comic artists, zinesters, and book artists. Haros Lopez used the opportunity to circulate this self-published pamphlet that documents his experience as a volunteer translator for the CARA Family Detention Pro Bono Project. Pictures, transcriptions, and poems from Mexican Jazz appear in various spots throughout *Terreno*, a zine of a kind itself, as multilingual voices demanding to be heard with accuracy and clarity. The excerpt, “*la hielera monologue*” introduces a new term, *la hielera*, by defining it through the experience of a woman whose “icebox” treatment by Immigration and Customs

Enforcement (another kind of “ice”) involved children who along with adult women suffered from illness as a result of the deliberately low temperatures of detention cells. This way of using the terminology of violence as evidence appears elsewhere in *Terreno* and demonstrates how documentary methodologies in the hands of artists and poets deepen and complicate activist practices.

Another kind of documentary accuracy or even a language of reportage makes up *Artesia-Lines* by **Tings Chak** and **Sheena Hoszko**. They also focus on the detention of women and children which they encountered as part of a journey that they took through Artesia, NM, Marfa, TX, and Dilley, TX. Chak and Hoszko more deliberately explore how art and activism inhabit territories of state-enforced violence and detention. Demonstrating how lines themselves enforce national interests, carceral conditions, and more literally the form of formalist art, *Artesia-Lines* causes the viewer to confront the visual language of power. Outlining the spaces of incarceration in profit generating detention centers, and rendering in pink paint the shape of artworks that today are sited in a former prisoner of war installation in Marfa, the artists make a pointed critique of the way architecture and art as professions are implicated in the carceral state.

Sampled from *Abecedario de Juárez*, a book that is currently in development by **Alice Leora Briggs** and **Julián Cardona**, the illustrated glossary entries, *cinta canela* (2016) and *encobijado, da | encobijar* (2016), materialize a vocabulary of violence. This terminology, which has fatefully emerged in the speech of those experiencing and communicating violence in the Juárez region, is like “la heilera” in Haros Lopez’s codex, a form of evidence as much as a new vocabulary. Like a lexicon or dictionary, *Abecedario* will include alongside their appropriated meanings the terms’ location or context as gleaned from Cardona’s narratives of individuals he has interviewed who have grimly acquired this new dialect. Briggs’s intricate illustrations further translate the concepts into a visual language, forcing the viewer to see in this language both familiar and abhorrent signifiers. Language is evidence of what these contributors describe as the “staggering collateral damage of the so-called ‘war on drugs’ in Juárez.” Once this language of the borderlands’ everyday is listed, contextualized and illustrated, can it be forgotten or ignored anymore?

In conversation with Daisy Quezada and Lois Klassen, **Kemely Gómez** describes multiple possibilities for art in and about borderlands. As an emerging artist who carries the history of traveling from Guatemala to the US with her mother and younger sister, she understands the impact of art made about the current living conditions in Central America and journeys out of that region. Artists, according to Gómez, can tell of these experiences “without being so blunt... without hurting others.” She says, “We all carry cultural baggage.” Artists help those who are not part of current migrations to empathize, from a position

of recognition. Through her involvement with Guillermina Juarez in a collaborative textile project called *Space in Between* (2010 - 2016) by Margarita Cabrera, Gómez understands the legibility of art projects involving communities. Like the embroidered arpilleras made by Chilean women grieving los desaparecidos of Pinochet’s rule in the 70s and 80s, Cabrera’s *Space in Between* challenged women like Gómez and Juarez to record onto border guards’ uniforms aspects of their stories using embroidery. Finally translated into textile sculptures resembling indigenous desert plants, *Space in Between* is readable by a broad audience, recounts Gómez. Her own evocative installations offer viewers a more intimate and nuanced encounter with signifiers of sometimes fleeting memories.

In *distal-proximal* (2016), **Gelare Khoshgozaran** has repeated some of the multiple acts of photo-scanning that her body experienced during the process leading to her asylum status being granted by the US Department of Homeland Security. In the artwork, ten fingertips peak around the edges of an enlargement and inversion of an official asylum status stamp. This simple act of turning backwards is enough to challenge the way a political system enacts its power over the bodies of those who seek its sanctuary. Similarly, in the public artwork, *Native Hosts* (1991-2007), artist Hachivi Edgar Heap of Birds (Cheyenne, Arapaho) inverts colonial place names before listing First Nations on whose territories those signs are placed or near. Like Heap of Bird’s place signs, Khoshgozaran’s image and text is not so much a refusal as a re-wording. In Khoshgozaran’s artwork, the meaning of the word “asylum” as shelter and support is demanded, while its acquired meaning as a biopolitical condition of governability over the asylum seeker’s body is rejected.

Both of **Carolina Rubio MacWright’s** contributions to *Terreno* claim the right of immigrants to be received and hosted within the United States’ borders. In the performance of *Here is where they belong* (2016), Rubio MacWright carefully rinsed four pieces of children’s clothing in a bleach that revealed to the audience words embedded, one on each of the garments, THESE ARE OUR CHILDREN. Pictures of immigrant children and her own child’s voice further situate her demands in their words and lives. Clothing might also be seen as a linguistic code in her performance, *We are all immigrants here* (2010), where she painstakingly reproduces the United States flag using the clothes worn by its most recently arrived people. Her performances insist that the lives and the demands represented in the materials of Rubio MacWright’s performances are as real as the clothes on one’s body, and the terreno in which the body lives and moves.

Sylvia Arthur,
Lois Klassen &
Daisy Quezada
2017

OSVALDO RAMIREZ CASTILLO



Nahuales rising, 2016, mixed media drawing, 16.5' x 27'.

Weight, 2015, mixed media drawing, 16' x 24'.



ISRAEL F. HAROS LOPEZ

“la hielera monologue”

cuando estuve en la hielera.
estaba frio. no me dieron ninguna
cobija. ni desas cobijas de alumino
que le dan a veces a la gente.
tuve que dormir sentada porque no
habia suficiente espacio para que todos
nos durmieramos. no habia camas. solo
el suelo frio. y unas de las mujeres dormian
sercas del baño porque alli estaba un
poquito mas caliente. y pues los ninos tambien alli en el suelo

solo nos daban de comer. una mortaleta con pan.
fria. pues mi nino se puso enfermo despues de
una de esas. y no comia. lo dio diarehea. yo les
decia a los senores que atendieran a mi hijo y
pues nadie la atendia. por dos dias. nadie lo atendio.
las luces pues estaban prendidas todo el tiempo
si.. no dejaban dormir. si alguien no respondia
en la noche cuando la llamaban para su entrevista
pues le gritaban. y si le gritaban y no contestaba
a todos nos paraban. nos gritaban a todos que nos
salieramos de alli. y nos hacian que todos esperaran en el pasillo.

cuando por fin uno tenia que hablar con el hombre en el telefono. el
que nos preguntaba porque estabamos aquí.. pues ese senor me dijo
que no le importaba las problemas de mi pais que no eran sus prob-
lemas y que firmara el papel porque si lo firma o no lo firmaba me
hiban a deportar. peroyo decia pues si me van a deportar de cual quier
manera porque yo voy a firmar ese papel. y cuando me pregunto si
yo tenia miedo. yo le dije que si. yo le hiba contar todas las cosas que
estan pasando en el salvador. pero no me dejo. y la abogada aqui pues
me mostró donde el mintio. dijo que yo le dije que venia a los estados
unidos a trabajar. que yo vine para un mejor futuro para mis hijos. yo
nunca le dije eso. yo le dije que tenia miedo. que tenia mucho miedo y
que yo no podia regresar a mi pais. yo no puedo regresar.

when i was in *la hielera* (the icebox) it was cold. they didn’t give me any
blanket. not even one of those aluminum ones
that they sometimes give the people
i had to sleep sitting because there was not
enough space for all of us
to sleep. there were no beds. just
a cold floor. and some of the women slept
near the restrooms because it was
a little warmer there. and of course the children also
right there on the floor

they only gave us to eat a bologna sandwich
cold. well my child got really sick after eating
one of those. so he stopped eating. and got diarrhea.
and i would tell the men to tend to my child and then
nobody tended to him. for two days. nobody tended to
him. the lights were kept on all the time
they wouldn’t let us sleep. if somebody wouldn’t
respond in the night when they would call them for
their interview well they would yell. and if when they
yell they wouldn’t respond they would yell at all of
us to get out. and they would make us wait in the hallway

when i finally talked to the man on the phone. the one that would asks
us why we are here. well that man told me that he didn’t care about
the problems of my country. that they were not his problems and that i
needed to sign the papers. because if i signed or didn’t sign they were
still going to deport me. but i would say if they were going to deport me
either way, then why would i sign the paper. and when he asked me if i
was afraid. i told him yes. i was going to tell him all the things that were
happening in el salvador. but he didn’t let me and the lawyer here well
she showed me where he lied. he said that i told him that i was coming
to the united states to work. that i came for a better future for my chil-
dren. i never said those things. i told him that i was afraid. that i was very
afraid. and that i could not return to my country. i can’t return.

Israel Haros Lopez included this prose poem in *Mexican Jazz: A Chicano Poetry Codex (2016)* after volunteering as an interpreter for immigration lawyers in the CARA Family Detention Pro Bono Project (caraprobono.org).

Image(s) from *Mexican Jazz: A Chicano Poetry Codex (2016)*



TINGS CHAK & SHEENA HOSZKO

Artesia - Lines, 2016, photographs from an installation and presentation of research materials and large-scale wall and floor drawings at Santa Fe Art Institute



JULIÁN CARDONA & ALICE LEORA BRIGGS

CINTA CANELA: *noun* brown plastic packing tape used to restrain, gag, and/or smother

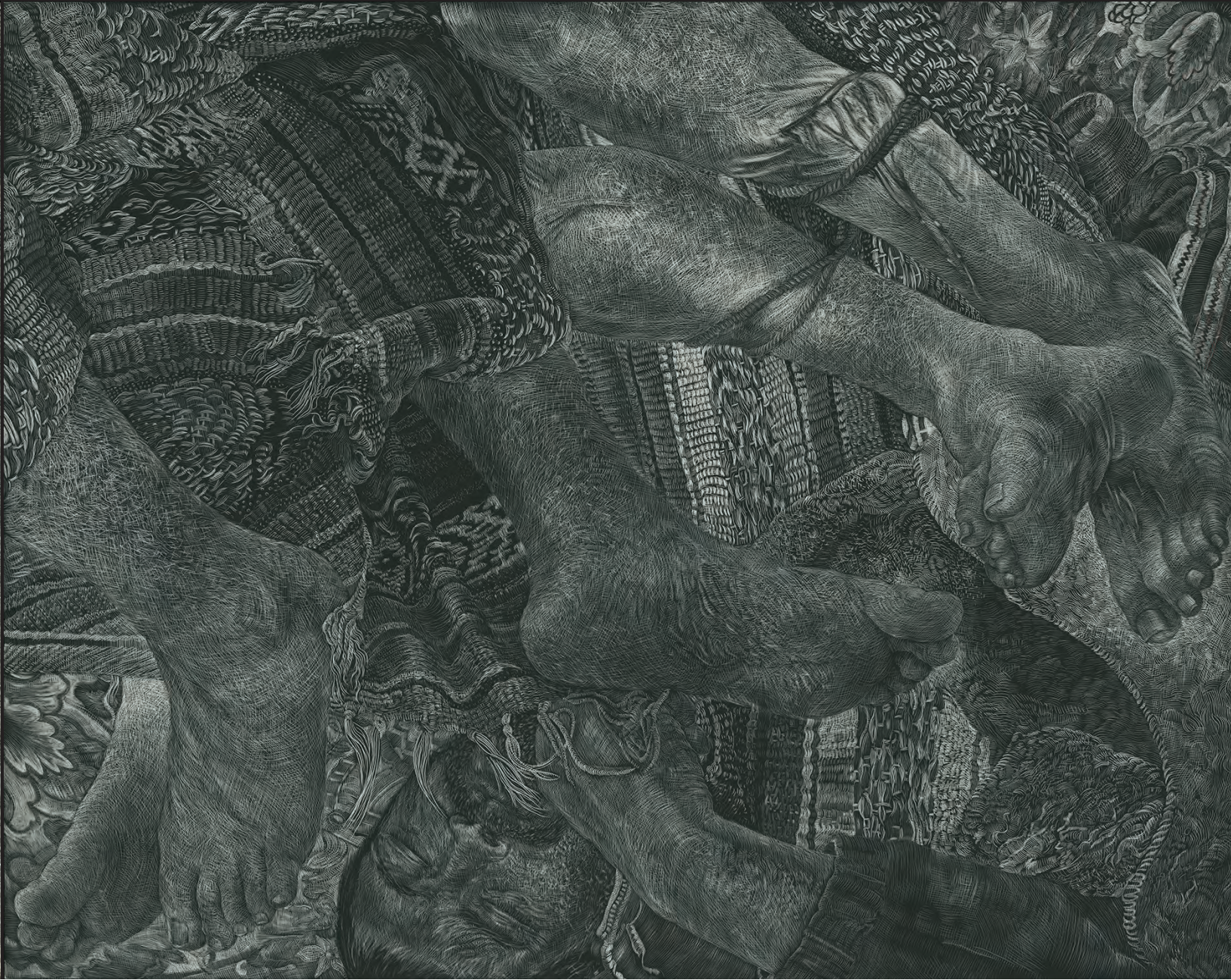
[sin´-tah] [can-el´-ah] literal meaning: cinnamon tape related terms: carne asada, levantado [da], marionelas, narcofosa, teipado [da]

**ENCOBIJADO,DA
| ENCOBIJAR**

noun a murder victim whose body is rolled in blankets and dumped in the desert surrounding Juárez or in public places within the city | *verb* to roll a corpse in blankets and dump it.

[en-co-be-ha´-doe, dah]
[en-co-bee´-har]

Some Juarenses believe that many encobijados spent their final hours in motel rooms, where they were tortured by the police. When they did not survive the ordeal they were wrapped in motel blankets to avoid soiling official cars and later discarded along with the blankets.
related term: entamalado
literal meaning: blanketed one | to be blanketed



cinta canela, 2016, sgraffito drawing on panel with gesso and acrylic, 11 x 14 inches

encobijados [the blanketed ones], 2016, sgraffito drawing on panel, 18 x 24 inches

KEMELY GOMEZ

Present Cartographers (Daisy Quezada):

In your work, there seems to be a deep rootedness in the way you convey your experience of migrating to the United States from Guatemala. Would you be willing to share with us some of these experiences and how they carry into your current practice?

Kemely Gomez:

Well, some of the experience that I express in the work is just remembering the travel between my mother and my younger sister, coming to the United States and, you know, three women traveling and that was kind of tough right there, for us, and also for the family that we left behind and the family that was waiting for us here.

I think within my practice I kind of exploit those images, those difficult moments of leaving family behind, and also reaching for hope. I think that is very important within these kinds of experiences because just the journey is a search for hope.

Present Cartographers (Daisy Quezada):

When themes relate to human suffering, trauma, and displacement emerge within your work, how does it affect your audience, in your experience?

Kemely Gomez:

It affects the public because at times we do not understand how difficult it is to emigrate from one country to another. I think, in a way, it helps us understand where we come from and understand our roots. Not only me as an immigrant; I am not the only one who carries some baggage, cultural baggage. I think we all carry some kind of cultural baggage and by seeing these images of other people who are willing to express their stories, then we can understand that we also have those kinds of stories behind us, although they are not as prominent as an illegal immigrant's. I think the United State is a very big scenario of immigrants, you know, whether they are "legal" or not "legal." I think we all come from different places and that is what makes the country come together and be multicultural.

Present Cartographers (Daisy Quezada):

In your participation in *The Space in Between*, a project by Margarita Cabrera, you were invited to express your stories of migrating to the United States by embroidering images of past experiences onto cloth --the border officials' uniforms. These embroideries were then assembled and took the shape of soft sculptures representing native desert plants, such as the Nopal and the Yucca. How did you approach working on the project *The Space in Between*? Could you describe the imagery that was conveyed?

Kemely Gomez:

Yeah, I think everything started just as a conversation, which was really great about the project. We gathered and we had a conversation in which we shared our stories and everything was just simple. Right away, we kind of had a relationship, which was being from a different country than the US, and so we started to create notes and words that represented the feeling of moving from our native country, and it took shape as a way of telling a story, as a way of sharing a moment in our lives.



Margarita Cabrera, *The Space Between* (2010-2016), collaborative textile project and gallery installation

Present Cartographers (Daisy Quezada):

How did you see the social and collective aspect of this project impact your work?

Kemely Gomez:

I think what impacted me the most was creating that relationship. I was able to meet Guillemina Juarez, who went through the same journey. Guillermina came from Mexico and not only was her struggle very difficult but, also, her own kids struggled a lot. Even with the second generation there are still struggles because of being an immigrant. Knowing those stories, and kind of relating them to myself and how my life has gone after I moved over here, I think that was wonderful. Having that companionship of somebody else who understood my story was great as well.

Present Cartographers (Daisy Quezada):

Do you see there being a relation of empathy and hope in the materials and actions of social projects such as this?

Kemely Gomez:

Yeah, definitely. I think It conveys a lot of the idea of hope because we are recreating a different meaning for these very dominating uniforms, border patrol uniforms, that are, in a sense, very powerful. By adding embroidery or adding imagery that has so much pain and so much passion, I think the entire form that these objects take is more like a natural and very humble expression because, in a sense, the power is basically broken down into a more hopeful way. Just transforming those very overpowering objects is definitely the best way to reach for hope.

Present Cartographers (Daisy Quezada):

What role would you say artists have in channeling a voice that strives to resist the binding of territories and peoples?

Kemely Gomez:

I think artists have a strong role in expressing these ideas because often the community will not express these feelings. As an immigrant, sometimes I feel very excluded, not only because of my language but sometimes we are afraid to express what we feel. Artists have this ability to express other people's feelings without being so blunt or without hurting anybody which is the amazing thing about this project. We are able to express our feelings and our story without being impolite to others and also, I think, that's the best way to do this kind of hard work that holds so much feeling within. Definitely, the artist has the main role by providing these messages to the broader community.

Present Cartographers (Lois Klassen):

Would you like to talk a bit about your own work, the pieces you have made outside of Cabrera's project?

Kemely Gomez:

Well, within my work I am very interested in exploring ideas about displacement, memory and absence. Oftentimes I am referencing the struggles of my country. Being here, in essence, I am safe and I am home but, at the same time, I always think about my family members that are still over there and they still have to go through the struggle of a Third World country. Within my work I create a lot of soft sculptures that express these deep meanings and deep memories. I reference my childhood memories, that's what inspires most of my work. Talking about the violence going on in Guatemala, the education problems and, also, political and, of course, economic problems.

I am very interested in exploring those issues in Guatemala while being here, because here I have the power to talk.

Present Cartographers (Lois Klassen):

In your own work you use a different method than Margarita Cabrera's. You create installations in which the audience encounters symbols or abstract references to very personal experiences. Can you talk about comparing those two methods; one that is actually quite legible and the other that is more abstract? Have you learned anything from using both of these methods, and what are your impressions of their impact on viewers or the public?

Kemely Gomez:

I think works like Margarita Cabrera's *The Space in Between* are very easy to read and very easy to understand; I think that they work well at reaching a very big community. Within my work I often create stories that are fragmented, they are just imagery. In a sense, I try to convey memory or the idea of dream because my life here has changed. Most of what I reference from my country is my own experience, but my experiences have become just partial memories and I think that creates more of an immersive feel. Whenever you try to imply broken imagery, you have to put not only your eyes into the work but also your body and your knowledge just to understand it. I think they are both powerful. They will appeal to different perspectives, although, I think that creating work that is easier to read definitely impacts a bigger community and can expand a lot easier.



Niño Victoriso, (2016), book pages and threads



GELARE KHOSHGOZARAN

Where would one go
after an asylum:
sought
and granted,
where would one go?

Stateless
and Ungovernable,

Gelare Khoshgozaran

distal-proximal, 2016, digital collage (including prints from fingerprints on scanner bed and official documentation).

CAROLINA RUBIO MACWRIGHT

Here is where they belong

“We must secure our borders,” so goes the refrain.
But are we, as a nation, insecure? Are we afraid?
Of children coming to us in need in the night
Children afraid of the monsters they must fight.

“We must secure our borders;” care not of the crying child
With each chain, wire, drone and wall, we proclaim:
Let their journeys be longer; let them cross where waters are deep
Where the tides are less forgiving, where the snakes watch while
they sleep

We proclaim, let the children journey where the sun never relents
Until they shiver, cry and finally dream.
And after their bottles are empty, let them break when they awake
Next to the skeletons of their mates.

Let them give themselves to the coyote and the cartel
For who else can navigate the path through hell?!
Let them know the recurring torture of rape by the coyote’s paws
With the knowledge there will be no justice under our laws.

Upon arriving at our door, may they be greeted by a uniform,
bright orange, one size fits all.
And placed in four cold concrete walls
that will be their home for **2, 8, 10, 25** months, or more.
Months, days hours, waiting, waiting, waiting ...
For that amnesty, like back in **1986**, the TPS, **245(i)**, the LIFE ACT of
2000, NACARA, HRIFA
but today these are like water in the desert. A false hope.

“We must secure our borders”; You know what?, I’m sick of our
murderous laws
These are children, they are our children
And here, safe and free, is where they belong.

(Artist’s daughter, Micaela, 5, speaking)
“Here is where they belong”

Text for performance, 2016



We are all immigrants here, 2010, seven hour performance involving the sewing of clothing donated by documented and undocumented immigrants, and a pre-recorded audio of stories from immigrants. Photo credit - T. MacWright.

ALICE LEORA BRIGGS

is an American draughtsman, painter, installation artist, and printmaker. Her woodcuts and sgraffito drawings focus on the impact of illegal industries along the Mexico-U.S. border, especially in Ciudad Juárez. aliceleorabriggs.com

TINGS CHAK

is a Canadian migrant justice organizer and multidisciplinary artist trained in architecture. She is the recipient of Kuwabara-Jackman Architecture Thesis Gold Medal (2014) for her research on immigration detention. She is the author of the graphic novel, *Undocumented: The Architecture of Migrant* Detention. tingschak.com

ISRAEL F. HAROS LOPEZ

is a visual and performance artist. His work is an attempt to search for personal truths, histories and herstories inside of american cosmology that involves both northern and southern american pre-Columbian symbolism. He holds an MFA from California College of the Arts. waterhummingbirdhouse.com

GELARE KHOSHGOZARAN

is an interdisciplinary artist, writer and translator working across video, performance, installation and writing. Born in Tehran and living in Los Angeles, she is the recipient of the 2016 Rema Hort Mann Foundation Emerging Artist Grant and co-founder of contemporary.org. gelarekhoshgozaran.com

CAROLINA RUBIO MACWRIGHT

is a New York-based artist and lawyer. Born in Colombia, where she lived until age 20, she graduated Magna Cum Laude from Florida International University with a BFA. Her work aims to make sense of fear and the loss of freedom, making visible the tension that exists between feelings of hope and despair. carolinamacwright.me

SYLVIA ARTHUR

is a writer from London, UK, whose work explores themes of identity, diaspora, and place. She aims to document society’s multiple realities through stories that challenge the dominant narrative. She holds an MA in Narrative Nonfiction Writing. sylviaarthur.co.uk

DAISY QUEZADA

is a visual artist based in Santa Fe, New Mexico who uses porcelain articles of clothing to address issues of identity and place in relation to the diaspora facing the migrant community. Her work migrates from social engagement to sculptural installations. Quezada received her MFA from University of Delaware. daisyquezada.com

JULIÁN CARDONA

is an acclaimed Mexican photographer and writer whose work chronicles life on both sides of the US-Mexico border. His photography has been displayed around the world and in the award-winning book-*Juárez: The Laboratory of Our Future*. julian-cardona.com

KEMELY GOMEZ

is a Santa Fe-based artist whose work explores memory, absence, and displacement. She creates immersive installations that convey her story and experiences of being forced to flee from Guatemala, investigating and revealing the challenges of living in a country in conflict to audiences who have not shared this experience. kemelygomez.com

SHEENA HOSZKO

is a sculptor whose practice examines materiality as it relates to power dynamics by mapping geographic and architectural sites. She studied at the Emily Carr University of Art + Design and obtained an MFA from Concordia University. sheenahoszko.com

OSVALDO RAMIREZ CASTILLO

is from Canada via El Salvador. His drawings deploy elements of pre-Columbian mythology, Salvadoran popular folklore and iconography sourced from historical and contemporary visual culture to manipulate appropriated imagery into personal mythic narratives onto paper.

TARA EVONNE TRUDELL

is a multimedia artist who weaves poetry, photography, film, and audio to create work that addresses social issues and advocates for earth and humanity in an effort to stimulate action. Her main focus is on the US-Mexico border. taraevonnetrudell.com

LOIS KLASSEN

is an artist, writer and researcher based in Vancouver, Canada. With immigrant and settler heritage, she focuses on the use of art as a social process in resistance and resurgence. She is a doctoral candidate in the Cultural Studies Program at Queen’s University. loisklassen.com

PRESENT CARTOGRAPHERS

is a collective made up of Sylvia Arthur (UK), Lois Klassen (Canada), and Daisy Quezada (US), who first met in the US southwest during 2016. They have worked alongside many of the *Terreno* artists, writers, and performers, especially during the Immigration/Emigration Residency at Santa Fe Art Institute (SFAI). As a collective, they use situated and practice-based approaches to forward art and writing.

Taking inspiration in part from radical geography, they seek out cultural geographies which reflect resistance to dominant political frameworks and oppressions. They understand that (in the words of Rosi Braidotti) “not one single strategy of resistance is possible.” Present Cartographers is on that ground search. Present Cartographers sees *Terreno* as a starting point towards a wider consideration of art and writing that has emerged, and continues to emerge, in the midst of the crisis of borders and territorial claims - locally, nationally, and internationally.

ACKNOWLEDGEMENTS

Present Cartographers acknowledges the support of The Fulcrum Fund, a program of 516 ARTS and the Andy Warhol Foundation for the Visual Arts, which has provided funding for this publication. In addition, SFAI has provided in-kind support in the form of lodging, studio space, professional feedback, encouragement, collegial support, and friendship. The Art Department at the Santa Fe University of Art and Design (SFUAD) also generously supported the *Terreno* launch. Much gratitude goes to Rufino Medrano, student designer from the Bachelor of Fine Arts Communication Design program at SFUAD.



Funding support provided by the Fulcrum Fund, a program of 516 ARTS and the Andy Warhol Foundation for the Visual Arts

© 2017 Sylvia Arthur, Lois Klassen, Daisy Quezada. Copyright for all of the artworks, photographs and texts are retained by the attributed artists, photographers and writers. No part of this book may be reproduced, in any form, without written permission from the publisher and the specific artists, photographers, and writers.

ISBN 978-0-9781082-6-7

Light Factory Publications
Vancouver, Canada
lightfactorypublications@gmail.com

We migrate across man made borders
migrate across tongues
trying to make sense of papers
of amnesia of recollecting our place in these places
and what will be the place of us
migrated migrating recalling

Israel F. Haros Lopez