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U.S. IMMIGRATION TODAY

Exhibit Guide

Perspectives at Pequot

5/17/2018



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INTRODUCTION

Migration Now is a portfolio of 37 silkscreen and letterpress prints illustrating the power art has to engage people in informed conversation about immigration, and the broader global theme of human migration.

The collection highlights a variety of reasons why people migrate, from helping family, to escaping persecution, to alleviating financial burdens, or to finding personal fulfillment. Co-organizers Favianna Rodriguez and Roger Peet explain that “When it comes to migration, the discourse rarely focuses on the stories of real people trying to succeed; instead, the frame is dominated by criminality and punishment. We believe that when we share our images and tell our stories, we illustrate the human struggle and win over broad audiences.”

Many of the contributing artists are students of the global tradition of political printmaking. Their visual portrayals of migration provide a lens through which we can begin a discussion about immigration and social issues such as race, culture, gender, class, and economics, that affect us all.



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DISCUSSION TOPICS

- Why is printmaking a desirable method for artists to use when responding to social and political developments? What are some other historical/political/social movements that have used printmaking to affect change? Would the messages conveyed through this exhibition be as impactful if the works were paintings?
- In what ways is the art of printmaking in itself, especially when created by hand, a form of political resistance?
- What personal stories do these works tell? How is the sharing of personal stories a powerful way to inform people about the effects of immigration policy?
- Do these works challenge a view that you have held on social issues such as race, culture, class, gender, or economics? Immigration or migration? Why or why not?
- What feelings are evoked when you look at these works?
- Does this exhibition challenge your perspective on immigration and migration? In what way/s?



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RESOURCES

1. Political Printmaking: One of the fastest and most accessible means for artists to respond to political and social developments

History:

- Mexico: http://www.metmuseum.org/toah/hd/prmx/hd_prmx.htm
- France:
http://www.frick.org/exhibitions/clark/drawing_and_printmaking_nineteenth-century_france

Printmaking as Political Resistance:

- Emphasis on handmade prints as particularly powerful:
<http://brooklynrail.org/2010/05/express/printmaking-as-resistance>

From MOMA:

- <https://www.moma.org/calendar/events/1975?locale=en>

2. Migration Now: A limited edition portfolio of handmade prints addressing migrant issues from Justseeds & Culture Strike. Art and Artists Descriptions: <http://migrationnow.com/>

3. JustSeeds: Justseeds Artists Cooperative is a de-centralized network of 30 artists committed to social, environmental, and political engagement.

<http://justseeds.org/about/>



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<http://justseeds.org/artists/>

<http://justseeds.org/portfolio/migration-now/>

4. CultureStrike: CultureStrike empowers artists to dream big, disrupt the status quo and envision a truly just world rooted in shared humanity.

<http://www.culturestrike.org/about>

<http://www.culturestrike.org/project/migration-now-0>

5. Favianna Rodriguez: Co-founder and Artist, CultureStrike

<http://www.culturestrike.org/staff/favianna-rodriguez>

<http://www.pbs.org/newshour/art/california-artist-draws-on-long-tradition-of-socially-conscious-printmaking/>

<https://ww2.kqed.org/artschool/2014/09/02/printmaking-with-favianna-rodriguez/>

6. Roger Peet: Justseeds. <http://justseeds.org/artist/rogerpeet/>

7. Art Activity:

<https://ww2.kqed.org/artschool/2016/04/07/make-your-own-political-art-in-5-easy-steps/>

<https://ww2.kqed.org/artschool/2014/09/02/printmaking-with-favianna-rodriguez/>



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MIGRATION NOW

LALO ALCARAZ, 1961, UNITED STATES

Lalo Alcaraz is a political cartoonist, visual artist, designer, poster-maker, satirist, and writer. He draws the nationally syndicated comic strip, “La Cucaracha” and is an award-winning editorial cartoonist. Alcaraz is also the Jefe in Chief of the satirical website Pocho.com, and host of the KPFK Radio’s weekly Pocho Hour of Power program.

“Liberty’s On the Run” was visually inspired by the ubiquitous immigrant crossing sign and thematically, it was inspired by the continuing efforts of Arizona’s right wing politicians to harass undocumented immigrants. The image suggests a violation of brown people’s human rights.



RAOUL DEAL, 1956, UNITED STATES

Raoul Deal is an interdisciplinary artist and educator who often works collaboratively in community settings. He is on faculty in the Art Department at UW-Milwaukee’s Peck School of the Arts and is the artist-in-residence for UWM’s Cultures and Communities Program. In that capacity, he generates community art projects and interventions in Milwaukee neighborhoods. In addition to his work as a community artist, Deal has exhibited both individually and collectively in museums and galleries in the United States and Mexico, and as a mentor artist with Redline Milwaukee.

Deal piece, “Dream Act” humanizes the struggle for survival that immigrants feel on a daily basis. Deal came to Milwaukee from Mexico in 1998 after completing his Master’s and starting a family. As an artist, his work has been rooted in collaborations with people from different cultural, social, academic, and intellectual communities. “On a daily basis I witness the awful toll that a broken immigration system takes on Latino students, friends, and their extended families,” Deal said. “Nobody is untouched.”





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JESUS BARRAZA, 1976, XICANO

Jesus Barraza is an activist and printmaker based in San Leandro, California. Using bold colors and high contrast images, his prints reflect both his local and global community and their resistance in a struggle to create a new world. Barraza has worked closely with numerous community organizations to create prints that visualize struggles for immigration rights, housing, education, and the international solidarity. Printmaking has allowed Barraza to produce relevant images that can be put back into the hands of his community and spread throughout the world. He believes that through this work and the work of Dignidad Rebelde, he is playing a role in keeping the history of graphic activism alive.

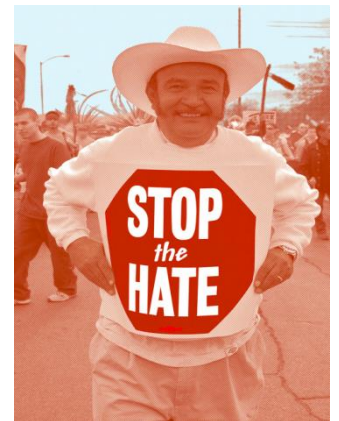
Barraza's print was inspired by King Chango's cover of Sting's 'Englishman in New York', which was changed to "Venezuelan in New York". "This print reflects the violence that immigrants deal with while entering and living in the United States; the harsh reality that comes with making the journey North to the country that promises work to those who can no longer survive in their homelands," Barraza said.



DIANE OVALLE, 1985, XICANA

Diane Ovalle is a Xicana single parent, photographer, and migrant rights organizer.

Her 2010 photograph "Stop the Hate" was shot at a rally against Maricopa County Sheriff Joe Arpaio.





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RAY HERNANDEZ, 1982, MEXICO

Ray Hernandez was born in Mexico City (D.F.) and raised in Amecameca, Mexico. In the early 1990's, both of his parents decided to migrate to the U.S. in search of a better life and new opportunities. The journey into the United States and the requirement of assimilation into a new life, language, and culture was an experience Hernandez describes as horrific and traumatic. Art became Hernandez's method to express himself and let out his frustrations, which became a form of rehabilitation. Through his art, Hernandez creates awareness of social justice issues and empowers communities, creating progressive methodologies to express solidarity with other international movements.

Hernandez's image is a representation of the economic, mental, academic, physical, and other struggles that undocumented students have experienced in order to reach their dreams. Since 2001, undocumented students, also known as DREAMers, have been organizing, advocating, fighting, coming out of the shadows, and sharing their testimonies in order to legalize their status in the U.S. The texture applied to this image is a representation of the many DREAMers who are aging out of their twenties, which can prohibit them from legalizing their status through possible immigration reform that will likely include an age limit. The American flag represents the fact that DREAMers have embraced this country as their own and continue to pursue higher education to become future leaders in the United States.





Young's print is based on the Old Testament story of Exodus. Like all stories, this one can be interpreted multiple ways, though Young sees it as a tale about oppressed people who went through a period of nomadic homelessness before becoming immigrants in a new land. From a broader perspective, the artist says this story reminds us that we are all immigrants and refugees or descendants of such, including the modern-day children of Israel and the adherents to the anti-immigrant Tea Party movement. Young said, "This is a seed of acceptance, a sun ray of compassion, a drop of empathy, to be planted in the fertile soil of faith."

KRISTINE VIRSIS, 1978, UNITED STATES

Kristine Virsis is a printmaker currently living and working in New York. Her silkscreen prints, which begin as intricate paper cuts and stencils, deal with the personal end of the political spectrum – creativity, self-sufficiency, nostalgia, as well as mental health and resiliency. She is a member of the Justseeds Artists' Cooperative.

Virsis' piece was inspired by a woman named Adama Bah, whose story she learned of through friend and filmmaker David Felix Suttecliffe and his documentary titled "Adama". Virsis met with Adama to learn her story. She was arrested in 2005 at the age of 16 and endured subsequent years of struggle coping with the trauma that the ICE inflicted on her and her family. "Knowing how U.S. immigration policy and practice affects real people by hearing their personal stories is crucial to understanding the broad picture of immigration reform," Virsis said.

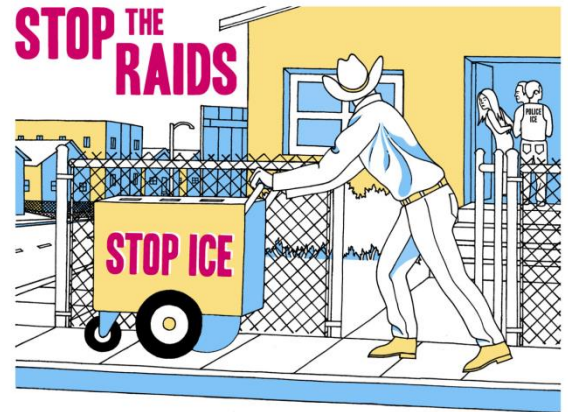




OREE ORIGINOL, 1984, UNITED STATES

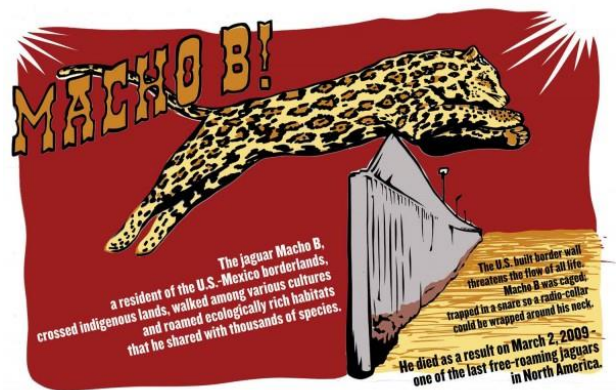
Born in Los Angeles, Oree Originol is a self taught artist who explores geometry, ancient symbolism, and the imagination in his art work. Influenced by Pre-Columbian iconography remixed with his contemporary interpretation of the universe, Oree constructs hypnotic patterns using shapes and structures. His complex arrangements interpose triangles, circles, and other shapes with solid colors to develop vibrating relationships of space, giving his compositions an infinite life of endless possibilities. Oree currently resides in Oakland, California where he has been merging his art practice with social justice movements, including immigration.

Originol’s print calls attention to the immigration raids conducted by ICE that devastate families and terrorize communities. After workplace raids started to receive negative media attention, ICE began to raid homes instead in order to inhumanely arrest and deport undocumented parents, students, and children.



Shaun Slifer, 1979, United States & Janay Brun, 1971, United States

Shaun Slifer currently works in Pittsburgh using a multidisciplinary approach to creative action as a countermeasure to social and environmental injustice. He is currently working on projects that explore obscured and forgotten histories – those of humans and other animals – through variant memorial practices. Janay Brun was the whistle-blower in the Macho B case. She currently lives in Pennsylvania.





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Macho B, one of the last free-roaming jaguars in the United States, was killed in a bungled capture attempt in March, 2009, the result of arrogance and general neglect in conservation efforts. This image is intended to point to the links between the struggles of all life – human and otherwise – against the heavily fortified U.S./Mexico border wall.

JESSE PURCELL, 1976, CANADA

Justseeds member Jesse Purcell is an artist and professional printmaker living in Montréal, Québec, Canada.

Based on a work completed for the Pittsburgh Biennial, this print addresses the need to think about global capital in relation to migration. The gold razor wire represents how the 1% hide themselves from popular critique, creating a security culture of fear by portraying immigration as a destabilizing economic force. In fact, it is the ever increasing concentration of global capital that is destroying communities and spreading poverty across the globe, not new neighbors seeking a better life.



KEVIN CAPLICKI, 1978, UNITED STATES

Kevin Caplicki is a self-taught, multi-disciplined artist based in Brooklyn, NY. He produces work on a variety of themes, including imperialism, resistance, and radical politics. He was a founding member of the Visual Resistance collective, the Miss Rockaway Armada, and he helped initiate the Ghost Bike Project. He prefers collaborative projects and has worked with numerous artists, including Chris Stain, Tom Civil, Swoon, Josh MacPhee, indoors and outdoors. Caplicki's contribution to this portfolio was inspired by text from the B. Traven book, *Death Ship*.





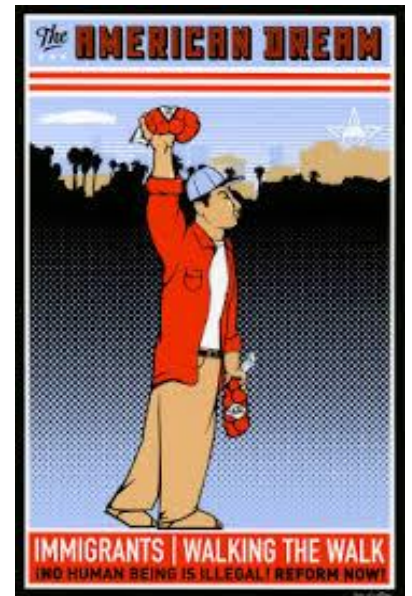
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OSCAR MAGALLANES, 1976, UNITED STATES

Oscar Magallanes was raised in an Azusa, CA barrio. His artwork is influenced by the cultural and social elements of his upbringing. After a troubled youth, at the age of fifteen Magallanes was accepted into the Ryman Arts program, which he credits with encouraging him to become a professional artist. To date, Magallanes has had over 100 exhibitions, six of which were solo. He has also served as a board member for Ryman Arts, Self Help Graphics and Art, and he is a member of the Inner-City Arts Young Professionals Advisory Board. He continues to create and exhibit his artwork from his studio in Lincoln Heights.

Magallanes has spent many years painting the ubiquitous street vendor or the man selling fruit on the corner, the very same people he says have been scapegoated as “parasites sucking the economy dry.” “We are told this as we watch the bank bailouts. At least the street vendor is actually moving a product and puts money right back into the economy,” Magallanes said. “We need to think about the fair and equal treatment of all individuals, especially those who embody the American dream of coming to the U.S. to flee poverty and persecution, which is usually the result of failed U.S. foreign policy.”





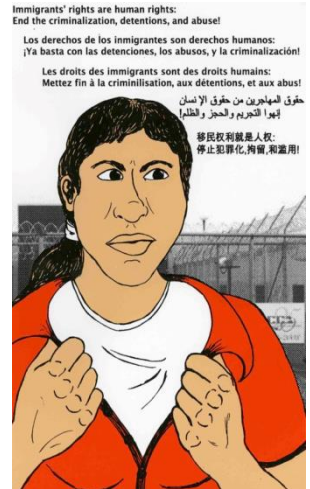
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MOLLY FAIR, 1982, UNITED STATES

Molly Fair is an artist and archivist in Brooklyn, NY. She is a member of the Justseeds Artists’ Cooperative and Interference Archive.

Fair’s image calls for an end to the detention system and an end to the abuse of immigrants’ rights. With the proliferation of laws and enforcement policies that seek to criminalize immigrants in the U.S., immigration detention has become a fast growing form of incarceration. The for-profit detention industry is growing, in spite of the fact that detention facilities have been found to subject people to physical, psychological, and sexual abuse. ICE and its supporters continue to defend the substandard conditions for detention centers, denying that people’s human rights are being violated.



CESAR MAXIT, 1976, ARGENTINA

César Maxit was born in Argentina at the start of the Dirty War. His family fled the conflict to Texas where he eventually studied and practiced architecture. Maxit has lived in Washington, D.C. since 2004 where he works with local groups in the District and with national environmental and human rights organizations on their messaging and visual outreach materials. Maxit is also a direct actions trainer with the Ruckus Society on strategic arts work with indigenous, migrant, and other impacted communities.

Maxit’s piece rejects the word “alien” to mean human migrant, instead presenting a vision of a planet with no borders that guarantees freedom of movement for all. The artist’s image was inspired by his Culture Strike residency at the Blue Mountain Center where writer and organizer Walidah Imarisha led Maxit and other artists in a visionary fiction exercise. Maxit imagined a world where extraterrestrials had made contact with Earth, so bilingual public service announcements extended their “welcome” to all humans and aliens. The violation of human rights as experienced in migrant communities is an issue Maxit attempts to tackle with humor and hope.





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CLAUDE MOLLER, 1971, UNITED STATES

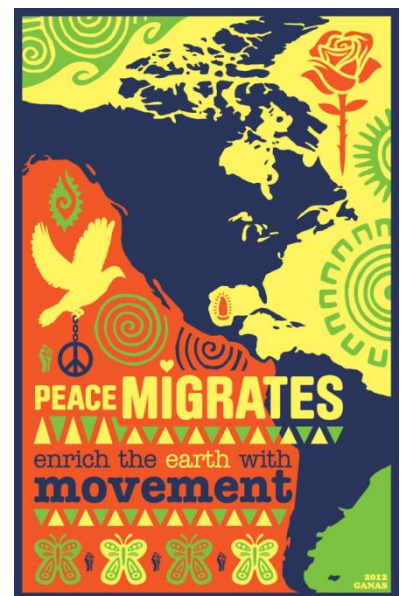
Claude Moller is a community organizer and mixed media artist who specializes in printmaking, mural art, and guerilla PR. He is based in San Francisco.

The piece “Deported for Jaywalking” was originally designed in 2011 for the San Francisco Immigrant Rights Defense Committee (SFIRDC), an alliance of immigrant rights advocates working to curb San Francisco youth deportations and stop the Secure communities program, also known as S-Comm. S-Comm is a federal dragnet created by Immigration and Customs Enforcement (ICE) to automatically investigate, detain, and deport undocumented citizens who have been arrested. “Deported for Jaywalking” was wheatpasted throughout San Francisco to publicize the SFIRDC and the design was reproduced on t-shirts worn by hundreds of SFIRDC activists during Bay Area demonstrations against S-Comm.



ERNESTO YERENA MONTEJANO, 1986, UNITED STATES

Ernesto Yerena was born in El Centro, CA, a mid-sized farming town bordering Mexicali, BC, MX. Fueled by his transnational upbringing, his art practice reflects his observations of the views and interactions between the Mexican communities living on both sides of the border. His work depicts his frustrations with the oppression in his community, as well as his interest in the defense of dignity and rights. Through his brazen imagery of cultural icons, rebels, and everyday people, he brings political concerns to light and voices his stance against oppression. In 2008 Yerena created the Hecho Con Ganas (hechocon ganas.com) publishing project, which produces political images that are produced in limited edition silkscreen prints. Highly recognized for his activism, Yerena is the founder and curator of the Alto Arizona Art campaign (2010), as well as a founding member of the We Are Human campaign (2009). Yerena has collaborated on many thought-provoking projects





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with
artists
such
Zack

de la Rocha,

Sheppard Fairey, Manu Chao, Ana Tijoux, Philip Lumbang, Jaque Fragua, Exist 1981, Diane Ovalle, Chuck D, and Mochilla. hechoconganas.com

Yerena's piece represents the way in which the movement of migrants overall is something beautiful and dignified – an action that makes the world a more peaceful place.

FELIPE BAEZA, 1987, MEXICO

Felipe Baeza is an activist and artist based in Brooklyn, New York. He received his BFA from The Cooper Union for the Advancement of Science and Art. Utilizing his biography not only from exploration of personal experience, but also as a lens to comprehend the persistent effects of social institutions and cultural practice on the individual, Baeza addresses everything from immigration to AIDS and sexuality. His work has been featured in New York's The New School, the International Print Center, and Meyerson Hall Gallery at the University of Pennsylvania. He is the recipient of the Michael S. Vivo Prize for Drawing and Keyholder Resident at the Lower East Side Printshop.

Baeza's print has taken inspiration from the LGBTQ youth who have been in the forefront of the undocumented youth movement. One such youth is Perna Lal who puts a face to the issue and stresses the fact that there isn't a dichotomy between the battle for LGBTQ rights or immigrant rights. Baeza references her ideas in his print, which reflects the need for LGBTQ communities and immigrant communities to form strategic alliances in order to ensure equal rights for all. Baeza's life experiences as undocumented and queer have helped him understand that both of these movements are part of a larger struggle for universal human rights, and he intends to use his art as a tool to participate in this narrative



**BATTLE FOR LGBTQ RIGHTS OR
IMMIGRANT RIGHTS IS NOT JUST A
ISSUE OR AN IMMIGRANT ISSUE
S A HUMAN RIGHTS ISSUE**



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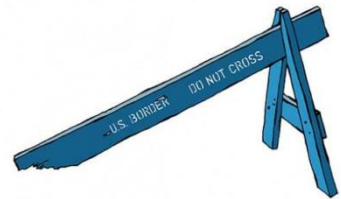
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JOSH MACPHEE, 1973, UNITED STATES

Josh MacPhee has been collaboratively making, researching, and collecting political art for over 20 years. He recently co-founded the Interference Archive, a library, exhibition, event, and work space in Brooklyn dedicated to the exploration of social movement culture. He is also a member of the Justseeds Artists' Cooperative, and the author/editor of multiple books, most recently *Celebrate People's History: The Poster Book of Resistance and Revolution* (Feminist Press, 2010) and *Signs of Change: Social Movement Cultures of 1960s to Now* (w/ Dara Greenwald, AK Press, 2010).

The idea of borders in the 21st century conjures images of giant concrete walls and razor wire, but borders exist in various forms for different people. MacPhee's sad and lonely barricade reflects how states and policing systems often claim more than they can actually control. The gaps in the fence are always wider than they first appear.

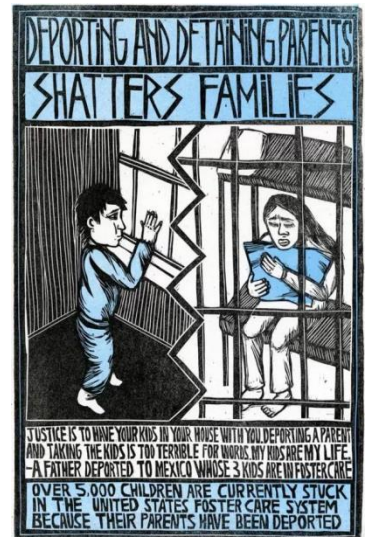
TEMPORARY 临时性的边界 是暂时的
كل الحدود مؤقتة
TODAS LAS FRONTERAS
SON TEMPORALES 所有的国界是暂时的
ALL BORDERS ARE
временны
все границы временны



MEREDITH STERN, 1976, UNITED STATES

Meredith Stern works with garden soil, linoleum, clay, and drums. She currently lives in Providence, RI with her partner Peter Glantz and their two cats. Much of her work focuses on representations of women, reproductive rights issues, and struggles for liberation.

Stern's print is a collaboration with *ColorLines*, a magazine focusing on issues related to race, culture, and organizing. One of the issues the magazine has been investigating is how families are shattered when parents are deported. The magazine asserts that rather than being defined and divided by racism, citizens can become uplifted and united





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through racial justice. To do so, they say, it's necessary to confront the racism at the core of our society. This perspective informs *ColorLines'* award-winning investigative reporting and news analysis, and it drives Stern's focus on naming problems and finding solutions.

DYLAN MINER, 1976, MÉTIS

Dylan A.T. Miner is a Métis artist and historian who teaches at Michigan State University. He is a founding member of the artists' collective Justseeds. He has lectured and published globally with more than 40 journal articles, book chapters, review essays, and encyclopedia entries. In 2010, he was an Artist Leadership Fellow at the National Museum of the American Indian (Smithsonian) for his project Anishinaabensag Biimskowebshkigewag (Native Kids Ride Bikes). Since then, he has hung a dozen solo exhibitions in the Americas and Europe. In 2012, he had a solo exhibition in Norway, collaborating with the Sámi people. Miner will soon exhibit work in Canada.



“Decolonize Immigration” investigates U.S. immigration policy from a hemispheric Indigenous perspective. “Anahuac” is the Nahuatl word for Mesoamerica, while “Anishinaabewaki” is the Anishinaabeg word for Indigenous lands on both sides of the U.S.-Canada border. Using these two perspectives - one of the south, the other from the north - the poster asks us to reconsider immigration policy from the perspective of Indigenous sovereignty.



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THEA GAHR, 1978, UNITED STATES

Thea Gahr is a Mexico City-based printmaker currently living on her family farm/nature reserve outside of McMinnville, Oregon. She works with various international collectives, including Justseeds, La Furia de las Calles, Colectivo Cordyceps and ECPM68.

Gahr's image is about the world and the necessity of free movement. She believes that humanity has the power to make all people free, and that the walls of fear are stronger than the physical border, even with its insanely destructive equipment and machines.



The border won't keep you safe from fear or ignorance. Neither can it protect you from the consequences of exploitation, from climate change, war, or poverty. The real danger is not people seeking oppression, war, and unshared resources or those looking for a better life. We are threatened by the evil war a people can be incited through fear, hate and division.

SANTIAGO ARMENGOD, 1984, MEXICO

Santiago Armengod is an activist and artist who lives in Mexico, where he takes part in several collectives seeking social/political/environmental justice. His art is inspired by the work individuals and collectives do to free themselves of the noose around their necks. He is part of the Justseeds Artists' Cooperative and Escuela de Cultura Popular Martires del 68.

Armengod's piece poses an important question: If global capital has free access across borders, why can't human beings as well? "Millions of people migrate to first world countries seeking a more stable





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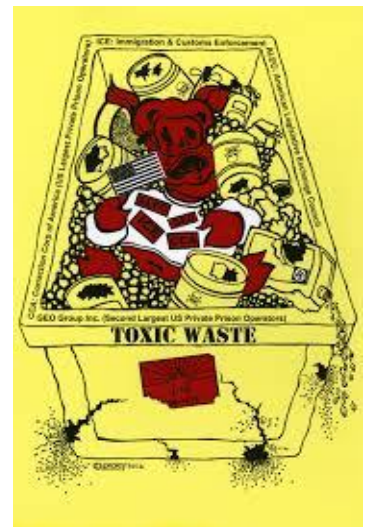
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economy after their own regions have been stripped of economic means by the so-called developed world through free-trade treaties such as NAFTA,” Armengod said. “Immigrants are constantly targeted for violent attacks and as scapegoats for a lack of jobs and a decaying global economy, using xenophobia and racism to justify class inequities. Borders do not only affect populations of the third world, but have a negative impact on us all - plants, animals, and

human beings of all ethnic background and nationalities. So end deportations now, tear down your borders.”

EMORY DOUGLAS

Emory Douglas is a self-taught artist whose only professional training came from majoring in commercial art while attending City College of San Francisco in the 1960’s; all other art experience came from on-the-job training. Douglas was the Revolutionary Artist and Minister of Culture for The Black Panther Party from 1967-1981. He has had major exhibitions of his artwork in the U.S. and abroad and his work has been in major films, documentaries, and publications worldwide. Douglas’ retrospective art book *Black Panther: The Revolutionary Art of Emory Douglas* was published by Rizzoli International in February of 2007 and has since been published in Japanese. Douglas continues to exhibit his work and lecture nationwide. “Toxic Waste” highlights the toxic, racist nature of extreme anti-immigration policy and how it spreads nationwide.



ROGER PEET, 1975, UNITED STATES

Roger Peet is an artist and printmaker currently living in Portland, Oregon. His work tends to focus on issues of ecology and violence, and on



THE DRUG WAR IS A FAILURE



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relations between the human and non-human realms. He is a member of the Justseeds Artists' Cooperative and of Flight 64 printmaking studio.

Peet's piece was inspired by his current obsession with the "apocalyptic carnage" of the cartel wars in Mexico, and the ways in which the violence has extended its reach into arcane corners of the natural and cultural world. "The cartels that have emerged to satisfy the stupendous level of U.S. drug demand have become some of the most terrifying purveyors of black magic and ritual butchery the world has ever known, and both the forests and the peoples of Mexico and Central America are cut down before them," Peet said. "Directly responsible for their rise are the hypocritical and racist policies that see drug use as personal delinquency

instead of as an integral part of an exploitative economic superstructure. The nations of Central America have concluded that the drug war is a failure and they are moving towards decriminalization. Hopefully the U.S. will move before the mass graves are filled to the brim."

NICOLAS LAMPERT, 1969, UNITED STATES

Nicolas Lampert is a Milwaukee-based interdisciplinary artist and author whose work focuses on themes of social justice and ecology. His art has been exhibited internationally and at museums such as the Museum of Modern Art in New York, MASS MoCA, and the Madison Museum of Contemporary Art. Collectively, he works with the Justseeds Artists' Cooperative and has also collaborated on creative actions with the Rainforest Action Network, Tamms Year Ten, and the Chicago chapter of Iraq Veterans Against the War.

"Media attention on immigration issues rarely, if ever, discusses with any sort of depth the economic, political, and social factors that propel people to risk their lives to travel north across the border," Lampert said. "Instead individuals are blamed and a complex issue is reduced to a few soundbites – national security, terrorism, illegal immigrants, etc." Lampert's image frames the discussion from the other side of the fence and looks at the systemic reasons for migration. The small text of the print reads, "Since the passing of NAFTA, U.S. subsidized corn has flooded





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Mexico resulting in the unemployment of 20 percent of Mexico’s small scale corn producers – many of whom head North in search of work.

IRINA CRISIS, MEXICO

Irina Crisis was born and raised in Mexico City, the city of chaos. The daughter of hippie communists, she learned the meaning of crisis and struggle at a very early age. She became an anarchist when she was 15, idolizing Spanish Civil War exiles and anarcho-punks as role models. She went to art school at Universidad Nacional Autónoma de México (UNAM) and participated in the longest student



strike in Latin America. She has taken pictures, designed posters, banners, and fliers for countless demonstrations, protests, and summits. She has marched, graffitied, agitated, and barricaded next to her comrades in the streets of the U.S., Chile, Spain, Mexico, Greece, Germany, Argentina, the UK, Palestine, and Egypt. Currently, she lives in New York. Crisis’ piece ‘With or Without Papers, We Will Always Be Illegal’ is about being an immigrant. “Being an immigrant means to be brave enough to dare, to risk our lives, to risk our freedom, to make substantial changes, to fight for the choices we made,” Crisis said. “Struggle doesn’t need permission, doesn’t need a license, doesn’t need their laws. This poster is for all those who dare every day.”

IMIN YEH, 1983, UNITED STATES

Imin Yeh works in the mediums of woodcuts, screen-prints, and downloadable craft projects to create large-scale installations and interactive artworks. She





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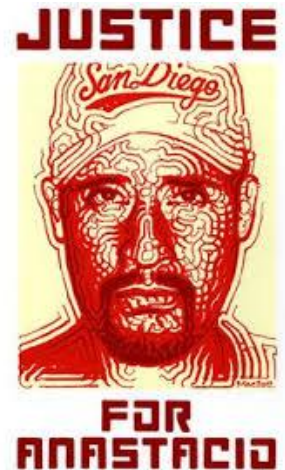
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exhibited recently at the San Francisco Museum of Modern Art, the Yerba Buena Center for the Arts, the San Jose Museum of Art, the Asian Art Museum, the Mission Cultural Center, Southern Exposure, Incline Gallery, and the San Francisco Arts Commission Gallery.

Yeh's print is a migration pattern of the last three generations of her family, mapping their need and their ability to flee from a war, pursue educational opportunities, and ultimately be closer to family. The print is a mediation about the richness of the artist's own life because of the risks and choices her family made across three countries and three generations. It is also reflective of how these decisions and opportunities are being denied to migrant communities today. The background text is inspired by a folktale of her family name, Yeh. In Chinese this means "leaf" and the tale says that all people with the Yeh name came from one village at one time; they are unique leaves from a tree that only grows there. These leaves fly all over the world, but they have all come from one place.

EL MAC, 1980, UNITED STATES

Born in Los Angeles, Mac has been creating and studying art independently since childhood. His primary focus has been the lifelike rendering of human faces and figures. He has drawn inspiration from the surrounding Mexican and Chicano culture of Phoenix and the American Southwest, religious art, pin-up art, graffiti, and a wide range of classic artists, such as Caravaggio, Mucha, and Vermeer. He began painting in the mid 90's and has since worked consistently toward mastering his signature portrait style. He has been commissioned to paint murals across the U.S. and abroad. In 2009, Mac and fellow artist Retna were the subject of a book that was published by Upper Playground/Ginkgo Press. Mac continues to focus on creating public art around the world, painting photorealistic canvases, and evolving his brushwork style.





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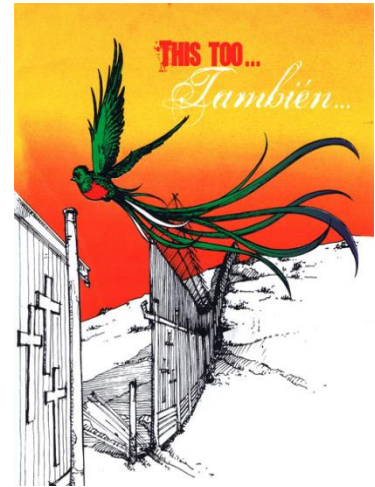
When
Mac

learned of Anastasio Hernandez’s murder by border patrol agents, he felt strongly that he had to paint his image. He viewed Anastasio’s story not as an isolated incident, but as a symbol (and a symptom) of larger problems that have been growing in recent years regarding the violence of authority against human beings. Justice for Anastasio really means justice for all.

FERNANDO MARTI, 1978, UNITED STATES

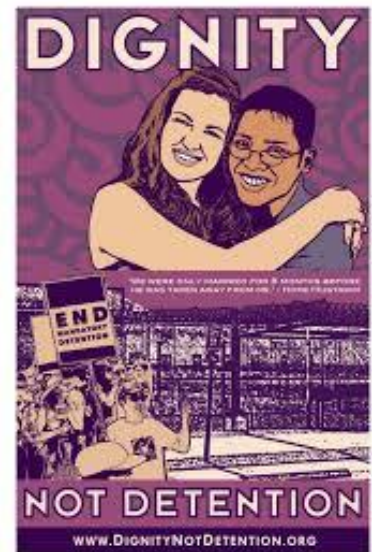
Fernando Martí, originally from Guayaquil, Ecuador, grew up crossing borders all his life. Now a San Francisco-based printmaker, architect, and writer, he brings his formal training in architecture and urbanism, as well as his engagement with urban politics, to his prints, constructions, and public projects.

The print, “This Too Shall Fall/ También Caerá,” imagines a world that is possible without walls, checkpoints, and border crossings.



MELANIE CERVANTES, XICANA

Melanie Cervantes aims to translate the hopes and dreams of justice movements into images that are life affirming and inspire people to take action. She is best known for her prolific production of political screenprints and posters. Employing vibrant colors and hand-drawn illustrations, her work moves those viewed as marginal to the center, featuring powerful youth, elders, women, and queer and indigenous peoples. With her partner and fellow printmaker Jesus Barraza, she formed Dignidad Rebelde, a collaborative graphic arts project that translates stories of struggle and resistance into artwork





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of the communities who inspire it. Cervantes has also partnered with Detention Watch Network to create a graphic campaign that will raise awareness about the impact mandatory detention has on communities and society as a whole.

This poster features Nazry Mustakim and his wife Hope. Mustakim, a 31-year-old green card holder from Singapore, was held in immigration detention for 10 months at the South Texas Detention Center in Pearsall, Texas. Due to laws passed in 1996, Mustakim's prior drug conviction subjected him to mandatory detention, which meant that he could not be released on bond. After 10 months of hardship and unrelenting advocacy by Hope, his family, and community, he has been released from detention and is back home. Mustakim's story is exemplary of the injustices immigrants face in detention every day.

ART HAZELWOOD, 1961, UNITED STATES

Art Hazelwood wears various hats; those of an artist, an impresario, and an instigator. He has put together retrospectives of several artists and he has organized nationwide political art shows and curated several museum shows, including the traveling show *Hobos to Street People: Artists' Responses to Homelessness from the New Deal to the*





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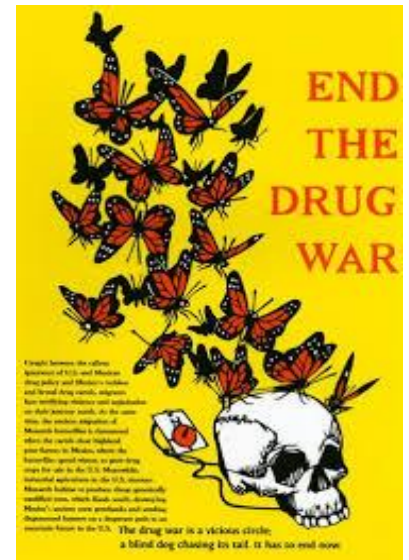
Present. He is a printmaker with a focus on political and satirical art who has worked in a range of forms, from screenprint posters to fine press artist books. Hazelwood's prints regularly appear in several west coast street papers and they are in several collections, including the Whitney Museum of American Art.

"Liberty Walled" is a two color linocut print inspired by the very American contradiction of the idealized view of freedom and the reality of a growing police state. The symbol of the Statue of Liberty as a beacon of hope, "Give me your tired, your poor", etc. falls to pieces in light of the current reign of terror and paranoia that is American immigration policy. Hazelwood presents the image in bold expressive cutting to emphasize the brutality of the situation.

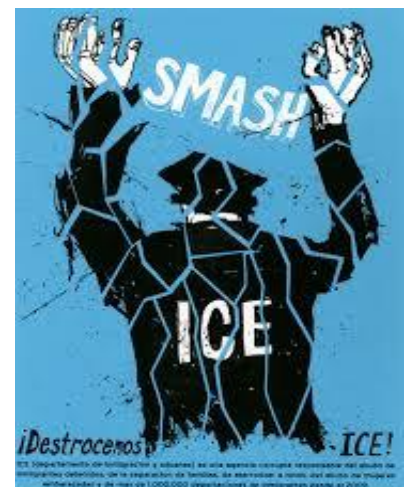
FAVIANNA RODRIGUEZ, 1978, UNITED STATES

Favianna Rodriguez is a transnational visual artist whose work depicts how women, migrants, and outsiders are affected by global politics, economic upheaval, patriarchy, and interdependence. She is co-editor of Reproduce and Revolt!, a royalty-free image library for activists. In 2009, Rodriguez co-founded Presente.org, a national online organizing network dedicated to the political empowerment of Latino communities. In 2011 she co-founded CultureStrike.

Rodriguez was inspired to develop the piece after meeting members of the historic Caravan for Peace, a Trans-border group of mothers, fathers, children, and families from Mexico who traveled around the United States to call attention to the violence in Mexico caused by the drug war. As of August 2012, more than 60,000 people have been killed in drug violence in Mexico, and over 160,000 have been displaced.



COLIN MATTHES, 1978, UNITED STATES





Matthes lives in Milwaukee, WI and works with Justseeds.

According to Matthes, when having conversations about immigration, the question “What is ICE?” kept coming up. His poster was created in hopes of answering that question while also showing solidarity with immigrant communities in the U.S. ICE (U.S. Immigration and Customs Enforcement), a federal law enforcement agency under the Department of Homeland Security, is a rogue agency responsible for abusing immigrant detainees, breaking up families, terrorizing children, and shackling pregnant women. Under the Obama administration ICE has been responsible for over 1 million immigrant detentions.

ERIK RUIN, 1978, UNITED STATES

Erik Ruin is a Michigan-raised, Providence-based printmaker, shadow puppeteer, illustrator, etc. He also occasionally edits/publishes various publications, including the anthology *Realizing the Impossible: Art Against Authority* (w/ Josh MacPhee, AK Press, 2005), and various art/book/music projects on the mini-label Desperate Commodities he co-runs with Reid Books. He frequently works collaboratively with activists and other artists, most prominently/consistently with Justseeds Artists’ Cooperative.



Ruin’s image is taken from his forthcoming book-length collaboration with Cindy Milstein entitled, “Paths Toward Utopia”. It imagines that much-anticipated moment when the border walls have finally fallen and everyone can sit together simply as fellow human beings. “Our histories of separation still surround us, as rubble and ruin, but no longer define us,” Ruin said. “Let us all yearn, and work, for that day.”

JULIO SALGADO, 1983, MEXICO



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Salgado is the co-founder of DreamersAdrift.com and his activist artwork has become a staple of the DREAM Act movement. His status as an undocumented, queer 'artist' has fueled the contents of his illustrations, which depict key individuals and moments of the DREAM Act movement. Undocumented students and allies across the country have used Salgado's artwork to call attention to youth-led movements and his work has been praised by *OC Weekly's* Gustavo Arellano, KPCC-FM 89.3's Multi-American blog, and the influential journal *ColorLines*.



Salgado's image captures the one thing he believes keeps undocumented immigrants sane: their love for each other. "With words like illegal' and alien', undocumented immigrants in this country are often dehumanized and the media constantly portrays us as either criminals or perfect little immigrants," Salgado said. "There is never a middle ground. I wanted this image to show the intersectionality of queer and immigrant communities by showcasing queer couples. After all, queer couples do not have the same rights as heterosexual couples."

PETE YAHNKE RAILAND, 1975, UNITED STATES

Pete Yahnke Railand is a printmaker, educator, bike rider, and member of the Justseeds Artists' Cooperative. Born in Milwaukee, WI, Railand was raised in the north woods of Wisconsin in a town with one stoplight. Currently, he lives and works in Milwaukee. His work can be seen at: www.justseeds.org

Railand's piece was inspired by the realization that globally, capital and goods easily cross borders while humans are deemed illegal when doing so. Railand was living in New Mexico at the time this piece was made. "The landscape is straight from New Mexico," Railand said, "and El Paso/Juarez has such a train bridge..."

