

ARC Grant Proposal Form

Title of Proposal

Principal Investigator (PI) Name

Principal Investigator Position/Job Title

Contact E-mail Address:

Contact Phone:

PI School:

PI FSW ID #

Co-Principal Investigator Name(s) and Position/Affiliation(s) (if needed)

Proposed project start and completion month/year

Funding Requested

ARC Research Type

ARC Research Types: **Action** research describes research into new facets of learning or learning methods to be completed in the classroom or with FSW students as part of the faculty's instructional role in an effort to pilot or clarify pedagogical or learning support pathways. **Classical** research describes the classical or typical academic research where the PI is seeking to add to generalizable knowledge in the field of study which can be applied in other settings. **Experiential** research describes research that might be considered classical (social research) in the sense that it is seeking to add to generalizable knowledge in the field of study but it is conducted on FSW students or the FSW community. **Discovery** research describes research in which some travel may be required to extract rare, unusual, or otherwise isolated data such as oral histories or archived manuscripts that will add to generalizable knowledge in the field of study.

Will proposed research
require IRB approval?

Will proposed research
require FSW IT support?

Principal Investigator Signature

Printed Name

Date

Co-Principal Investigator Signature

Printed Name

Date

Co-Principal Investigator Signature

Printed Name

Date

Department Chair/Coordinator Signature

Printed Name

Date

Dean Approval

Method complies with practices of department/division and equipment requests are justified based on methodology.

Approved

Not approved

Deborah D. Teed
Dean Signature

Deborah D. Teed
Printed Name

10/31/2019
Date

Grant Budget Breakdown

Please provide a description and purpose for the requirements needed for the proposal in the appropriate area below along with expected costs.

Equipment \$

Equipment Requirements & Purpose (complete page 4 of this form if this section is needed)

Travel \$

Travel Requirements & Purpose (complete page 5 of this form if this section is needed)

\$ (Max \$10/hr)

Student Stipend Requirements & Purpose

Supplies \$

Supplies (General supplies, texts, etc.) Requirements & Purpose

Technology \$

Technology Requirements (Hardware/software) & Purpose

Other \$

Other Requirements & Purpose

Grant Equipment Breakdown

to be completed only if equipment requirements were listed on page 2

Equipment Storage Location (include Campus, building, and room numbers)

List items to be purchased and estimated cost.

- | | | |
|-----|-------|-----------------|
| 1. | Item: | Estimated Cost: |
| 2. | Item: | Estimated Cost: |
| 3. | Item: | Estimated Cost: |
| 4. | Item: | Estimated Cost: |
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| 14. | Item: | Estimated Cost: |
| 15. | Item: | Estimated Cost: |
| 16. | Item: | Estimated Cost: |
| 17. | Item: | Estimated Cost: |
| 18. | Item: | Estimated Cost: |
| 19. | Item: | Estimated Cost: |
| 20. | Item: | Estimated Cost: |

Please describe any in-kind services that are anticipated for the research

Grant Travel Worksheet

to be completed only if travel requirements were listed on page 2

Transportation

Airfare:

Please List Flights:

Rental Car(s):

Rental Car Fuel:

Mileage (@ \$0.445/mi):

Total Miles:

Parking Costs:

Parking Description (e.g. hotel):

Taxi / Car Service:

OSPR Note: I'm using this space to document the cost of Mexican car insurance, which is required.

Transportation TOTAL:

Lodging

Hotel Total:

Hotel Rate & # of Nights

Meals

Breakfast (@ \$6/day):

Lunch (@ \$11/day):

Dinner (@ \$19/day):

Meals TOTAL:



***The face is a politics.* — Gilles Deleuze and Felix Guattari**

From Viewer to Participant: Portraiture and the Art of Engagement

Introduction and Background

In 1961, Robert Rauschenberg was invited to contribute a portrait of famed avant-garde art dealer, Iris Clert, to the inaugural exhibit in her new gallery in Paris. Rauschenberg submitted a telegram that read, “This is a portrait of Iris Clert if I say so.” This brazen offering raised more than eyebrows; it raised meaningful questions concerning the art and artifice of portraiture. Rauschenberg’s telegram contests the very nature of portraiture as an objective form of documentation and suggests it is a negotiable transaction between the artist, the subject, and the viewer. Over a century before Rauschenberg lay bare the power dynamic that undergirds identity construction in portraiture, Frederick Douglass recognized it as well and he took full advantage of the invention of photography to carefully craft his image as a statesman and a scholar.

Frederick Douglass was the most photographed American in the 19th century. He sat for 160 individual portraits, averaging one portrait every sixteen weeks between the years of 1845-1895. In his speech, “Pictures and Progress”, Douglass praised the democratizing capacity of this new technology which enabled the masses to control the production and dissemination of their own image: “What was once the special and exclusive luxury of the rich and great is now the privilege of all. The humblest servant girl may now possess a picture of herself such as the wealth of kings could not purchase fifty years ago.” (Stauffer, 165) In the



same speech, Douglass conveys the power of photography to challenge the racist caricatures of black people that were pervasive in media and advertising at the time: “We colored men so often see ourselves described and painted as monkeys, that we think it a great piece of good fortune to find an exception to this general rule.” (Stuffer, 166). But Douglass knew that photographic portraiture did much more than merely capture the appearance of the subject; he understood that by disseminating updated images of himself at regular intervals, he was offering proof of his perpetual evolution as a human being. In the same way that Douglass rejected fixed racial hierarchies based on rigid, inflexible, and inaccurate stereotypes of black people, so he repudiated the notion of a fixed self. As Anne Collins Goodyear explains, “To regard portraiture as a means of describing identity rather than appearance takes on special significance in the context of the United States, a nation of pioneers and immigrants for which physical and meta-physical relocation, self-invention and reinvention, are famously part of the national ethos.” (2) Two contemporary artists, Lizbeth de la Cruz Santana, and the French photographer known as JR, are expanding on Douglass’ visionary use of portraiture by creating large-scale portraits in public spaces of people who have been relegated to the margins of society— or worse—actively demonized by those in positions of power in order to serve a heinous political agenda.

Lizbeth De La Cruz Santana is a Ph.D. candidate at U.C. Davis whose scholarship utilizes a publicly engaged digital humanities approach through fieldwork in the U.S.-Mexico Border. Ms. Santana is a 2019 Public Mellon Scholar, and in August and September, she completed the first two phases of the Playas de Tijuana Mural Project, a community mural in Friendship Park on the U.S.-Mexico Border. This interactive artwork created on the border wall has garnered international attention for its innovative approach to exposing the crisis DACA recipients are currently experiencing as the Trump administration works to nullify their protective



status. As she explains on her website, “This project poses the question: Who Are the Real Childhood Arrivals to the United States? At the same time, it aims to expose myriad stories behind the United State’s Childhood Arrivals dilemma.” (<https://www.lizbethdelacruzsanatana.com/about>) Working with two renown muralists, Mauro Carrera and Enrique Chiu, Ms. Santana has installed six large-scale portraits of DACA recipients or their relatives (two of whom have been repatriated) directly on the border wall. She has also attached QR codes to their images so that people who approach the wall can scan the codes with their phones and hear them tell their own stories in their own voices. This is an ingenious strategy for combating the reprehensible stereotypes that have been disseminated in the news as President Trump continues to dehumanize all immigrants from Central America seeking asylum by referring to them as “rapists, murderers, and drug dealers” and repeatedly using the word “infestation” to describe their presence in our country.

I have been communicating with Ms. Santana for the past three months through email, texts, and phone calls because I am serving as the guest editor (along with my friend and colleague, Dr. Elijah Pritchett) of the Humanities Education and Research Association’s fall 2019 edition of their journal, *The Interdisciplinary Humanities*. The theme we selected for this edition

is *Art, Activism, and the Pursuit of a Better Life*. I originally contacted Ms. Santana to get her permission to use an image of her work for the cover art and to request an interview that I will publish in the journal. She agreed to both of these requests. The first phase of my project for this grant, therefore, is to cover the cost of my travel to Tijuana to see the mural and to interview Ms. Santana, Mr. Carrera, and Enrique Chiu, the artists who helped paint the portraits. However, there is another research objective for this trip that I believe will enrich my understanding of the Las Playas de Tijuana mural project.

While there is a wide range of artwork created all along the border wall, the 40-mile stretch of wall between Tijuana and Tecate has been the most active site for the creation of politically engaged art. If I am fortunate enough to secure this funding, I will use it to travel along this stretch of the wall, first on the California side, and then on the Mexican side of the border, comparing and contrasting the kind of imagery and/or sculpture that has been created on either side of the wall. Additionally, I hope to interview people who live or work near the wall and learn to what extent they believe this artwork has an impact, if at all, on changing the conversation about immigration and the current state of U.S.-Mexican relations. Two students in the Honors Scholar Program, Shirin Bos and Sara Tinocoabello Duque, have expressed an interest in conducting this research with me. Sara, who speaks Spanish fluently, would help conduct interviews with the people living near the artwork, and both women would help with the process of documenting, analyzing, and interpreting the data we collect. They intend to make a documentary and/or a photo essay about this experience for their Honors capstone project. They each have access to \$1,000 in funding from the Honors Scholar Program to cover the cost of travel related to their capstone projects so their expenses will not need to be covered by this grant.

The second phase of this project has already been set in motion and funded as well. The more I communicated with Lizbeth De La Cruz Santana after our first conversation, the more excited I became at the prospect of bringing her to campus to present her work to our students as one of the featured speakers for our biennial *Education for a New Humanity* colloquium. I brought this idea to the other members of the committee who organize this event and Dr. Swanson took the idea to the Diversity Alliance who agreed to split the cost of her speaker's fee and travel expenses with the Honors Scholar Program. On February 21st, she will present her work on campus. My friend, Terry Coonan, who is the Director of the Center for the Advancement of Human Rights at FSU's Law School, has also agreed to come speak immediately after Lizbeth. Mr. Coonan specializes in refugee and asylum law and was an advisor to the Justice Department under the Obama Administration on policies concerning immigration. He is familiar with

Lizbeth's artwork and a longtime supporter of the use of art as a form of activism. I believe that these talks will inspire our students to participate in the third phase of this project, for which I am also seeking funding in this application.

In 2011, The French photographer JR, began what he titled *Inside Out: The People's Art Project*. The origins of the project are explained on his website, "On March 2, 2011, JR won the TED prize at the TED Conference in Long Beach, California, and called for the creation of a global participatory art project with the potential to change the world. This project is called INSIDE OUT. Inspired by JR's large-format street "pastings", INSIDE OUT gives everyone the op-



portunity to share their portrait and make a statement for what they stand for. It is a global platform for people to share their untold stories and transform messages of personal identity into works of public art. Each INSIDE OUT group action around the world is documented, archived and exhibited online. Over 260,000 people have participated in 129 countries. The INSIDE OUT project has traveled from Ecuador to Nepal, from Mexico to Palestine, inspiring group actions on varied themes such as hope, diversity, gender-based violence, climate change."

<http://www.insideoutproject.net/en/best-of>

Roughly half of the money from this grant would be spent on a student-led INSIDE OUT project. Students will be responsible for writing a manifesto and identifying 50 members of the SWFL community to endorse their statement of belief. They will then decide on how they would like to photograph these people, find a space and secure permission for the installation, orga-

nize and complete the installation of the photographs, and oversee the removal of the artwork after a determined amount of time. Additionally, students will collect the oral histories of all of the individuals who agree to participate and develop a website where these stories can be archived



and accessed by the public. This phase of the project will allow us to continue the research we began in Tijuana. As the students become makers, we will have the opportunity to document their thoughts and feelings about the impact of participating in such a project. We will also be able to interview people who visit the mural, and those who work or live nearby, to determine what kind of effect it has on them. The questions that I hope to find answers to are: how effective is public political art? Is it only effective for those who participate in its creation or does it have a significant impact on those who merely see it every day? The broader questions this project explores are: how do artists and academics situate themselves within movements of dissent, activism, and culture in general?

In his article on the creative process, James Baldwin discusses the role of the artist in society and the difficulties they encounter as they confront the dark side of humanity. He writes, "The precise role of the artist, then, is to illuminate that darkness, blaze roads through that vast forest, so that we will not, in all our doing, lose sight of its purpose, which is, after all, to make the world a more human dwelling place." My goal in facilitating a student-led INSIDE OUT



project is to empower our students in their quest to “make the world a more human dwelling place” because that is the ultimate goal of all education. I also hope to engender a culture of creativity on a campus that is home to a gallery named after Robert Rauschenberg. Rauschenberg changed the history of modern art and he left a legacy of socially-engaged artistic practices that should be deeply woven into the fabric of our academic community at FSW.

Goals and significance

1. **Goal:** To interview Lizbeth De La Cruz Santana, Mauro Carrera, and Enrique Chiu for publication in the *Interdisciplinary Humanities* journal. The significance of this goal is to illustrate the unique set of interdisciplinary skills that artists possess and how they complement the work of community leaders, politicians, and other activists. Through the collaborative and participatory nature of their practice, artists are able to draw upon the wisdom and experiences of various individuals, traditions, and communities of practice. Their work engages a broader audience and inspires fresh thinking about pressing issues such as, in this case, immigration and the deportation of valuable members of our society.
2. **Goal:** To bring Ms. Santana to FSW so that she can interact with our students and inspire them to want to participate in the INSIDE OUT project. The significance of this goal is that she can share her story and demonstrate how artwork can be used as a platform for civic dialogue. In particular, she can help them understand how the use of portraiture literally puts a face on serious socio-political issues to engage citizens in conversations that can vary from understanding historical and cultural backgrounds, to driving attachment to place, and fostering social cohesion.

3. **Goal:** To enact an INSIDE OUT project in SWFL. The significance of this goal is to bring students together in a collaborative environment to stand up for something they believe in and rally others to their cause. In a world struggling with new ways to connect, public art can make public spaces more approachable and it can reinforce civic pride. As students collect the oral histories of the people who participate and decide on how they will photograph them, I believe that they will come to feel the weight of their responsibility as storytellers. I intend to have the students read a short but powerful essay titled “Getting Others Right” by the photographer, Teju Cole. In this essay, Cole articulates the complexity of trying to accurately convey the identity of others if you do not belong to the same social group as your subject. He writes, “The responsibility toward other people’s stories is real and inescapable, but that doesn’t mean that appropriation is the way to satisfy that responsibility. In fact, the opposite is true: Telling the stories in which we are complicit outsiders has to be done with imagination and skepticism. It might require us not to give up our freedom, but to prioritize justice over freedom. It is not about taking something that belongs to someone else and making it serve you but rather about recognizing that history is brutal and unfinished and finding some way, within that recognition, to serve the dispossessed.”



Timeline

Phase I: The Playas de Tijuana Mural Project

January 16th-20th: Interview Lizbeth de la Cruz Santana, Maura Carrera, Enrique Chiu and as many participants in the project as they can connect us during this time. Drive along the border from Tijuana to Tecate documenting any significant works of art on the wall and then cross over to the Californian side of the border and drive back documenting the significant work on the American side of the wall. We will interview as many people as we can, on both sides of the border, who live with this art.

Phase II: Lizbeth De La Cruz Santana at FSW

February 21st-24th: Lizbeth de la Cruz Santana is coming to FSW to present her Playas de Tijuana Project as part of the Education for a New Humanity Colloquium. This cost is sponsored by the Diversity Alliance and the Honors Scholar Program. Students will have a chance to interact extensively with Ms. Santana and ask questions about both her creative process, the challenges of collaboration, and the role of the public scholar in society.

Phase III: Inside/Out Project

January 6th-27th: Student leaders will research past Inside/Out projects to gather information. They will have a finalized draft of the manifesto that will serve as the heartbeat of the project by Monday, January 27th. Students will also begin to scout locations for the display of photographs.

February 3rd-28th: Student leaders will identify 50 members of the SWFL community who have signed their manifesto and signed the Inside/Out release form to agree to be photographed for the project. Students will complete the photo shoot of participants by Monday, February 24th. They will upload all photographs, along with their final statement and a \$1,000 payment to Inside/Out by Friday, February 28th.

March 2nd-31st: Student leaders will record and transcribe the oral histories of the participants. The Inside/Out project should deliver the hard copies of the photographs back to the students by March 31st. Students should solidify the location of the display by Tuesday, March 31st.

April 1st-10th: Students need to complete the installation, documenting the work as they go. They will also interview people who stop by to look at the project.

April 13th-17th: Students will finalize the photographic and/or video documentation of the project and be ready to present their project at the spring Research Expo.

April 20th-30th: Students will return to the location at different times of day to interview passersby and those who have been living with the artwork to record their responses over time. Students will add this information to the final version of their presentation.

Research Design

This will be a qualitative study of the impact of public art—particularly the art of public portraiture—and its ability to engage the public in meaningful conversations about current socio-political



cal issues. The students and I will all receive IRB training in January to insure that our work with human subjects is ethical. We will collect audio and video recordings; document, analyze, and interpret imagery, interview makers, participants, and viewers and spend a lot of time observing and writing down our impressions. During the creation of the Inside Out project in SWFL, we will organize focus groups to determine the impact of the artwork on various people who engage with the work.

Research questions and hypotheses.

Please see attachment of interview questions for Las Playas de Tijuana Mural Project.

This phase of the research will utilize classical techniques for art criticism:

Formal: focuses attention on the composition of the work. What is its visual appearance? What materials are used? How might this have been influenced by earlier artworks or movements? How might it influence future artistic styles?

Contextual: considers art as a product of a culture and value system. What was the social, political, and economic environment in which this work was made? How does it reflect these value systems?

Expressive: examines the artist's biography (to the extent that we can identify and locate them for an interview) and its influence on the creation of art. What was the artist's personal intention,

thoughts, feelings, skill level, gender, age etc. and how did these things influence the creation of the work of art?

2. Both in Tijuana and at FSW during the process of the creation of the Inside/Out project, we will focus on the impact that public portraiture has on the way people think about the issues raised in the artwork. In Tijuana, the art focuses on DACA students and the political uncertainty of their future. We cannot yet know what issue will be central to the Inside/Out project since the students will compose the manifesto. However, in both cases, we will compare the impact statements of the makers, to those of the viewers to gain an understanding of whether or not participating in the creation of the work increases the artwork's ability to inspire meaningful change.

Purpose statement

Our purpose, by the end of this project, is to offer some concrete examples of how art activism is visualized, enacted, performed, and disseminated. I hope to describe, analyze, and evaluate meaningful ways in which artists have responded—in various cultural contexts and from various subject positions—to contemporary issues such as authoritarianism, immigration, and racism. I also hope to have a more nuanced understanding of the ways in which artists and academics situate themselves within broader movements of dissent, activism, and culture in general. I hope to be able to explain how the modern use of portraiture replicates or deviates from earlier uses of this genre in activist art. Ultimately, I hope to be able to shed some light on how effective artistic engagement is in unifying communities, encouraging free inquiry, and inspiring constructive dialogue. I suspect that the more involved people are in the actual design and construction of the artwork, the deeper the impact it has on their lives.

Research Methodology:

We will record interviews with artists, group leaders, volunteers, and viewers. Students involved in the Inside Out project will record, transcribe, organize and post the oral histories of all participants.

Type of research: Qualitative research that will be descriptive, interpretive, and ethnographic in nature.

Outline of methods: Photographs and video of the artwork and the process of creating art. Video and audio recordings of participants to collect their oral histories. Interviews, observation, focus groups.

Data collection: We will photograph and videotape the art on the border wall as well as the process of creating the Inside/Out project. We will interview the artists, volunteers, and those who merely interact with the work in both projects. We will design and implement surveys for focus groups in Ft. Myers to analyze and evaluate the impact of the project on our community.

Evaluation/outcome measurement: We will evaluate the extent to which public art impacts the makers as well as the viewers.

Future Research:

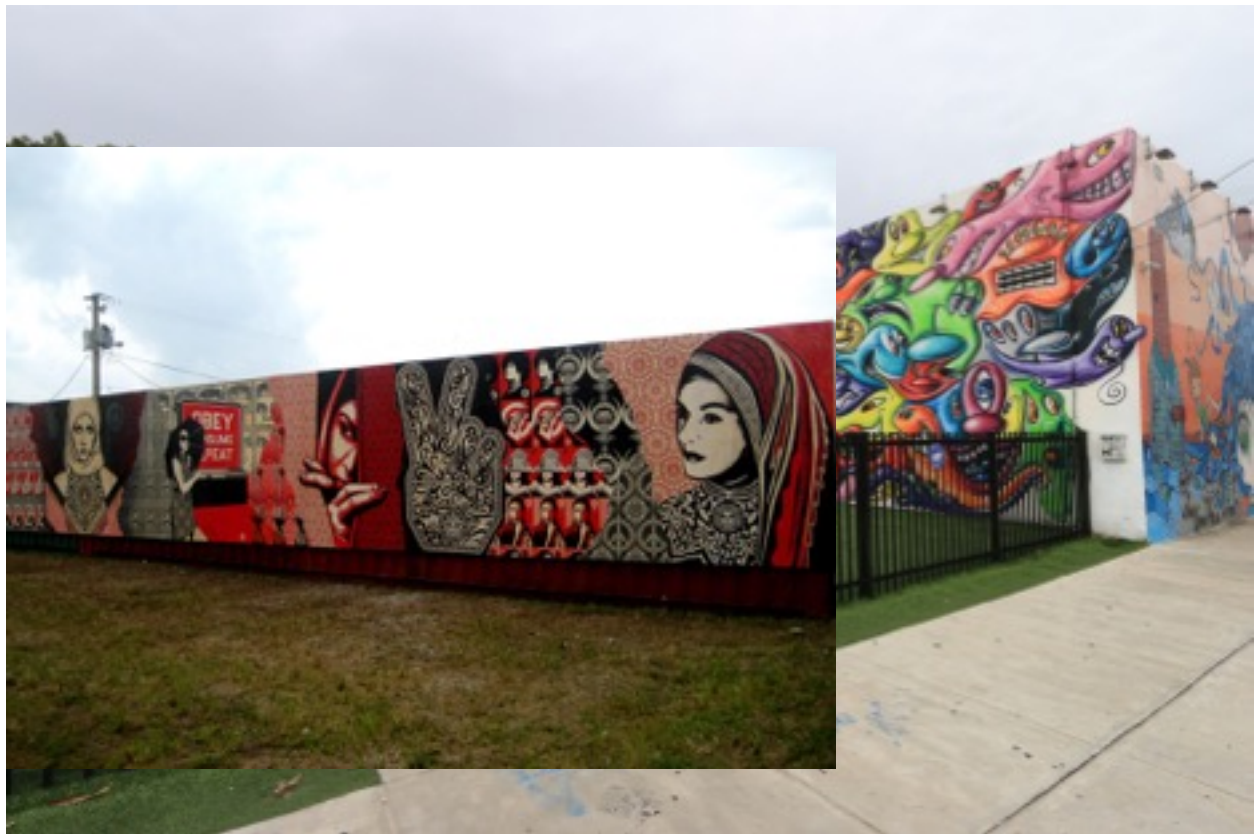


I will continue to process these research experiences over the summer of 2020. In the fall, I want to travel to Derry, in Northern Ireland, to conduct research on the murals throughout their city which have come to be known as “Troubles Tourism”. While “The Troubles” began in the late sixties, the murals weren’t painted until 20 years later, when this conflict was drawing to a close. Today, there is a thriving tourist economy organized around the public murals. Interestingly, some of the people who lead tourists on tours of the murals are the descendants of those who were killed during The Troubles. There is some controversy surrounding the murals: the images themselves are not the problem, but the way in which the monetization of an industry has assured that a single story will be repeated over and over again does create cause for concern. I am curious about the effect of reifying these moments in history and how that might impact the people’s ability to heal from such a painful past. The majority of public murals all over the world naturally disintegrate due to exposure to the elements, or they are painted over by an intolerant govern-

ment. In Derry, however, the city funds the continual restoration of the same murals—many of which memorialize those who died in hunger strikes or those who were killed in various bombings. To complicate matters, the tour guides who deliver the oral history described in the murals are often relatives of the deceased. I am interested in how the construction of a tourist industry around public political art differs from artwork that arises organically from those who live in the city.

Locally, I hope to work with our students to analyze the evolution of the Wynwood Walls in Miami which has also become a tourist destination. While the property tycoon Tony Goldman, who first began commissioning the street art in 2009, called it “gentlefication”, those who have been keeping track of the changing demographic as more and more money has been poured into the project have argued that good old-fashioned gentrification has actually been one of the results of this project. I believe it would be interesting to compare and contrast the ways in which the tourist industry has affected public art in





both Derry and Miami.

Finally, I am also submitting a proposal to teach in Paris in the summer of 2021. If I am selected for that study abroad experience, I hope to take students to visit JR's studio. Ideally, I would like to interview him and his staff assistants to see what it is like for them to have facilitated so many of these large-scale public portrait projects. I am curious to hear how they have been impacted by being face-to-face with massive images of such a wide range of human beings standing up for various beliefs. I want to know which projects moved them the most; which they found to be the least interesting and why. All of this research will bolster my quest to understand the impact of effectiveness of public art in general and the power of portraiture in particular.

Works Cited

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c. 1985. p 315.

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Additional Resources

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Let me preface this by stating the obvious: these questions will evolve as I am actually in conversation with these people. Having not seen the actual mural yet, it is impossible to know what other questions might arise once I have a sense of the broader context. Seeing the space itself, observing how people are interacting with the art (or not) and other unforeseeable factors will certainly cause the conversation to shape shift.

Lizbeth De La Cruz Santana

1. Tell us a little bit about yourself and why you have dedicated your scholarship on immigration and DACA students in particular.
2. Mexican muralism originated after the Mexican revolution as a means to promote cultural pride and cohesiveness, as well as a way to visualize resistance, and to imagine a progressive future. To what extent did this movement influence your decision to create this mural?
3. You could have created any number of images or stories for the wall; what made you decide on portraiture?
4. How did you select the individuals whose images we see on the wall? At what point did you decide to add the QR codes?
5. This is obviously a site specific work but can you tell me more about why you chose this particular location? There are almost 2,000 miles of border wall. Why did you choose this spot?
6. How long do you think these images will last? Is it challenging to maintain?
7. Do you plan to add more images to the wall?
8. Collaboration can be so rewarding but it also brings with it particular challenges. Tell me about the creative process and how you collaborated with the artists and volunteers who created the work as well as what you had to do to get permission to make the mural in this spot.
9. The response to this project has been overwhelmingly positive. You garnered international attention in the press very quickly. That must be a great feeling—to know that you were

successfully making an impact by raising international awareness about this issue. Have there been any other positive consequences as a result of this project? How have the people who live near the wall responded to it?

10. Have you receive much negative criticism? Has anyone tried to deface the portraits?

11. There have been many wonderful art projects created along the border—like the seesaws in Ciudad Juarez, that were installed for about 30 minutes! What are some of your favorites? Are you in contact with other artists, aside from Enrique and Mauro, with whom you want to collaborate in the future?

12. You received the Mellon Fellowship for public scholarship—which is very impressive. Tell me more about why you define yourself in this way—as a public scholar.

11. Is there anything else you want people to know about the project?

Mauro Carrera and Enrique Chiu (I hope to interview them each separately and possibly together as well—but the questions will be roughly the same)

1. Tell me a little bit about yourself and why you agreed to create the artwork for this project.

2. Mexican muralism originated after the Mexican revolution as a means to promote cultural pride and cohesiveness, as well as a way to visualize resistance, and to imagine a progressive future. To what extent did this movement influence your own artwork?

3. Describe the process you went through to create the portraits. What kind of materials did you use? Will the maintenance be a challenge?

4. Mauro, you have created all kinds of murals all over the United States and also in Mexico. Not all of them are political either. How did this project compare to others you have worked on before or since?

5. Enrique, you created one of the largest murals on the Mexican side of the border with 3,800 volunteers. What was that like? You are familiar with the work on both sides of the borderwall. Are there any interesting distinctions that you notice? Any images or themes that repeat on one side of the border that aren't as prevalent on the other side?

6. Why do you think making public art that is free and accessible for everyone is important? Do you think this mural, in particular, has shifted the conversation about immigration and deportation? Do you think the addition of the QR codes made a significant difference by adding an element of sound to the visuals to develop the stories of the people who are featured on the wall?

4. Collaboration can be very rewarding but it can also present unforeseen challenges. Tell me about the collaborative process on this particular project. Did you know each other prior to working together?

5. So, I live near Miami and it has been just over 10 years since the property tycoon Tony Goldman began commissioning street art for the Wynwood Walls. He called it "gentlefication" but of course, what has actually happened is good old-fashioned gentrification. Do you have any thoughts about this: the trend in curating street art in places where it used to occur organically and come from the people who lived there but now it is made by artists who are flown in and paid create something? Does this kind of curation affect the kind of public art that is being made in the same way that the monied elite who sit on the boards of major museums influence the kind of art that is considered "important"?

6. Is there anything else you want people to know about either Las Playas de Tijuana Mural Project or other work that you do?

Questions for the people who live or work near the art

1. How often do you see this work?
2. Were you involved in helping to make it? Did you see it being made?
3. What do you think about it?

4. Has it caused you to think differently about the issues of immigration or deportation or the Dreamers?
5. Have you talked about it with friends and neighbors? What do they have to say about it?
6. Do you think it makes a difference, or has an impact on our political conversations?
7. Have you seen other murals on the wall or other murals that deal with the same themes in other locations in this city? How do those artworks compare to this one?
8. Which artworks do you like best? Why?
9. Which artworks do you like the least? Why?
10. Do you think it is important to have public art like this? Why?
11. Is there anything else you want people to know about how this art has affected your life personally, or how you think it might affect society?