



GALLERY GUIDE

Crossing the Border: The Challenging Truths of Human Immigration

October 8, 2020 – January 24, 2021

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EXHIBITION OBSERVATIONS

Immigration as history, polemic, and challenge continues today even as it began with the first settlers. Pequot Library proudly draws from its Special Collections to present *Crossing the Border: The Challenging Truths of Human Immigration* in the Perkin Gallery and Reading Room **and online** from October 8, 2020 – January 24, 2021. Accompanying published materials from Pequot's collections, the exhibition features an extraordinary gift from John Herzog called *Migration Now*, a series of prints representing interpretations of the current questions related to immigration.

Why migrate? Security. Employment. Religious freedom. Trafficking. Willingly. Forced. The motivations are many and various. The predicaments of new immigrants are equally numerous.

For early views and experiences, Pequot's collection of published materials from the 18th - 20th centuries help to inform modern readers. Drawing special attention to the diversity of immigrants that helped form our country is the 1786 publication of poems written by Phillis Wheatley, the first African American poet and second woman to publish in the United States. She like other "slaves" came to a new home unwillingly. Wheatley's *Poems on various subjects, religious and moral* is a remarkable work taken in the broad sense of literary history. Her poems display a firm grasp of Biblical allusions, the Classics, and exposure to British poets such as John Milton. Readers today benefit from that fact that her owners taught Phillis to read and write. Phillis, nevertheless, was bought, referred to a domestic servant, and died in poverty at the age of 31 after the death of her masters. On display is her poem "On being brought from Africa to America", a deft and subtle declaration of identity: she and her fellow Africans are 'refined' and just as worthy of the 'angelic train' as are her masters.

The first English immigrants – particularly those settlers in Connecticut and Massachusetts – exhibited actions and attitudes more associated with colonization than migration. The English colonists looked to reinvent to their liking the circumstances they left in England in the new territories they occupied. Their language and religious beliefs held sway over the indigenous nations as well as other incoming groups such as the Dutch, Spanish, and French migrants. These actions seen from the distance of time suggest a nascent Us vs. Them state of affairs. Selections from Noah Webster, noted lexicographer, and Benjamin Trumbull, renowned Connecticut historian, offer balanced yet discreetly segregationist views of the discovery and establishment of communities in New England. Additionally, for 21st century readers, the works displayed from Roger L’Estrange and Henry Trumbull present more startling opinions framed by qualitative and exaggerated vocabulary, especially when describing Native Americans.

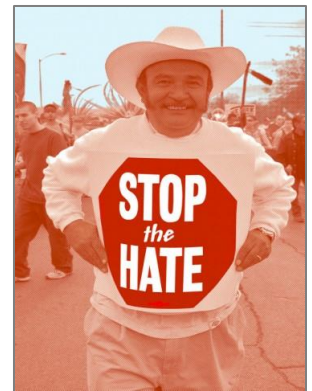
Shifting into the 20th century, themes of separation continue. In Prescott Hall’s work, he suggests that segregation within the country and careful selection of new entrants from outside would help to eliminate, what he calls, the unfit, while at the same time he praises immigration from European countries. Such segregationist views were balanced during the Progressive Era (spanning the 1890s to the 1920s.) by those who wanted to find solutions for problems related to immigration, such as poverty, poor public hygiene, and



rampant corruption. Jacob Riis, a Danish-American, wrote a fictional account of the immigrants’ plight as well as a non-fiction work based on interviews with agencies in New York working for the immigrants’ benefit such as the Fresh Air Fund and the Children’s Aid Society. Other important fictional treatment of immigrant experiences can be found in works by Willa Cather and Upton Sinclair, for example. These authors

wrote of harsh conditions provoked by farming untamed land or by unscrupulous landlords and bosses. As a counterpoint to the separatist views, pamphlets from World War I show concern for refugees escaping the German atrocities in countries such as Armenia, Belgium, and Czechoslovakia. The selection of WWI posters emphasize unity and support rather than isolation or exclusion and remind immigrants that they now share a common purpose to help their new country.

For the circumstances of immigrants in the present day, the collection of vibrant silkscreen and letterpress prints from *Migration Now* literally and figuratively frame the materials in the display cases. As these art works circle the Perkin Gallery, their broad sweep of color catches the eye and brings the viewer up to date on the Us vs Them paradigm recognized early in our nation's history. The artistic interpretations address the difficult issues facing émigrés who seek a new life in the United States. At the same time, patrons will perceive a thread linking immigrant groups – deported parents, children in detention centers, perilous crossings – with other vulnerable populations – LGBTQ, African Americans, People of Color, and the homeless.



Crossing the Border: The Challenging Truths of Human Immigration suggests a common goal shown in the colorful prints alongside the older published materials: *Home*. A safe place to live and/or raise a family, a community that supports and nurtures, and a nation that welcomes rather than divides.

AROUND THE PERKIN GALLERY

Migration Now

This 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. *Migration Now*: A limited edition portfolio of handmade prints addressing migrant issues from Justseeds & Culture Strike. Art and Artists Descriptions: <http://migrationnow.com/JustSeeds>: Justseeds Artists Cooperative is a de-centralized network of 30 artists committed to social, environmental, and political engagement. <http://justseeds.org/about/>

Gift of John Herzog. Descriptions of prints Courtesy of *MigrationNow* and *Just Seeds*.

Pequot Library, Special Collections.

Individual artists on display in the Perkin Gallery follow:

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.

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 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."

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.

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.

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's 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."

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.

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.

Thea Gahr, 1978, United States

Thea Gahr is a Mexico City-based printmaker currently living on her family farm/nature reserve outside of McMinville, 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.

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.

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

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.

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."

Colin Matthes, 1978, United States

Colin 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.

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.

Mazatl

Mazatl'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 economy after their own regions have been stripped of economic means by the so-called developed world through free-trade treaties such as NAFTA," Mazatl 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."

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.

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.

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.

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.

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.

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.

Julio Salgado, 1983, Mexico

Julio 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."

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 whistleblower in the Macho B case. She currently lives in Pennsylvania. 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.

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 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.

Mary Tremonte, 1978, United States

Mary (Mack) Tremonte is an artist/educator/DJ rooted in Pittsburgh, PA. As a member of the Justseeds Artists' Cooperative, her vibrant silkscreen prints explore queer animal sexualities, amplified possibilities, and signifiers. Current projects include the design and distribution of bandanas and embroidered badges, referencing scouting and gay hanky code. As a DJ and party organizer she strives to create temporary safe spaces for expression, while also raising funds and awareness for grassroots causes. She is consumed with printmaking, totally teens, collaboration, communication, and the politics of social space, including dance parties. "Staying Power" was the name of a Queers Against Deportation dance party that Tremonte DJed in Philadelphia in late 2011 and the name resonated with her. Sunflowers, with their deep roots, represent immigrants grounded in their communities. The artist also showcases families she knows who have been separated by U.S. immigration policy. Tremonte's piece also depicts resistance to detainment and deportation, represented by Jovenes Sin Nombres, a Latino youth arts/activist group in Pittsburgh.

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.

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 (hechoconganas.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 with artists such as 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.

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 has 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.

Bec Young, 1978, United States

Bec Young is an artist who seeks to inspire—and draw inspiration from—movements for social justice. She works primarily in printmaking, paper-cutting, illustration, and installation. She is a member of the Justseeds Artists' Cooperative and co-editor of Firebrands: Portraits from the Americas. Her work process often involves collaboration, as she is constantly seeking what the Argentines call *autogestión*, a sense of self-ownership of the process and product that leads toward teamwork and innovation. In her print work, she draws on her experience as a facilitator and member of many

cooperative projects to create visions that are both beautiful and fierce. 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."

POEMS ON THE WALLS

Emma Lazarus (1849 – 1887) donated the sonnet "The New Colossus" in 1883 for a fund-raising initiative to construct the pedestal of the Statue of Liberty. As a teenager Lazarus started writing and translating poems with inspirational themes during the Civil War. Lazarus became an advocate for indigent Jewish immigrants and helped to establish vocational training programs in New York so that Jewish immigrants could become self-supporting. Her poem is identified as a Petrarchan sonnet, 14 lines with a rhyme scheme of ABBAABBA CDCDCD.

Phillis Wheatley (1753-1784) was the first African-American poet and second woman to publish her work. Phillis' poem "On being brought from Africa to America", an octave with rhyming couplets, appears simple at first but speaks loudly for her identity and that of her race: "Once I redemption neither sought nor knew..."; in other words, she existed before being labeled "slave", "benighted", or "diabolic".

IN THE DISPLAY CASES

World War I posters

Of the many posters collected by Pequot Library during the World Wars, three from the Great War especially bring immigrants to mind. Since the country was at war, all citizens were called to duty in whatever way suited their roles in life. For the immigrant groups represented in these posters, their ethnic origins were not under scrutiny; rather, unity of purpose and support, of the troops and their new country, rose as the collective goal.

Americans All!

Howard Chandler Christy

Take a look at the family names listed here. Howard Chandler Christy (1873-1952) draws a dramatic poster with surnames from various ethnic groups to underscore the strength that unity brings and to highlight how the immigrant groups, now established in their new home, supported the U. S. war effort.

Food will win the War

Charles Edward Chambers

Artist Charles E. Chambers (1883 - 1941) was commissioned by the United States Food Administration to create a poster that would encourage voluntary food conservation. While the poster delivers the message of conservation, the imagery clearly targets an immigrant audience and urges their patriotism. To this point, the poster was translated into Yiddish, Italian, Spanish, and Hungarian.

Can Vegetables Fruit and the Kaiser too

J. Paul Verrees

Sponsored by the National War Garden Commission, J. Paul Verrees, born in Turnhout, Belgium, in 1889, depicts the German Kaiser as a possible commodity to "can". An Impressionist, Verrees was wounded and invalided to America. Canning was encouraged as a way to conserve food during World War I. Since canning was generally considered a woman's task, the poster also suggests that even women can conquer the hated German Kaiser, Wilhelm II (1859-1941).

Pamphlets from World War I: the plight of European refugees

Germany invaded and devastated Belgium early in WWI. A multi-national effort to aid Belgian refugees began. These pamphlets show the extent to which Belgian suffering caught the attention of the Western world. Belgium, sadly, was not the only country to suffer invasion, atrocities, and starvation. World War I pamphlets, often published by national councils in Washington, DC, or by approved sources in England, described for Americans the suffering and needs of European refugees, such as those from France, Greece, Lithuania, and Turkey. One pamphlet, published by the U.S. Food Administration, explains a strategy used by the Germans to demoralize and colonize areas of Poland by starvation.

My Ántonia

Willa Cather

Boston Houghton Mifflin Company 1926

Illustrated by W. T. Benda. Considered the first masterpiece of Willa Cather (1873– 1947), the story brings the American West to life as it describes the lives of two orphans, Jim Burden, from Virginia, and Ántonia Shimerda, the elder daughter in an immigrant family

of Bohemian (today the Czech Republic). The story highlights the arduous conditions of farm life in Nebraska, especially for the Shimerda family that immigrates to Nebraska ill-prepared for the harsh winters. Jim serves as narrator throughout. He considers *Ántonia* his best friend -- consequently the title "*My Ántonia*" -- and relates the challenges they both face over more than twenty years. Cather divides the narrative into five books, an unusual technique for her day. Cather uses this structure to chronicle life in the West, using Jim and his grandparents as a backdrop, but also to intersperse some of her ideas, such as women's rights and the difficulties faced by immigrants.

Immigration and Its Effects upon the United States

Prescott F. Hall

New York: Henry Holt and Company, 1906

Part of a series on "American Public Problems", Hall's study reflects attitudes of the end of the 19th and beginning of the 20th centuries. Sections of this book in the 21st century may cause the reader to wonder how any immigrant group successfully integrated into American society. For example, Hall discusses the racial effects of immigration. On one hand he praises the results of European immigration; on the other, however, Hall suggests that segregation within the country and careful selection of new entrants from outside would help to eliminate, what he calls, the unfit. Among some of Hall's other allegations is the belief that certain ethnic groups made use of fraudulent identity documents. Hall's study still is of use today to learn of the general discrimination that immigrants faced.

Letters From The British Settlement In Pennsylvania.

Charles Britten Johnson

Philadelphia: Published by H. Hall, 1819

Charles Britten Johnson (1788 - 1835), an educated Welsh émigré from Clun and a surgeon, published this promotional work -- in the form of a series of letters to the British Emigrant Society -- in 1819. He describes a town called Britania to be established on a large tract of land in Susquehanna County in Pennsylvania. The book promotes Britania as an agricultural wonderland. Among the justifications given for migrating to Pennsylvania, rather than to the West, are higher profits for less work whether the immigrant is a farmer or a mechanic, and "that taxes are scarcely worth mentioning, and that there are no poor".

News From New-England

Sir Roger L'Estrange

Boston, N.E.: Reprinted for Samuel G. Drake, 56 Cornhill, April, 1850

This short treatise of unknown authorship was approved by Sir Roger L'Estrange (1616 – 1704) in 1676. L'Estrange was a staunch Royalist, supporting Charles II in particular. For his efforts, L'Estrange was given the position of Surveyor of the Imprimery; in other words, the official censor. In this role, L'Estrange could easily censor any writer with whom he did not agree (John Milton was just one!). The text describes, from the perspective of newly immigrated English Christians, the atrocities committed against them by native Americans. Descriptors used in the narrative help to evaluate how biased the news of New England is. Natives are "perfidious", "damnable, and "merciless". The English immigrants, whether settler or military, are "noble" and "courageous". In one section, the unknown author writes of " a little Skirmage betwixt the Moors and Christians" -- moors being a term used for Muslim inhabitants primarily of the Iberian Peninsula during the Middle Ages and later applied to Arabs.

The Children of the Poor

Jacob A. Riis

New York: Charles Scribner's Sons, 1892

Immediately following the publication of his essay "How the Other Half Lives", Riis (1849 – 1914) decided that the public demanded facts and so he composed the present book to provide them. Riis consulted with the Bureau of Vital Statistics, the chief of the "Sanitary Police" (today a city's Department of Sanitation), relief groups, the Fresh Air Fund, and the Children's Aid Society to amplify the beliefs he set out in his early essay. As an immigrant himself, Riis understood the plight of those who had difficulty in finding work to support their families. Inevitably, the children in these cases suffered greatly. In one of the many chapters organized around living conditions, education, and health, Riis describes tenements called the Mott Street Barracks in which first Irish then Italian families lived in extremely close quarters. Their children played in a space roughly 5 ft square. Cleanliness was not trending even though the New York Board of Health made efforts to introduce and maintain good standards of hygiene. Throughout his book, Riis contends that the children will eventually lead the parents and by extension the authorities in better understanding their plight and identifying solutions for a better future.

Neighbors: Life Stories of the Other Half

Jacob A. Riis
New York: The MacMillan Company, 1914

A Danish-American journalist, Riis was considered a "muckraker", that is a socially conscious writer during the Progressive Era in the United States (1890s–1920s). The present book appeared after Riis published his essay "How the Other Half Lives" in the Christmas edition of Scribner's Magazine in 1889. In *Neighbors*, Riis provides an easy-to-read novel with characters from the "other half". In several short vignettes that Riis maintains are true stories, he sets Russian Jews, Irish meat-cutters, and Italian widows in a struggle to survive exacerbated by greedy landlords and uncaring employers.

The Jungle

Upton Sinclair
New York: Doubleday, Page & Company, 1906

Dedicated to the workingmen of America, the seminal work by Upton Sinclair (1878–1968) takes place in Chicago. There Sinclair sets out the conditions and exploited fate of immigrant families and workers, especially those in the meat packing industry. Jurgis, the Lithuanian immigrant, attempts to support his teenage wife Ona and his extended family. Both his wife and his two children die from the consequences of the poverty in which they live. Sinclair includes con men and party bosses to provide a backdrop to the eventual moral decay experienced by Jurgis, his family members, and his neighbors. Jurgis abandons his family to find escape. When he realizes there is none, Jurgis returns to Chicago and is hired by a socialist employer he meets at a rally. Sinclair somewhat abruptly ends his narrative there. What followed the book's publication was a public outcry to the conditions exposed in Sinclair's novel, which raised awareness at the federal level where, in 1906, the Federal Meat Inspection Act was made law.

History of the Discovery of America, of the Landing of our Forefathers at Plymouth, and of their most remarkable Engagements with the Indians, in New-England,

Henry Trumbull
Boston: Printed by Stephen Sewell, for the Author, at his office, 1819

Henry Trumbull (1781-1843) gives a graphic account of the confrontation between the first English immigrants and the indigenous nations, especially early on with the Pequots in Connecticut. Trumbull accuses the Pequots of "wanton acts of barbarity", which the English settlers and military strive to punish once the Pequots are defeated. Trumbull does not limit himself to the Pequots. The lithograph found in the frontispiece of this work

depicts the engagement of Captain Johnsen and his men when Tecumseh, a celebrated Shawnee, was killed in 1813. Tecumseh promoted tribal unity. He regularly attempted to repulse the settlers in the northwest territory surrounding the Ohio River.

A complete history of Connecticut, civil and ecclesiastical, from the emigration of its first planters, from England, in the year 1630, to the year 1764; and to the close of the Indian wars

Benjamin Trumbull
New Haven: Maltby, Goldsmith and Co., 1818

Vol. 1 of 2. Benjamin Trumbull, D.D. (1735 – 1820) graduated from Yale in 1759 -- earning his Degree in Divinity in 1796 -- where he was instructed in theology under Reverend Eleazer Wheelock, who taught Samson Occum and was later the founder of Dartmouth College. Trumbull's History of Connecticut in two volumes was published shortly before his death. It is a comprehensive study of each step in the early evolution of Connecticut from colony to state. Unlike other early treatises of English migration to the American colonies, Trumbull's descriptions of the settlers actions toward the natives resonate with his Christian education and beliefs even while contending that the British settlers were moral and pious. For example, Trumbull related the beheading of Nepaupuck, a Pequot captain, who was condemned by the General Court at Quinnipiack (New Haven) for the murder of an English settler. On this, Trumbull comments: "Though the first planters of New-England and Connecticut were men of eminent piety and strict morals, yet, like other good men, they were subject to misconception and the influence of passion. Their beheading sachems, whom they took in war, killing the male captives, and enslaving the women and children of the Pequots...was treating them with a severity, which, on the benevolent principles of christianity, it will be difficult ever to justify".

Gift of Eleasar Bulkley

History of the United States, to which is prefixed a brief historical account of our [English] ancestors, from the dispersion at Babel, to their migration to America, and of the conquest of South America, by the Spaniards

Noah Webster
New Haven: Sidney Babcock, 1832

Illustrated. Noah Webster (1758 – 1843) published this work for American youth in 1837. In the questions that follow each chapter, Webster focuses on who, what, and when, but rarely asks why. Perhaps students were meant to recite answers rather than ponder

the actions and consequences of the historical events covered in this text. Webster does outline for his young readers the commonly held beliefs of his day regarding the motives for the new immigrants. He believed the Spanish came for gold. The Puritans fled "persecution for their non-conformity" and were "determined to seek peace and liberty of conscience in a wilderness". Among the circumstances favorable to the new settlers Webster explained that the destruction of the Indians by pestilence made the natives less hostile. He also maintained that the hostility between tribes enabled the first immigrants to pit one tribe against another for their extermination.

Poems on various subjects, religious and moral

Phillis Wheatley

Philadelphia Joseph Crukshank 1786

This little volume of poems comes from Phillis Wheatley (1753-1784), the first African-American poet and second woman to publish her work. Phillis' poem "On being brought from Africa to America", an octave with rhyming couplets, appears simple at first but speaks loudly for her identity and that of her race: "Once I redemption neither sought nor knew..."; in other words, she existed before being labeled "slave", "benighted", or "diabolic". As a preface to this extraordinary work, a letter from John Wheatley, referred to as "the Author's Master", writes that "Phillis was brought from Africa to America, in the Year 1761, between seven and eight Years of Age...As to her Writing, her own Curiosity led her to it; and this she learnt in so short a Time, that in the Year 1765, she wrote a Letter to the Rev. Mr. Occom, the Indian Minister."

Gift of Mrs. Elbert B. Monroe

Verfassung der Vereinigten Staaten und des Staates Connecticut

Hartford, 1859.

This publication helped German immigrants prepare for their citizenship exam. The left hand page shows the names of the Delegates to Constitutional Convention and signatories of the Constitution, including William Samuel Johnson and Roger Sherman of Connecticut.

SUGGESTED READING – YOUTH

AGES 3-6

What is a Refugee? By Elise Gravel

Carmela Full of Wishes by Matt de la Pena and Christian Robinson

Two White Rabbits by Jairo Buitrago

AGES 5-9

Grandfather's Journey by Allen Say

All the Way to America by Dan Yaccarino 5-9

Dreamers by Yuyi Morales

AGES 9+

When Stars Are Scattered by Victoria Jamieson

Shooting Kabul by N.H. Senzai

Inside Out & Back Again by Thanhha Lai

Denied, Detained, Deported by Ann Bausum (10+)

AGES 14+

Something in Between by Melissa de la Cruz

American Street by Ibi Zoboi

Love, Hate & other Filters by Samira Ahmed

SUGGESTED READING – ADULTS

The New American, by Micheline Aharonian Marcom

Correspondents, by Timothy Murphy

The Guarded Gate: Bigotry, eugenics, and the law that kept two generations of Jews, Italians, and other European immigrants out of America, by Daniel Okrent

A Dream Called Home, by Reyna Grande

The King is always above the people: stories, by Daniel Alarcon

The Last Days of Cafe Leila, by Donia Bijan

A Hope More Powerful than the Sea, by Melissa Fleming

In the Country We Love: My Family Divided, by Diane Guerrero

VOCABULARY

Emigrant	Person who moves from their existing country or region to a new country or region.
Emigration	Process of leaving one country or region to live in another.
External Migration	The movement of people to another nation or country.
Human Migration	The movement of people from one place to another.
Immigrant	Person who moves to a new country or region.
Immigration	Process of moving to a new country or region with the intention of staying and living there.
Internal Migration	The movement of people from one area in a country or nation to another.
Pull Factor	Force that draws people to immigrate to a place.
Push Factor	Force that drives people away from a place.
Refugee	Person who flees their home, usually due to natural disaster or political upheaval.

Source: <https://www.nationalgeographic.org/activity/introduction-human-migration/>

VOCABULARY QUESTION

Words such as “master” and “slave” were often used in the past and can be found in many books on display in this exhibition. In comparison, today’s wording such as ‘enslaver’ and ‘enslaved person’ provides an updated perspective. What are your views on the language in use then and now?

DISCUSSION TOPICS

Human Migration

- What is human migration?
- What are some of the reasons why people migrate (push factors vs. pull factors)?
- Is migration a human right?
- What does the exhibition tell us about the types of challenges that immigrants face in the United States today?
- What does the exhibition tell us about how US border policy affects the movement of people in and out of the country?

Political Printmaking

- Why is printmaking a desirable method for artists to use when responding to social justice issues?
- What are some historical political/social movements that have used printmaking to affect change?

Looking at Art

- 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?

ACTIVITIES

Create Activist Art

Think about a social justice movement that is important to you. Create a print intended to motivate a wide public toward change. Think about these things as you create:

- a. What image/s will you use?
- b. What message/s will you write?
- c. What colors will you use?

Think about ways to disseminate your print to call attention to the movement you've chosen.

- a. Where will your prints be posted?
- b. Who will help you disseminate your prints?
- c. Do you have a way of printing many, quickly?

Document Your Immigration Story

Conduct research to learn about your family's immigration story. Interview parents, grandparents, aunts, uncles, or anyone else who may have knowledge, **answering these questions:**

1. Who participated in the relocation? (grandparent, aunt, father, etc.)
2. From where did they relocate? To where did they relocate?
3. What were the reasons for their relocation? Would you consider these push reasons, pull reasons, or a little bit of both?
4. In what year did your family relocate? What was going on in history during that time period that may have been relevant to your family's relocation?
5. What was their journey to America like? Explain how they arrived here (boat, airplane, etc).
6. Did your family face any challenges entering the United States?
7. What was it like for them once they arrived? Did they face challenges as immigrants? What types of challenges? How did they overcome those challenges?
8. Did your family face discrimination or bias as immigrants?
9. Were there other members of the community to which they relocated from a similar country or region as your family members?
10. What is the most interesting, unique, or surprising thing you learned while researching the story?

Document your family's immigration story in a writing piece that can be saved in your family archives for current and future family members.

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Contributors to this Guide include:

Elizabeth A. S. Beaudin

Grace Calderon

Christine Catallo

Stephanie J. Coakley

Jean Kaul

Victoria Konopka

Jane Manners

Jennifer Prat