

List of Abstracts and Information about Speakers

Ann Carragher, Blackpool School of Creative Art: Landscape, Liminality and Lament

“A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary” (Anzaldua 2007)

My current visual research explores the overlapping and interwoven histories of the landscape in and around the ‘South Armagh/ Louth Border’ (close to the town of Newry, Northern Ireland, where I grew up). This area is also known as and referred to as ‘Gap of the North’ and ‘Bandit Country’. Steeped in history and trauma, the political, physical landscape of the area, active and heroic, is well documented and memorialized. Strategically the area was very important as it marked the route into the Kingdom of Ulster, and the Hill of Faughart was the scene of many important battle.

I return to ‘record and memorialize’, documenting and focusing on the ‘passive, personal and intimate’. As within this border area, with its bloody and turbulent past exist ‘sacred places’ of prayer and pilgrimage. These are explored through my Fine Art/ interdisciplinary practice (moving image displayed inside ‘watch towers/bird hides’). This particular border area became the ‘expanded space for observation’ engaging in the found cultural context of ‘spaces/places’ suspended between past, present and future.

The influential roles of memory, psychology and religion are interwoven in the topography of this fascinating and ‘liminal’ rural landscape.

The ‘liminal’ relates to issues regarding Hauntology & Post Conflict Resolution, as the sense of suspicion, paranoia and surveillance is only too evident.

The research deals with issues of cultural politics ‘enduring attachment’ (Diaspora), Trauma and Memory, (residual and suspended trauma).

Ann Carragher is a practicing artist and lecturer in Fine Art. Her visual art practice is relative to numerous ‘typologies’- recent work addresses states of ‘in-betweenness’ and ‘liminality’, relative to the natural & built environment.

She presents works that weave together notions of loss and lament, by exploring the ambiguous and allusive qualities that manifest (physically and psychologically) in the intersection between space, place, mobility and memory.

Borders, hinterlands and thresholds are a recurring theme, where the past, present and future are conflated, mediating on paradoxes between materiality and the evanescence. carragherann@hotmail.com

Suzanna Chan, University of Ulster:
Aesthetics of Hospitality and Sexual Difference: Chantal Akerman's *De L'Autre Côté/From the Other Side*.

Chantal Akerman's film *De L'Autre Côté/From the Other Side* (2002) was shot on both sides of the US Mexico border, one of the world's busiest land crossings. It was made in the aftermath of September 11th, during a shift from 1990s hostile anti-immigration border enforcement to a supposed security threat of transnational terrorism, and escalated state violence towards migrants. Akerman's film explores the material structure of the border and the struggles of those trying to cross it, taking a creative position, which as its title suggests, is on the side of the other. This paper looks at how Akerman addresses border crossing as an aesthetic matter, crossing aesthetic borders to produce a non-hierarchical relation to otherness and what I conceive of as an ethics of hospitality, following Jacques Derrida's *Of Hospitality*. At a representational and discursive level, the film features interviews telling us what the border means as a political and economic instrument of violence. When interviewees on the Mexican side of the border describe their hardships or those on the US side express hostility and xenophobia, the film makes a demand for hospitality toward the migrant. But it also does so at a formal level in its aesthetic approach to archival and other footage. Through the visual, indeed as powerfully as the discursive, the film *shows* hospitality to evoke an ideal of unconditional hospitality. This paper examines the means of this showing, rather than resting on an assumption that polymorphous montage is inherently non-hierarchical. The film's aesthetic evocation of an ideal of unconditional hospitality, I suggest, connects with an ethics of sexual difference. I explore its propositions about sexual difference to consider whether or not it could be rethought as a question of sameness.

Suzanna Chan: With a background in art practice and art writing, Suzanna Chan lectures in History and Theory at the Belfast School of Art, Ulster University. Her current projects explore relations between migration, diaspora and contemporary art by women. She is working on a body of essays which consider diverse forms of aesthetic practices and concerns relating to migration and diaspora, reflecting the diversity of these phenomena. These include questions to do with objectification and power in representations of zones of exclusion and detention; the critical temporalities of Afrofuturism proposed by diasporic artworks; and artworks and activism giving visibility to women's short term migrations from Ireland to Britain and elsewhere for abortions. ss.chan@ulster.ac.uk

**Alice Correia, University of Salford:
Remembering Partition in South-Asian diaspora art**

When the British 'quit' India in 1947 the end of colonial rule resulted in the creation of two nations. For India and Pakistan, Partition and Independence are symbiotic events: simultaneously the cause of celebration and grief. Cartographic lines created by the British determined the territorial shape these nations would take, and after Independence both drew maps in order to assert new national boundaries. It is estimated that 12-15 million people traversed the new borders, uprooting families and communities from ancestral homes; gangs belonging to rival religious communities perpetrated kidnappings, rapes, and murders, and approximately 2 million people died between 1947-8. Respective nationalist histories have perpetuated antagonisms so that Partition "remains a festering wound in the collective psyche of South Asia" (Sarka, 2001, p.1).

While Partition featured in South Asian film and literature in the years after 1947, until the 1980s few visual artists addressed their personal or inherited experiences. This paper will examine the work of three female artists: Zarina Hashimi, Zarina Bhimji and Nilofar Akmut, who have presented and rearticulated the traumas of partition from a feminist perspective. Although working in different media, each artist uses partition memories – whether their own or those of their family – to make sense of their diasporic present. Considering the artificiality of man-made borders, their works show "the emotional residue of an unnatural boundary" (Anzaldúa, 1987, p.25).

In the act of repetitive mapping, Hashimi conveys a longing for a home and homeland that no longer exists, while the map turned upside down in Akmut's installation work points to the topsy-turvy incoherence of Partition. Like Akmut, Bhimji re-articulates the historical archive with postcolonial testimony, meditating on the inheritances and legacies of British Imperialism. Collectively, these artists show how national politics impact on a personal scale, where the personal and the political are inextricably bound together in narratives of dislocation.

Alice Correia received her doctorate from the University of Sussex in 2006. Her thesis examined contemporary British art c.1980-2004 within the context of multi-nationalisms, post-colonial theory and identity politics. Between 2006 and 2012 she taught under- and post-graduate Art History at the University of Sussex. She has also worked at the Government Art Collection, and Tate Britain, where she undertook a two year research project on Henry Moore. Since 2014 she has been a researcher in the School of Arts and Media at the University of Salford, and has recently been

awarded a mid-career fellowship from The Paul Mellon Centre for Studies in British Art in order to undertake a project titled “Articulating British Asian Art Histories”.
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**Paolo Do and Claudia Bernardi, Studio Roma-ISC:
Lines of shadow**

This paper is based on research that took place at the beginning of 2015 at the border between Greece and Turkey in the Mediterranean. A group of artists, from different European countries, was invited by Studio Roma to work *in situ* in one of the most ancient borderlines of representation, and one of the most recent non-national institutions. Meriç, the river that flows from Edirne to the sea of Samothrace, now marks the boundary between Greece and Turkey, between the European Union and what lies outside it, between citizens and “illegals”. This river and this boundary have narrated the story of a coerced separation, of expulsions, of deportations, of persecutions.

We will show the potentiality of artistic practice to imagine geographies of knowledge to go beyond the present divisions, first of all, the national one. The border, in its multiplication and polysemy, becomes an interstitial and hybrid space with respect to the rigid identities of nationalities. Fixed conditions of belonging are swept away to open things up to contradictions, ambivalence, the conflictual character of borderlands that operate as a paradigm of crossing, circulation, material mingling and resistance. Within this ambiguity, artistic practice highlights the capacity of a border not only to divide but also to join, to give form to the reality we experience by connecting and separating, splitting and overlapping. What emerges is not so much a clear line between a presumed homogeneous, known inside and a hypothetical outside, as its ability to produce indistinct zones, to express contradictory perspectives and ambivalent viewpoints.

Paolo Do has a PhD in Critical Management and Political Economy (Queen Mary, University of London); He is involved in the concept and organization of the research program Studio Roma (studioroma.istitutosvizzero.it), the art program Openings Out to Reality (2013-2015), the artistic projects Draftsman Congress (congressodisegnatori.istitutosvizzero.it) and Cattedrale, among others, based at the Swiss Institute of Rome. Currently working on research and knowledge production within art institutions. paolo.posse@gmail.com**Claudia Bernardi** is Fellow of Global History Initiative at Harvard University and PhD in Euro-American Studies (University of Roma Tre, Italy) with a dissertation about the border space among United States and Mexico. She works on history of migration and regimes of mobility, practices of education in the Americas, global university and social movements. She is founder member of LUM (Free Metropolitan University at ESC Atelier of Rome), collaborator

of the Swiss Institute of Rome, and *Alfabeta2* Journal. clod.zeta@gmail.com

**James Ellison, Loughborough University:
The Calais border in visual culture: trauma, resistance, and technology**

This paper examines different forms of visual representation created on the border between France and England. Developed from a period of engaged research in the northern French port of Calais, I will assess alternative forms of representation and explore the creation of the border through visual culture. At the moment, the Calais border zone holds over 2,500 undocumented people. Bottle-necked between the UK and Schengen areas, certain bodies become precarious, broken, and subdued by a bombardment of different forms of visual representation.

These different forms of visual culture produce the border and provide examples for assessing the construction of the migrant subject both aesthetically and politically. The most important aspect of representation in this regard comes from the state. Much of the technology used to control the border employs forms of visual representation. These devices, which are used to scan the cargo trucks that pass through the Calais port, exert a truth claim on the bodies of those who attempt to cross the border clandestinely. They not only produce the 'legal' and 'illegal' subject, they also define a human and non-human cargo. These semio-technical devices fix the migrant body through the transparent gaze of the border, defining the illegal traveller as somewhere between commodity and citizen.

An alternative approach is the one taken by non-governmental forces, those who attempt to act in solidarity with migrants by framing them as suffering victims. Paralyzed by the fate of the border, the schema of documentary photography often pictures the migrant's body as only experiencing trauma. These images of non-citizens then feedback into a liberal and reformist agenda.

A final form of representation is the counter-surveillance practiced by activists. This tactic has been used in the past to hold the state to account. Unfortunately, documenting police violence against migrants has had little effect, as an infinite number of cameras could not account for the systemic violence against the *sans papiers* of Calais.

James Ellison is a research student at Loughborough University, UK. He is currently completing a PhD on visual representations of the border in Calais, France. This project involves engaging directly with the everyday experiences and political struggles created by the UK / Schengen border. He was formerly a student at Goldsmiths, University of London, where he completed an MA in Art and Politics in 2012. He spends his time between London and Calais. J.Ellison@lboro.ac.uk

**Anthony Haughey, Dublin Institute of Technology:
Waiting for News From Home: Negotiating citizenship in 'Fortress Europe'**

More than 1,800 migrants have drowned in the Mediterranean so far this year. It is estimated that at least 18,000 people have died since 2000.¹ The fortunate ones who are rescued from unseaworthy smugglers boats are criminalised and incarcerated in asylum holding centres in Malta, Italy, the UK and other European destination countries for an indefinite period. Since 2004 I have been collaborating with the *Global Migration Research Network* – a group of diverse multi ethnic migrants who arrived in Ireland and N. Ireland to claim asylum during the recent economic boom years. Together we have explored contentious and politically charged issues related to crossing international borders and contesting and negotiating citizenship in Malta, N. Africa and Ireland. We have produced public dialogical encounters, performances, art installations, video works, television broadcasts and intercultural discussions.

In this paper I propose to critically analyse this longitudinal journey, methodologically framed by transdisciplinary theories including critical ethnography and visual culture, with particular emphasis on Derrida's aporia of *hospitality*. By situating the spectator in close proximity to the position of migrants, an intense reflective encounter is engendered. Contestations are never completely resolved but always in flux, or continuous negotiation. The paper will argue that through the production of collaborative dialogical art works and public art interventions such as *How to be a Model Citizen*, (2008; 2009; 2013), *Progress II* (2009) and *Prospect* (2006). an on-going 'political struggle' is enabled, whereby migrants assert their agency and participate in counter hegemonic actions, invoking a transcultural dialogue between migrants and the host society.

Anthony Haughey is an artist and a lecturer in the Dublin Institute of Technology where he supervises practice-based PhD's. His work has been widely exhibited and collected nationally and internationally. Recent exhibitions in 2015 include, *Excavation*, in Limerick City Gallery and *Uncovering History*, in Kunsthaus Graz. His work has been published in more than seventy publications, including four monographs, *The Edge of Europe* (1996), *Disputed Territory* (2006), *State* (2011)

and *Aftermath* (2015) and is represented in many international public and private collections. He is an editorial advisor for the Routledge journal, *Photographies* and is currently working on a series of new works and a curatorial project to mark the centenary of Ireland's 1916 Rising. www.anthonysaughey.com
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¹ Brian, T. and Laczko, F. Eds. (2014) 'Fatal Journeys Tracking Lives Lost during Migration', Geneva: International Organization for Migration

**Amanda Crawley Jackson, University of Sheffield:
A 'Solid Sea'? Mediterranean Crossings in the Age of Globalisation**

The Mediterranean Sea is a particularly neuralgic border zone in the geopolitical imaginary of the West, a thick space, in which multiple and heterogeneous crossings are performed and intertwine. And yet, as Multiplicity (a Milan-based collective of artists, architects and activists) assert, it is no longer, if indeed it ever was, 'a large and liquid "lieu de rencontre" [space of encounter]. [...] The Mediterranean is today a hard, solid space, ploughed by precise routes that move from equally defined points' (Multiplicity, 2002). It has become 'the only Certain Territory of this part of the world' (*ibid.*). A broadly securitized constellation of geopolitical and geo-economic formations (Fluri, 2011), the Mediterranean is a space in which identities are reified and 'exacerbated'. This paper explores Mediterranean crossings as performances of 'disciplined mobility' (Moran, Piacentini & Pallot, 2012) in which both migrant and tourist mobilities are unevenly produced, channelled, surveilled and contained, inextricably 'caught up in the power geometries of everyday life' (Hannan *et al.*, 2006). The analysis is conducted through the prism of recent works by a number of contemporary African artists: Zineb Sedira, Kader Attia, Bruno Boudjelal, Yto Barrada and Tiécoura N'Dao. In particular, and with reference to photographic, video and installation works by the artists in question, it considers the ways in which *harragas*¹ navigate the intensely securitised space of the Mediterranean (Raeymaekers, 2014; Paoletti, 2009; Mountz & Lloyd, 2014), coming up against – but also slipping into the cracks and interstices of – the European (global) police order. And yet this study will also suggest, with reference to the slippages, mirrorings, displacements and

¹ Clandestine migrants who burn their identity papers during the crossing; meaning 'those who burn', from the Arabic *هَرَّاح*, *harrag* – to burn.

doublings which operate within the selected artworks, first that mobilities of business and leisure are similarly constrained and conditioned by the 'all encompassing "securitisation" of everyday life' (Philo, 2011); and secondly by specific, disciplinary visual regimes which transform the 'fact of movement' into *meaningful* mobilities (Cresswell, 2006) in the context of transnational and transcontinental border crossings in the neoliberal age.

Amanda Crawley Jackson is a curator, writer and Senior Lecturer in French Studies at the University of Sheffield, specialising in Francophone urban cultural studies. Her research focuses on philosophies of space and mobility and she has written extensively on the ways in which contemporary artists from France and Algeria engage with issues pertaining to cities and the built environment, architecture, modernity and migration. She is the director of the Furnace Park project in Sheffield and she is currently completing a book on post-traumatic landscapes.
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Paul Jones, Glydwr University, Wrexham:
Croeso I Gymru /Welcome to England – Performing the Welsh/English Border

Through an examination of my own practice (from balancing acts and attempted border leaps, antagonistic border greeting performances to flag waving) the focus of my paper is concerned with how as an artist I can make visible the political, cultural and social systems that govern territory at the border of England and Wales.

There has been much literature and visual art dedicated to exploring the concept of borders and territory. Rogoff (2000) comprehension of the term border is not simply about conquests, occupations or negotiations but rather situated in what Deleuze and Guattari describe as an act of *becoming* and active *lines of flight*. Sack (1986) argues that boundaries can be fixed or mobile, exclude, contain or restrain. Storey (2001) observes that there is always a testing of territorial boundaries in which people resist predetermined power structures and try to assert their existence.

Visual artists who, at a global level, question the role of borders, power and territory include Christian Philip Müller - *Grüne Grenze (Green Border)* (1993), Francis Alys - *The Green Line* (2004), Yael Bartana - *A Declaration* (2006), and Heath Bunting - *BorderXing* (2000-).

However, despite the interest in the relationship between art practice, geo-political borders and territory, little research has been done to address specifically how art

practice can reveal and extend making visible the power relationships at the Welsh/English border.

Although the border between these two countries appears politically less relevant than other disputed borders, there does exist deep-rooted power struggles concerning notions of identity and nationhood that require further investigation.

Paul Jones is a Doctorate researcher at Aberystwyth University (in the Department of Theatre, Film and Television Studies Research) and lecturer on the BA(hons) Fine Art programme, Glyndwr University, Wrexham. paul.jones@glyndwr.ac.uk

**Gavin MacDonald, Manchester Metropolitan University:
Trace and testimony: mapping the migrant body in the work of Bouchra Khalili and Pedro Lasch**

In his 2013 book *The Migrant Image*, T. J. Demos describes an emerging genre of artistic documentary practice that deals with the uneven geographies and disparate mobilities of what he calls "crisis globalization" through a conjunction of form and content, with complex representational strategies and factual/fictional constructions modelling and intervening in complex geopolitical realities. A key example for Demos is Ursula Biemann's *Sahara Chronicle* (2006-7), a multiperspectival and hypermediated video essay installation that deals with the securitization of migration and the hardening of borders between the global north and south.

This paper critically considers Demos's arguments and Biemann's installation in relation to two other works that take very different, sparer approaches to this topic. For the *Mapping Story* series, (2008-2011), Bouchra Khalili travelled to key cities in the Mediterranean's migration networks and interviewed individuals; the resulting films are exercises in simplicity, subtitled audio tracks accompanying unvarying close up shots of migrants' hands as they retrace their owner's trajectories on maps. Pedro Lasch's *Guías de Rutas* (Route Guides) projects (2003-ongoing) have involved the distribution of a crudely printed map of the American continent (borderless, and labelled in its entirety LATINO/A AMERICA) to individuals who plan to make the journey across the US border from Mexico. Some of the maps have been reclaimed from individuals who have reached their intended destinations, creased, smeared and weather-worn, and these are paired with short statements from them about their journeys and collected into editions. Sitting apparently outside Demos' framework,

Khalili and Lasch's works both combine individual testimony and cartography to map the journey of the migrant body across borders and they exploit indexicality to underwrite their effects and affects: the deixis of the pointing finger and the physical trace as a document or re-telling of passage.

Gavin MacDonald is a senior lecturer at Manchester School of Art, teaching in media theory and art history but with an intellectually profitable sideline poaching in human geography. Gavin's research deals with art and geomeia, remote sensing imagery and the mapping/tracing of movement. g.macdonald@mmu.ac.uk

Sarah Mekdjian, Anne-Laure Amilhat Szary, Université Grenoble Alpes:
***Crossing Maps* : a counter-mapping project between art and sciences of contemporary border-crossings**

This paper presents *Crossing Maps*, an original research-creation project created in Grenoble, France in 2012 with twelve asylum seekers, three artists/performers and two academics in geography². The main aim of this project, part of the 'antiAtlas of borders' collective³, was to engage critically with the contemporary representations and functions of control systems and "mobile state borders" (Amilhat Szary, Giraut, 2015), by creating participatory and creative counter-cartographies of border-crossings. Mapping, defined as "performative, participatory and political" (Crampton, 2009) has been used by the asylum seekers, the artists and the researchers, to communicate, highlight people's experiences and address political debates with a wide audience in a way that is at once "precise, sensitive, sensible and shared" (Latour, 2010). *Crossing maps* is a workshop, a fieldwork and an installation, composed of twenty hand-drawn and embroidered maps on paper and fabric, a map made out of clay, and two audio pieces, one being a walking sound installation. This device at the intersection of humanities and art has been displayed in several exhibitions in France and Switzerland and will be presented from February to May 2016 at the Resistance and Deportation History Centre in Lyon, France, within an international exhibition on migrations and contemporary art, in cooperation with the National Museum for the History of Immigration.

Through a reflexive analysis, we would like to discuss some epistemological and methodological questions raised by this experimental project:

² Sarah Mekdjian and Anne-Laure Amilhat-Szary, Université Grenoble Alpes

³ <http://www.antiatlas.net/en/>

- how can art and social sciences, through mapping, simulate alternative representations of borders, border-crossings and migration experiences and what kind of political implications may these representations lead to?

-Are sensitive and aesthetic ways of communication helpful to draw critical attention to the contemporary politics on borders and migrations? In the contrary, do they participate to the “politics of pity” defined by Boltanski (1999), in which suffering becomes a spectacle?

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Anne-Laure Amilhat Szary is Professor at Université Grenoble Alpes / PACTE CNRS and member of the Institut Universitaire de France, France. Her current research interests include the interrelations between art and culture, in and about contested places. She is a founding member of the 'antiAtlas of borders' collective, an art-science project. As part of her latest publications she co-edited the book *Borderities and the Politics of Contemporary Mobile Borders*, (2015. London: Palgrave MacMillan). Anne-Laure.Amilhat@ujf-grenoble.fr

Sarah Mekdjian is Assistant Professor at Université Grenoble Alpes / PACTE CNRS. Her work deals with migrations and asylum, with a specific focus on critical qualitative methodologies between art and sciences. She authored a chapter on critical mapping of border-crossings in Amilhat Szary's latest book (Amilhat Szary, Giraut, 2015). smekdjian@gmail.com

Venda Louise Pollock & Alexia Mellor, Newcastle University:
The Debatable Lands: Artists interrogating borders

On the 18th September 2014 the Scottish Referendum took place. In Berwick upon Tweed, the northernmost of England's town, *The Lawes of the Marches*, a video installation by Bristol-based artist Katie Davies, was premiered. *The Lawes of the Marches* explores the Common Ridings of Scottish border towns, a tradition recalling when, in turbulent times, the townspeople would ride the boundaries or 'marches' of their common lands to protect them from raiders. The borders were performatively

delineated but physically unmarked. The installation formed part of Berwick Film and Media Arts Festival's tenth edition *Border Crossing*, the title and timing of which drew inspiration from the current political moment and Berwick's own status, the town having changed hands fourteen times between the Scots and English. It is not surprising, therefore, that tracts of territory on the border became known as The Debatable Lands.

Using Berwick as a catalyst to explore empirical examples of site-responsive practices that highlight the political and personal experience of contemporary borders, this paper will explore how artists are deconstructing and challenging perceptions of (largely) unseen borders. Often this involves intense engagement with the physical materiality of place and its social dynamics but manifest itself in often ephemeral practices that reflect the complex temporality and reach of these debatable lands. This will be explored through the lens of Soja's *Exopolis* (a simulacrum, "the city without" or "ex-city")^[1] where local and global become increasingly difficult to disentangle, and increasingly complex to understand. Within the *Exopolis* and contemporary borders, real-and- imagined aspects of site collapse into one another, and our familiar categories (or boundaries) used to understand place risk becoming irrelevant. These practices engaging with contemporary borders offer the opportunity to reconceptualise the very nature and relevance of the border.

[1] Soja, Edward W. *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*. Oxford: Blackwell, 1996.

Venda Louise Pollock is a Senior Lecturer in Art History within Fine Art at Newcastle University and the new Director of Newcastle University's Institute of Creative Arts Practice. Her research investigates the relationship between art and places, particularly those that are undergoing change, and she has an interest in narrative, memory and materiality. venda.pollock@newcastle.ac.uk

Alexia Mellor is an interdisciplinary artist and PhD student at Newcastle University employing participatory art practices to interrogate local-global discourses in the context of an increasingly globalised and digitally-mediated landscape. A.Mellor1@newcastle.ac.uk

Francisca Sanchez-Ortiz, Manchester Metropolitan University:
Art and/in border violence

The body of creative and yet political visual works raising awareness and claiming justice for the Juarez femicides in the Mexican-American border has been constant

since they were first denounced in the 1990s. Academic interest in this production has mostly focused on cinema, paintings, novels, and photography produced either on the Mexican or the U.S. side of the border. This work studies transnational art produced by Mexican artists in relation to that produced by European ones. It will concentrate on the representation of, and the artists's engagement with, the postmodern understanding of wasted lives (Bauman, 2003) and systemic violence, as well as the tension between violence of the representations and the presence/absence of the female dead bodies and human waste in them. The works discussed will be 'De que otra cosa podemos hablar?' (2009) by the Mexican Teresa Margolles, first installed in Venice in 2009, 'La piñata' (2003) by the Mexican Teresa Serrano, also exhibited in Europe, and 'Desconocida/Unknown/Ukjent' (2006-ongoing) by the Norwegian Lise Bjerne Linnert, first installed in the Mexican-American border.

Francisca Sanchez Ortiz was a Teaching Fellow in Hispanic Studies at the University of Aberdeen (2011-2013) and joined Manchester Metropolitan University as a Lecturer in Spanish in 2014. Her research focuses on representations of violence in the Mexican-American border, both in literature and visual culture, often from a gender studies perspective. F.Sanchez-Ortiz@mmu.ac.uk