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HANNA MUSIOL

Abstract

This article focuses on mapping and spatial thinking in migrant storytelling and knowledge-making across diverse border infrastructures. Set against the carceral regimes' investment in migration research, schooling, and aesthetics in the US and Europe, this project turns to diverse, smaller—and larger-scale counter-cartographic projects: To Whom It May Concern *(2013), Zakaria Mohamed Ali's cinematic map of his return to the Lampedusa detention site;* Migrant *(2014), a children's book and a codex about undocumented migrants on the Mexico-to-US journey, by José Manuel Mateo and Javier Martínez Pedro;* Torn Apart / Separados *(2018), a Mobilized Humanities polyrhythmic cartographic intervention; and public storytelling and pedagogical initiatives in Norway (2016–19). Drawing on the work of Laura Lo Presti, this article examines how these projects activate complex affordances of cartography that expand beyond its basic instrumental uses. Maps can express simultaneously diverse spatiopolitcal subjectivities and relations in symbolic, multisensorial, and metacritical ways. As such, they can represent the personal, intimate, local migrant experience as always emplaced in macro-scale geopolitical, infrastructural, and institutional geographies. Therefore, such acts of migrant storytelling often become acts of spatiopolitical reflection and critique. Most important, the discussed projects are as concerned with narrating bodies, networks, and relations on the map as they are with transforming the habits of sociocultural reception of and off the map. They encourage new listening and interpretation practices that engender new reception environments, socio-aesthetic and politico-legal alike. The article concludes with a meditation on the place-changing and sociopolitical promise of such understood narrative "cartographic acts" (Brian Holmes) and pedagogy to create noncarceral sites of encounter.*

Magic [of the border] works by controlling what a spectator sees . . .

—Mahmoud Keshavarz and Shahram Khosravi

The Voice is in the Listener . . . Listening is a Vibrational Practice.

—Nina Sun Eidsheim

ICE WILL MELT.

—an "In Plain Sight" sky-type by jackie sumell

INTRODUCTION

Laura Lo Presti observes that "the cartographic images that pervade the visual regime of borders and immobility" do not seem to generate the same "critical and emotional attention" as the "photographic construction" of the "migration crisis" in "migration and border studies."[2] Interestingly, the cartographic imagination is central to the understanding of migrant narration as, among other things, a mapping practice.[3] Thus, while this article does not solely focus on the cartographic image, it attends to cartographic representation and thinking that "pervade"[4] migrant storytelling in visual and textual self-narration, and in institutional "cartographic acts"[5] of public research and pedagogy, across some notorious and less studied migration necroscapes. In particular, it explores how *To Whom It May Concern*;[6] *Migrant*; *Torn Apart / Separados (TA/S)*; and site-specific storytelling initiatives in Norway invoke cartography's capacity to represent and play with physical, geopolitical, and emotional distance and scale, to represent mobility and immobility of infrastructure and people. Instead of simply revealing how migrants are situated in space, where they go or disappear, these projects narrate the geopolitics and "poetics of relations,"[7] between border spaces, their production regimes, the migrant self, and the audience in order to challenge the terms of their recognition and interaction.

The cartographic medium often expresses a navigational desire "to find something"[8] in space, to get somewhere. At times, a prospecting desire to seize underlies it; at other times, it is a witnessing impulse to account for a system's sprawling reach,[9] a clandestine effort to evade, or

a speculative one to imagine a new landscape. The projects discussed below do produce site-specific textual, literary, visual, research and pedagogical maps, which document, preserve, and reflect on contemporary migration regimes. Yet, since maps can simultaneously zoom in on and rescale *and* reframe mobility experience as personal and institutional, intimate, embodied and vast, econopolitical, territorial, always larger than the immediate geospatial world of the "I," they also allow for adopting and interrogating multiple *spatial subjectivities* and for wielding them strategically as tools of narrative agency. Therefore, the discussed projects facilitate, equally and simultaneously, a personal, often autobiographical, *and* complexly systemic, biopolitical storytelling. They enspace migrants in an intimate and macro-scale political geography, and enable a critical, spatiopolitical reflection. Not less important, they engender new rhetorical and reception habits, and imagine new situations of encounter.

TEXTS, MAPS, AND RECEPTION

When Natalie Diaz, a Mojavi American poet, says that "maps . . . made [her] people . . . *true* [emphasis mine],"[10] she highlights the simultaneously "fact-making," world-forming, and lethal colonial power of cartography. In that sense, maps are powerful and dangerous instruments that "can hurt and devour,"[11] and, like texts, they have a long career as brutal devices regulating the mobility of colonial, underclassed, or precariously gendered or raced bodies. Contemporary maps still hold migrants in their grip; arrange their bodies; keep them in place, or out; sever relationships; and regulate modes and tempos of mobility: walking through the desert, fleeing by boat, or biking across the Arctic Russian-Norwegian border. Similarly, "the papers"—diplomas, certificates, letters, passports, but also executive orders or international conventions—reroute migrant traffic; make or unmake migrants on arrival; and define the terms of their recognition as humans, civilians, objects or "targets" of law.[12] A loss or confiscation of papers often marks the beginning of social disappearance for those who physically survive the border crossing but must then keep on living as social shadows, as invisible "guests."[13] Papers and mapping, tracking, cartographic sensing, or their "unseeing" are, then, powerful instruments of migration

"necropolitics;"[14] they can hasten the seizure of migrants or simply slow their access to vital resources.[15]

Yet mapping is also a dynamic, multimodal, and multifunctional practice,[16] and this article recognizes its complex, critical, counter-hegemonic, and community-building impulses in the works of contemporary migrant storytellers, researchers, and educators. It explores a particular permanence of cartographic, spatial thinking and expression in narrative projects that draw on the ocular, instrumental, navigational as much as on the metaphorical, multisensorial, affective, and meta-critical affordances of mapping.[17] The works discussed below use the symbolic cartographic practice, not just its more instrumentalist geometric expression, as a medium of political critique and reflection; not simply as a technique of visual revelation or spatial gridding but as a tool to transform the "conditions of listening" in public reception environments. The understanding of listening, the voice, and the audience here is literary, performative, and spatiosonic. Nina Sun Eidsheim, for instance, desribes listening as a multisensory, situational, and social, "vibrational practice," in which voice becomes meaningful through embodied, situational attunement and spatial reception.[18] Its reception, she argues, depends on its being *recognized* not simply in aurally but in multisensory ways, as a mobile, ocular, and cultural act, sensitive to movements within bodies of muscles, sound waves, vibrations, and cultural codes that travel through spaces and air, across, between, and within bodies.

In migration studies, "reception" signifies more instrumentally and usually refers to the reception-expulsion border-control infrastructure, legal and physical, that shapes the migrant bordercrossing experience—say, the Lampedusa reception center, the US Customs and Border Protection (CBP) San Ysidro port of entry on the US-Mexico border, or the Kirkenes, Norway, border crossing on the Norway–Russia border—where migrants' claims are received, or where migrant bodies are kept, assessed, interrogated, and disciplined. This article fuses these legal regimes' and performance studies and rhetorics' understandings of the word. The projects discussed below critique the operational logic of the hardware of the reception systems and the carceral etiquette of migrants' first physical and legal encounter, beyond the wall, beyond the privatized and overcrowded indefinite detention center, beyond

electronic tracking, beyond forgetting and abandonment, beyond interrogations, beyond torture regimes. But they also aim to change the architecture of public storytelling, so to speak, to alter the space of the *narrative* encounter, the *sociocultural* acoustics of listening, the "atmosphere"[19] of migrant storytelling.

WHOM DO THESE MAPS CONCERN?

It is telling that in *To Whom It May Concern (TWIMC),* a film produced by the Archive of Migrant Memories (AMM),[20] Zakaria Mohamed Ali emphasizes that "when [he] arrived" in the Lampedusa detention, "no one listened to [him]." Zakaria Mohamed Ali, a Somali journalist turned political refugee in Italy, and Mahamed Aman, an Eritrean cultural mediator and social worker, self-narrated their return trip to Lampedusa's infamous migrant Centro di Identificazione ed Espulsione / Identification and Expulsion Center (CIE).[21] The film and diary writing that accompany the journey map their road trip back to the symbolic gateway into Europe in hopes of archiving and enspacing their experience of migration and loss. Yet, it is also an indictment of listeners who had failed them in the past and a search for those who won't abandon them in the future.

Zakaria Mohamed Ali's papers, photos, and diplomas, and, thus also, his pre-European intellectual, professional identity, were destroyed at CIE on arrival. Such "deprivation of objects" on arrival, notes Gianluca Gatta, is common to the violent "process of biopolitical purification / desubjectivization . . . that depoliticizes the migrant's body," stripping them of many things, including identity, time, the right to space, reflection, and, sometimes, a life.[22] The film narrates a reclamation process of "reintegrating [the migrant's] body into a subjectivity": *emplacing* Zakaria Mohamed Ali's and Mahamed Aman's bodies on the EU migration map, establishing their new relationship to the carceral infrastructure that initially "devoured" them.[23] The film's opening shots foreground such multiple subjective and out-of-body positions from which the director narrates the story. The camera centers and lingers on Mahamed Aman from afar as he sits by the sea, writing in his diary, while the voice-over keeps us close, within earshot. Elsewhere are more self-reflexive spatial gestures: a former detainee filmed filming the

detention center on his cellphone, looking at places, absorbing the totality of the infrastructure that imprisoned him, the island's landscape, and establishing a new relationship between CIE, the EU migration regime, the island, and himself, post detention.

This spatioaesthetic and reflective narration is inseparable here. Zakaria Mohamed Ali describes the start of his post-EU-arrival journey as grounded in a sense of dislocation, geopolitical unknowing, unmappability, and rage, after a strip-search in the Lampedusa center renders him paperless, deprived of "the only things [he] could be recognized by" *(TWIMC)*. Thus, the resubjectivization that Gatta writes about is closely tied to his respatialization, to his establishing new relations to the carceral space, intimate and bird's-eye view, and to his growing geopolitical awareness of Lampedusa as a geographic site, a transit island he learns of first in Libya, but also a symbolic portal, a death trap, the camp, an end of a particular kind of social life. As he narrates his experience, often simultaneously via spatially distanced visual and audibly intimate voice-over, he is a former captive but also a liberated protagonist, the self-reflecting migrant *spatial* subject. Later, Zakaria Mohamed Ali will persistently demand assistance locating people and things in space. In a revealing exchange about the destruction of migrant keepsakes the officials watch, he is told, "We are not responsible for what is left [in the CIE] . . . We are responsible for surveillance" *(TWIMC)*.

In contrast, *TWIMC* models other, more custodial, caring, and reflexive ways of mapping, relating to space, and accounting "for what is left" behind *(TWIMC)*. Away from interrogative, "necrotic" violent surveillance, from property inspections and seizures, medical examinations and strip-searches, or immigration interview questioning, as well as the "humanitarian" photographic spectacle of migrant suffering. In one of the more pensive scenes, Zakaria Mohamed Ali tenderly touches and leans against one of the abandoned boats. These boats, scattered on the island, are the few tangible, material markers of the lethal migration trail; they serve as orientation "dots" and spectral "monuments" for those who had died, since the reception-expulsion machine spares neither things nor unnamed, unclaimed migrant bodies, identified in a local cemetery by only basic physical coordinates: skin color, biological sex, and date of death *(TWIMC)*. The boat, one of the only acces-

sible "icons" on his map, anchors and orients him, making the film's mapping less forensic than elegiac. And yet, *TWIMC*'s mapping is also anticipatory and future-facing. While most material evidence is gone, the migrant filmmaker is no longer a disempowered supplicant in the legal regime. Instead, he reclaims the petitioner's form of address—"to whom it may concern"—to imagine new recipients of claims, of bodies, of grief, of stories, "responsible" for lost objects and memories *(TWIMC)*. This critical migrant cartographic project begins at a small scale, with a retraining of the ear and the eye, and of touch and relations, without which new terms of recognition within the reception-expulsion regime are impossible.

CHILDREN'S GEOGRAPHIES

At a different border, José Manuel Mateo and Javier Martínez Pedro grapple with eerily similar questions in their multimodal cartographic volume for young readers titled *Migrant*.[24] A haptic, two-sided, hand-drawn map reminiscent of pictorial codices, *Migrant* is an unusual black-and-white children's picture book (Figure 1). The beautifully crafted volume, held together by a ribbon like a gift box, is the gift of migrant storytelling in English and Spanish, and it unfolds, literally, in images, text, and two languages, as a meter-plus-long "evocative" accordion "map."[25] Like *TWIMC, Migrant* is a tribute to forgotten migrants, and it shows-and-tells the story of an undocumented working-class family—a nameless boy, his sister, and their mother—as they leave their home village in Mexico, its palm trees, the watermelons and papayas the father planted, but also poverty, for Los Angeles. Pedro, a former undocumented migrant himself, and the award-winning artist behind the map in the book, chose *amate* bark paper for *Migrant*. Amate, a traditional knowledge-storing medium from Xalitla, Mexico, dating to precontact time, is noted for its durability, a crucial quality in a book that aims not only to "tell the story of those who arrive" but also to *preserve* their undocumented experience, to "safeguard their memory."[26]

Graphic fiction, such as *Migrant*'s codex, depends on the uniqueness of the "drawing hand," which reveals the subjectivity of its characters and "calls overt attention to the crafting of the histories and historiographies."[27] In *Migrant,* this unique, subjective experience of Pedro and

his alter ego, a young migrant boy, in representing space is evident and crucial. Yet, the map's cartographic style and medium invoke also the larger collective, cultural "crafting" of storytelling in indigenous pictographic scripts, pre-contact codices, and alternate genealogies of "graphic communication"[28] and "systems of remembrance."[29] By activating a different cartographic and interpretative tradition, the book tenderly visualizes people and their journey in different folds, making cartographic space vibrant with sound; crowded, dynamic, celebratory, peopled—in contrast to other, more static, land-surveying, or human seizure-focused maps of US–Mexico borderscapes. Amate also embodies a biocultural location, its local craft of amate papermaking, its soil and vegetation imprinted in it.

The cartographic handcraft, then, expresses a collective, cultural, geospatial, as much as an individual subjectivity and story; it also demands playful handling of what is often a map of morbidity. The form of the book invites embodied, polylingual, and multimodal storytelling

Figure 1. The codex of migration. Photo by Karolina Gorzelanczyk.

and reception, such as performative, multigenerational collective reading, and playing, together with children.[30] Map readers/users are encouraged to trace the journey, fingers following the boy's route on the map and getting lost, scared, and side tracked; to read the text aloud to others, in two languages and in multiple directions; and to fiddle with the book's different textures and folds.

The multidirectional journey may unfold from left to right and down in words placed on the left and at the bottom of the codex-map. This text, a chronological legend of sorts, guides one's sideways looking, as it re-narrates, sonifies, and retranslates the semiotics of the atlas of undocumented migration and its iconography into a first-person narrative. It anchors the map in the migrant body of the boy, whose subjectivity it focalizes, and in his "strong voice[, which] conveys migrant children's agency, ordinariness, and love of play."[31] What *Migrant* presents, then, is a migrant children's geography[32]: from images of play among the farm animals in a Mexican village surrounded by the sea and the mountains, to a dangerous ride on the roof of a train, to hiding "in a hole in the ground" during stops to escape being "disappeared" by the police,[33] to climbing the border wall, to busy domestic labor in Los Angeles. The favorite dog, trees, fellow migrants, spaces, trains, and the police cars, are given spatiovisual emphasis because they matter to the family of travelers, whose experiences affect the representation of the places they cross—the oversized transportation infrastructure; the changing, subjective distances between places and people; the rhythm and direction of the journey at once vertical and zigzagging—as do their imaginings of unfamiliar things they speculate about: planes, skyscrapers, the city. Also visible in the codex iconography and its conflicting scales and tempos are the migrant boy's excitement about LA highways, cars, landmarks, and Hollywood, and his fear of the omnipresent police, present in most folds on the US side of the border. "I was afraid that they would catch us," the boy admits midway, "because if they capture you, you disappear."[34] Miraculously, the family escapes "being disappeared," and we encounter the titular but nameless migrant not only as an undocumented child but also as a witness, a storyteller, a mapper, a knowledge-maker. Since the book is about those who made it across the border alive, the text next to the ninth fold of the map tells us that his family is safe, despite the menacing images

of the police car in the street, a Taco Bell, a Burger King, and towering LA buildings. The textual journey ends in a shared house at the outskirts of LA, where his family will clean houses for a living. "I can't write anymore . . . And I miss my home so much," the boy bids goodnight to his readers; "it is time to sleep," he says, as he makes dreamy plans to see LA's famed neon signs. The accompanying map fold suggests a short repose before the search for his missing father and work resume the following day. The map, which unpacks like a present, is ready to be folded back in and secured, again, with a ribbon, in a gesture of protective closure and tenderness.

Yet, the story does not really *end* there. The farther down the map, the intensity of sociospatial alienation and distance grows, and different human relations and densities on both sides of the border become visible to the map reader, if not the narrator himself. In that sense, the map is about large-scale unstoppable transborder traffic of economic resources, about mass migration, and it "concerns" other undocumented migrants, too. Mateo and Pedro focus specifically on migrant children, especially unaccompanied and undocumented migrant children, who they argue, are "nonexistent," devoid of legal agency; abandoned by their home and destination states; vulnerable to abuse, violence, and death—their worth, their value, invisible. But they are also "nonexistent" in other ways; their narratives are absent from children's books and from geographies of play, freedom, and living.[35] In *Migrant,* Mateo and Pedro *draw* these undocumented children into the story as protagonists, recognize them as listeners and readers, and reward them with a precious amate-made artifact. If maps are reality-making instruments, the author-artist duo use theirs to restore the agency of children as narrators *and* as recipients of stories. They also make a bold claim that this public account of a secret journey, a nighttime story, and a creative, civilian cartography of migration will let undocumented children live, that it will keep them safe, *off this map.* That it will rescue them from the juridical, political, and cultural oblivion and "social death"[36] to which they are condemned, especially now, in the era of "zero-tolerance" policy that criminalizes irregular migration, legalizes sadistic family separations, and poses continued legal challenges to Deferred Action for Childhood Arrivals (DACA) in the US.[37] In that, they map migrant life for other audiences, including those who deny

migrant children the "right to exist," to remind them that this journey, this life, is also precious.

CARCERAL KNOWLEDGE, CARCERAL AESTHETICS, AND THE BORDER SCHOOL

Grassroots mappers know that carceral migration policy has much to do with the aesthetics of border storytelling: with its visual, narrative, sonic, cartographic conventions, rhetorical gestures, and reception conditions, and most important, with keeping bordering violence off the map. After all, migration criminalization, entrapment, and deterrence coincide with, if not depend on, efforts to "[b]eautify the violence of the border" and to make its brutality and the suffering it causes invisible, or non-emotive.[38] This is also why in migrant cartographic narratives, the aesthetic craftwork matters; it can graft absence and grief onto space; rescale a child's fear; transform traumatic deathscapes with laughter and play; protect undocumented border crossers and commemorate the dead; and prefigure a reception community that does not yet exist. Such sociocultural work of a counter-cartographic aesthetic, then, is vital to challenging the cultural, juridical, and physical grip of hegemonic bordering, especially now, when not only is "the border" everywhere[39] but the border-control regime is *everything*: the wall, the school, the motel, the camp, public health care, or the research lab. The ever-expanding budgets and institutional missions of border-control institutions in the EU, the European Economic Area, and the US support this all-consuming carceral trend.

The budget for the European Border and Coast Guard Agency Frontex,[40] for instance, increased from just over 6 million euros in 2005[41] to 333,331,000 euros in 2019,[42] and the agency now boasts "research" and "innovation" as its core aims.[43] In the US, the investment in migration control is even more baroque. The initial budget of the Department of Homeland Security (DHS), established to "secur[e] the borders" and "eliminat[e] threats,"[44] was USD 54 million in 2011,[45] and it expanded to USD 47.5 billion in discretionary funding in 2019,[46] of which USD 8.82 billion was devoted solely to DHS's US Immigration and Customs Enforcement (ICE)[47] operations. Since 2017,[48] reports of the brutality of the family-separation raids and subsequent incarceration and abuse

of minors by ICE have coincided with reports about ICE-supported migration research, with several US research universities listed as beneficiaries of millions of dollars in opulent ICE grants.[49] These and other well-funded and networked border-control forces penetrate research and education, transferring not simply stock migration plots and images to academic environments but also carceral, extractive research methods from detention center interrogation rooms—where certain bodies and stories are heard and others are not, according to restrictive, often violent, narrative protocols—to the research lab and the classroom.

Laura Lo Presti sees two paradoxical expressions of contemporary border cartography that are relevant here: one devoted to fast-acting, precise surveillance, forensic, and seizure-focused mapping; the other devoted to a slow, lo-fi "inertial navigation system" of "deterrence."[50] These "low-navigational" maps see, paradoxically, in order to "unsee," to slow rescue, access to health care, immigration, education, and other social services, becoming tools of the complex "regime of immobilization," not simply containment.[51] In that sense, their job is to touch the migrant bodies, not to seize them but to abandon them, to make them wait. Researchers and educators are often stuck between these two border modalities and rhythms of seizure and abandonment. They also resist them.

POLYRHYTHMIC CARTOGRAPHIES

The challenge of responding to the current US migration emergency[52]—the Muslim ban; the racialized targeting of immigrants for deportation; the temporary termination of DACA; the criminalization of migration and the "zero-tolerance" immigration policy; followed by the ICE-executed raids, family separations, and the sadistic practice of incarcerating minors, including new-borns and toddlers—had as much to do with missing information crucial to legal advocates for and families of the separated, as with its tempo, intensity, unstoppable exacerbation. The policy's architects not only hid migrant bodies but also obscured the policy's infrastructure, history, procedures, and costs. The immensity of the fast-proliferating carceral apparatus, its voracious material and cultural infrastructure, and the simultaneous, inhumane, and insidious commodification and extraction of migrant suffering—

the "gold rush" demand for new and privatized "detention centers,"[53] skyrocketing contracts for carceral, IT, surveillance, food, medical, and other services—required real-time documentation, a *fast* emergency investigation; time was of essence. However, this emergency needed a slow reflection on the border-control takeover of the knowledge industry, too.

Torn Apart/Separados (TA/S),[54] a two-volume near-real-crisis-time atlas of publicly accessible documentations of the carceral, economic, and geospatial extent of migration management, governance, and knowledge making in the 2018 US is such a multifocal, syncopated, polyrhythmic project. *TA/S* is a rapid-response forensic cartography,[55] its first volume completed in just a six-day workshop, and a visceral long-durée reflection on the carceral regime, its diffused genealogies, and the migrant-knowledge production. Both volumes feature carefully curated data crowdsourced from the vetted maze of public records (from CBP, ICE, and DHHS's ORR and private subcontractors) and are published in English, Spanish, and French versions. They consists of open-access interactive visualizations, maps, and charts of the carceral infrastructure (in vol. 1) and of the financial industry that extracts migrants' suffering for profit and research (vol. 2), and are both accompanied by extensive and wrenching cartographic metareflections and commentary, labeled *Textures, Reflections, Allies, Bibliography,* and *Credits.* Moreover, the knowledge work involved in this research project deserves a mention here. While *TA/S*'s creators are affiliated with academic institutions, the project was produced through their volunteer work,[56] with open-source tools and without NGOs or state actors, by Mobilized Humanities (MH), an experimental humanities research collective, including scholars of history and cultural, literary, library, information, and gender and critical race studies. In their mission statement, MH emphasizes the use of "digital tools" for "broad social awareness . . . in global critical situations," and grassroots collaborations with "humanities faculties, libraries, and students with relevant language, archival, technical, and social expertise to . . . produce curated and applied knowledge."[57] Their work is often conducted under duress, with limited means, and at a fast pace. Essential to their cartographic undertaking was solidarity between MH scholars and researchers and migrant "mobile humanities" who were disappeared, or detained.

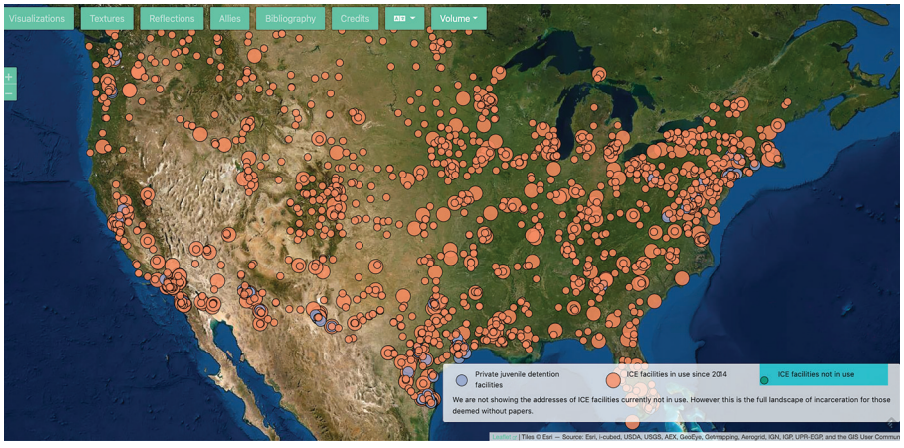

Figure 2. *TA/S,* vol. 1, *Clinks,* a map of immigration detention facilities in the 2018 US. For the interactive map, visit https://xpmethod.plaintext.in/torn-apart/visualizations.html#clinks. Screenshot by author.

The first volume, on forensic cartographies of hidden immigration detention facilities across the US, is subdivided into six differently framed and focalized maps of ICE-owned and private juvenile detention facilities (Figure 2). The prison-country maps cover the entire US territory: *Clinks*; *The Trap* features the fortified Mexico–US border zone; *The Eye* shows the bird's-eye-view cartography of the detention facilities; and there are also statistical *Charts* and the elusive map of *OR* facilities, which prevents users from locating each facility because the government obscures such information; and the constantly changing *Banned* map of the entire country, where the Muslim ban permanently outlaws Muslim human beings from *being* (Figure 3).

Banned, like the other maps, is not simply interactive but elusive, unstable (Figure 3). The accompanying text states, "The population of this ephemeral, blackened country of closed borders is about 98% of that of the excluded majority Muslim population banned from entering the US by Presidential Proclamation 9645," but the share changes to, for instance, 81%, as the map changes, making the information, the spatial span, and the Muslim ban's ideological rationale, unstable, impossible to grasp, let alone visualize.

TA/S also tackles the paradoxes of documenting the *undocumented* migration, away from the focus on the migrant body and instead on the

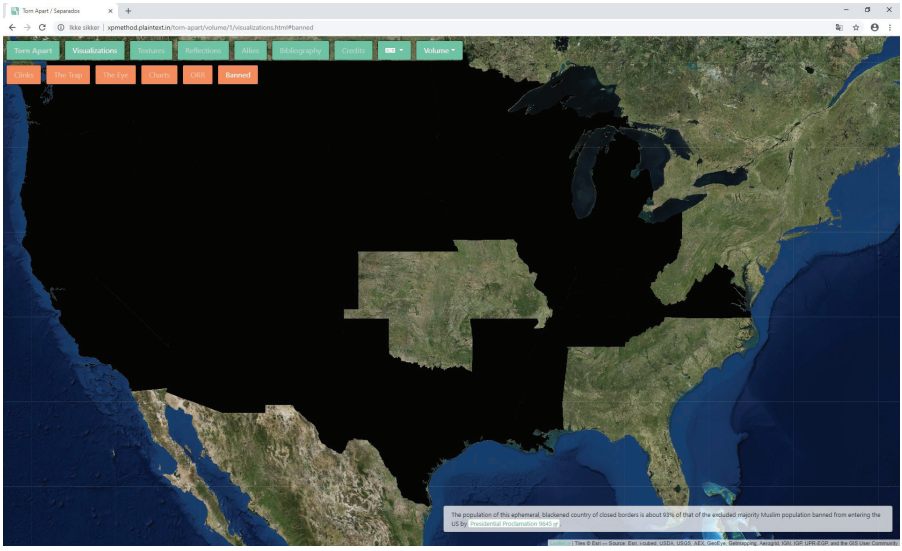

Figure 3. *TA/S*, vol. 1, *Banned.* For the interactive map, visit http://xpmethod.plaintext.in/torn-apart/volume/1/visualizations.html#banned. Screenshot by author.

undocumented migration *industry,* on making the supposedly public information *public*. *TA/S* shows that public information is not really *public,* if accessing and disseminating what is seemingly *public* data requires sophisticated skills in research, storytelling, mapping, computation, visualization, and web design, as well as philosophy, literature, history, critical race, gender, and cultural studies, and, often, an intimate personal experience of migration.

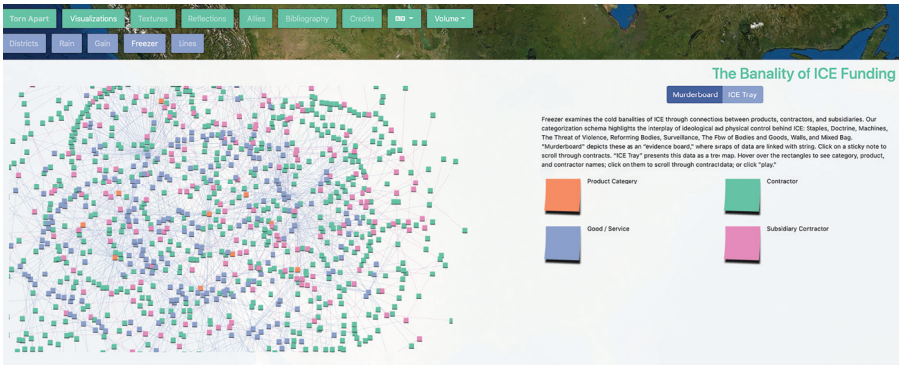

Figure 4. *TA/S* vol. 2, *Freezer*. For the interactive map, visit https://xpmethod.columbia.edu/torn-apart/volume/2/visualizations.html#freezer. Screenshot by author.

Volume 2 shifts from exposing the hardware of the carceral architecture to "following the money" that nourishes the industry of mass captivity. In *District, Rain, Gain, Freezer,* and *Lines,* the US transforms into maps of geolocated ICE support for politicians (and vice versa); the charts of the minutia of ICE contracts with private companies and research institutions; and a long list and a thick web of financial beneficiaries of captivity (Figure 4). It also shows, overwhelmingly, that tying access to civil rights or pathways to legal immigration to what migrants give, to the relentless "contributions" they must make, is not only perversely unethical but a lie. The commodification of migrants' pain is well under way and is good for business, they show and tell; migrants' extracted labor, suffering, and stories make cultural and carceral industries thrive.

Textual comments often dwell on the maps' expected visual economy, speed, functionality, and navigational clarity, *and* on their failure to express the immensity of the border network quickly and clearly. Thus, *TA/S*'s maps do not simply visualize, communicate, reframe, link, enspace; they challenge, overwhelm, and confuse. They do respond to the frantic beat of migration emergency *and* problematize the speed of consumption of cartographic visualizations. Mappers discuss their desire to picture a "maybe"[58] in accompanying *Methods, Credits, Allies,* and other reflective notes on cartographic textures, placed on top of each volume in separated tabs (Figures 2, 3, and 4). They reveal the complex ethical, theoretical, personal, and methodological considerations—the unavailability of some information retrieved from governmental sources and private contractors providing detention and carceral services; the competing interests of different stakeholders: the government, private contractors, detention facilities personnel, undocumented migrants; and, most important, the vulnerable detained migrants—that explain what can be visualized, what shouldn't.[59] The reflections, then, expand and fuzzy the maps' edges, media, semiotics, and functions; they slow the representational tempo; change the rhythm of cartographic consumption, enveloping mapmakers and *TA/S* users in multiple layers and temporalities of its atlas.[60] This *textual* record transforms *TA/S* into more than an investigative visualization of a web of detention centers, of the menacing infrastructure of carceral profiteering, although it does serve this purpose in a way that well-

funded media channels failed to at the onset of the 2018 crisis. *TA/S* goes "beyond measure," offering a meditation on communicating ambiguity using visual and cartographic tools, on nationalist fictions; on complexity; on living with grief and in fear; on classified information and on working with it and against it, an on the use of the humanities' slow, reflective practices.

If *Migrants* and *TWIMC* take the intimate, autobiographical migration as a departure point and rescale their maps to regional, geopolitical, systemic dimensions using the codex or the documentary, here researchers offer an urgent, crisis-tempo visualization of the large, exhaustive, political, material, cultural, and financial networks that sustain carceral infrastructures and then re-narrate, re-rhythm, and personalize these systemic grids, charts, maps in both volumes with the authors' and collaborator's own, often harrowing accounts of stretched-over-time, multigenerational experiences as veterans of migration. "I have lived in the republic of the border-question for a long time," writes Manan Ahmed, one of the *TA/S* creators in his semi-classified elusive poetic text.[61] If you take the *Clinks* ICE facilities carceral map away, "what remains?" asks Durba Mitra, another contributor.[62] Mitra, who comes from a family of immigrants, says that she was raised by a mother who "worked like a dog," and so she asks, "What are immigrants working like dogs for in this landscape of prisons?" She walks users through the *TA/S* maps, through an American "landscape of prisons, jails, detentions camps," a carceral system that is "largely undocumented from the public, hidden from view." In "Mapping Maybe," Moacir P. de Sá Pereira reflects on his participation in the project but also explores how the migration emergency affects him and how he chose to map his confusion: "I, we, everyone has to do something. We don't even know what we're against, exactly, we just know that we feel its presence; it perturbs us."[63] Such reflective text liberates the maps from their singular instrumental function, and helps them operate at two speeds and in different media, for immediate visualization and slow and longue-durée reflection. Defying the conventions of social science macro-scale mapping or national historiography, which sees the migration crisis as a new emergency, *TA/S* shows that "this is the crisis that has been the crisis that has been the crisis"[64] that "you think it's new but it isn't."[65] And it is not "accidental."[66]

PEDAGOGY IN A DETENTION LABORATORY

In her groundbreaking work, Mary Louise Pratt reminds us that expressions of the bordercrossings and "contact zones" are always situational and "heterogeneous on the reception [and] the production end"; that is, they are "read," interpreted, and seen "differently by people in different positions."[67] Manan Ahmed notes, for example, that *TA/S* maps, revelatory and new as they are to many, are already *known* to migrants.[68] This is because migration survivors know carceral cartographies without necessarily having to *see* them visualized, and also because *seeing* is never simply ocular. Thus, *TA/S* maps acknowledge this often ignored geopolitical knowing, embracing those who sense the violence of seemingly immaterial networks, and reveal, demonstrate migration infrastructure for those who don't "see" it.

In his TEDx talk, Zakaria Mohamed Ali recounts his Italian teacher and social worker, who urged him to return to the Italian class. In a letter to him, he reminisces, she writes, "Dear Student: I am not Italian government, Questura Di Roma / The Police Office, The Office of Recognition. I am your teacher. Come back to school."[69] Zakaria Mohamed Ali credits her and the letter with encouraging him to see the school as a critical tool, and not as an extension of the oppressive border regime. And yet, Zakaria Mohamed Ali is right to see the school as the police; he knows the touch of carceral networks. European educators and researchers, often employed as "governmental civil servants," are directly and literally implicated in the border regime, as "it cuts through schools, public squares, and hospitals, . . . turning anyone into a border guard: an employer, a landowner, a teacher."[70] Teaching and research institutions are particular extensions of the "wall," often tasked with keeping migrants out, abandoning them, but, most often, with the manufacturing of "organized forgetting," especially of the military and economic contributions of the West / Global North to the current migration crises, and of its own migrant history, and of its colonial past.[71] Then, there is the magic of the borderless Nordic environment, my own geopolitical locus.

It is not accidental that Mahmoud Keshavarz and Shahram Khosravi's visceral text about the violent "magic at the border" invokes Swedish anti-immigrant nationalism. Scandinavia often operates as

such a magical space where inclusive migrant reception environments are in place, and where citizens listen carefully and kindly, unlike in Southern or Central Europe. Nordic migration researchers and activists[72] who reveal the infernal design of a detention immigration regime perfecting the slow "social death"[73] of its detainees, and engineering a carceral archipelagos architecture (violent and slow, and immobilizing, and in stark contrast to the largesse and gentler care the welfare state affords its citizens), are rarely national or international news, that change the law.[74] The infrastructure of exclusion seems occluded by the wholesome *aesthetic* of Nordic/Scandinavian nationalism and exceptionalism, which operates like a magic cape, directing citizens to unsee what they see, to ignore the unprecedented discrimination that migrants, especially migrants of color and of Muslim backgrounds, but not only, face in the shared space in one of Europe's most pernicious deportation and attrition laboratories. And there is much to *see*.

In Norway, targeted deportations of migrants of specific ethnic and religious backgrounds (Afghani and Somali, for instance) precede the US Muslim ban;[75] "irregular migrants," including those with legitimate asylum claims, have been criminalized for their "irregular entry," in violation of the UN Refugee Convention,[76] since the 2008 Immigration Act (and its 2012 amendment). The use of detention—including for unaccompanied children and families—has increased;[77] the focus on deportation overrides other, less punitive, and inclusion-centered migration management;[78] and statistics on the use of prisons over immigration detention centers are either not collected or are purposefully not made available.[79] The Global Detention Project[80] documents other startling trends, such as a drop from 31,110 asylum seekers in 2015 to just 3,385 in 2016, and a simultaneous *increase* in deportation rates, with Afghanis making up the highest share (24%) of all deportations.[81] As of 2018, Afghan asylum application acceptance in Europe was the lowest in Denmark, at 16%, followed by Norway, at 27% (compared with 90% in Italy).[82] Norway's forced deportation of "failed Afghan asylum seekers . . . accounted for 65%" of all such forced deportations for the period 2015–17, and Norway leads overall in forced deportations in Europe.[83] Most distressingly, only Norway, Denmark, and the Netherlands "forcefully deport Afghan families with children," without exemptions based on their "vulnerable group" status respected in other countries.[84]

Thus, the work of critical, forensic, systemic cartography, like the *TA/S*'s "following the money" volume 2, should *concern* us, educators and researchers across other borders, who need to "see" what we don't "know," or don't *want* to know, about our emplacement in a web of connections that tie Frontex, EU's Horizon, or ICE grants, professional accolades, carceral detentions, surveillance data and hardware systems, to our classroom or research labs. While we are rarely asked to reflect on the violent and institutionalized work in which we engage in our own fields, we, too, build and police borders and extract migrant labor. (Often ferociously and incoherently so, given that most of us are trans—or intranational "economic labor migrants.") We, too, need this institutional cartographic introspection, and should ask, after *TA/S*—why do we agree to barbaric migration policies being carried out in "our name," in our classrooms, supposedly "for our benefit"[85] (and, supposedly, "for the protection of families not-brown")?[86]—and reflect on why we don't. Migrant storytellers, whose works we study and teach, offer, among other things, generous pedagogies of "vibrational listening"[87] we could adopt so our classrooms no longer serve as a detention laboratory. Teaching can be a counter-cartographic act, after all, if it helps to identify dominant tropes of migrant mapping and rehearse other modes and styles of reception and hospitality. It can be place-changing, too, when it involves "experiential-experimental entanglements, habit formation, fleshy intuitions, and other sensorium trainings" to produce new, if temporary, communities.[88]

In Trondheim, home to the largest university in the country and a diverse immigrant and indigenous community,[89] the response to the spike in Arctic crossings at the Russian–Norwegian border in Kirkenes and ensuing resettlements in 2015 and 2016 involved several attempts to bring migrants with academic aspirations into the academic networks, and to cross the city–university barrier. Faculty members[90] from public health and, later, the humanities, instigated this initiative, on a volunteer basis, under the aegis of NTNU for Refugees[91] / Academic Guest Network (NTNU R / AGN).[92] Most initiatives aimed at providing or retaining professional, instrumental skills, cartography, self-narration, and civic storytelling were not seen as among them. Yet, in 2016 an NTNU R / AGN–supported migration literature initiative, Of

Borders and Travelers (BT),[93] launched with an explicit goal to mobilize the civic potential of the humanities and to tackle the border, not just in Schengen edges in the Arctic, but within our own city and the educational environment head-on, but with seemingly meager cartographic tools: books, bodies, and stories.[94] The class and external programming were open to interested students and recent migrants. With BT participants from three continents, local art institutions, and international guests, we first traversed diverse literary geographies and followed their agents—migrants, fugitives, soldiers, prisoners, mestizas, loiterers, trespassers, cruisers, flaneurs—observing how they experience, see, navigate, and write of space. Soon we began to tackle the complexity of our location in our port city, and, in Europe, convulsed by anti-immigrant sentiments. As we drew from literary engagements with spatial knowing, we turned to cartographic and polylingual storytelling, and mapped ourselves onto the city. Over several months, we read and made border fiction; we translated and co-created texts, and collaborated on the publication of the city's first multilingual urban poetry anthology.[95] Yet, it was the crafting of multimodal maps of ourselves within the city that helped us see what we already knew but did not want to see or admit—that our paths rarely, if ever, cross,[96] that the border runs through the city, and that it directs us to act accordingly.

At the same time, Gloria Anzaldúa, Sandro Mezzadra, and Brett Nielson taught us that borders are not just "edges,"[97] which divide; they also generate, and they can be transformed by "those who touch [them]."[98] This certainly became visible in our case with the 2017 launch of Litteratur for Inkludering / Literature for Inclusion / (LI), an urban-scale storytelling initiative, which followed the class. Created by Gulabuddin Sukhanwar, a poet, human rights activist, and one of BT's veterans, LI almost instantly went "all metro," with 38 free events and an audience of over 2,500 diverse participants in 2018 alone.[99] Over the next two years, LI has drawn crowds of storytellers, listeners, and readers of different backgrounds and languages, normally excluded from the city's cultural life, eventually finding a permanent home in the Trondheim Literature House, as the largest initiative of its kind in the city and in the country.

Simultaneously, the local cultural scene was activated by a parallel

grassroots urban storytelling initiative: the Trondheim PoesiKveld (TPK), a multilingual spoken-word performance series led by Olga Lehman, a poet, researcher, and psychologist. TPK, free and open to all willing to perform or listen in any language, avoided the typical trappings of events devoted to "giving voice to the migrant," becoming, instead, a site of embodied sharing, healing, and reflection for the city's residents segregated economically, linguistically, culturally, by gender/sexuality, ability, and class. Its premise was simple, yet radcal: TPK encouraged people to just *be* together in public, to linger in the same space, listening to migrant sounds, without necessarily sharing a language, an instrumental purpose, and without fear of legal or aesthetic judgment. In the process, TPK's monthly events turned into remarkably well-attended communal urban mysteria for deep, embodied listening. On any given night, stories were told, recited, witnessed in ten or more intelligible languages; words were not simply exchanged but absorbed; bodies, bound and freed in the urban landscape.

Sound and voice are mobile, communal, and spatial agents, and TPK's rituals of public recitation, improvisation, and listening helped us imagine new geographies of reception and mobility. While these institutional and public pedagogy initiatives did not resolve systemic inequalities or change the immigration law—although their long-term civic impact is yet to be known—at the very least, they did not fortify or "beautify" the border. In fact, what they did do is enable participatory storytelling on an urban scale. And as these initiatives forced us to reflect on what the national, economic, linguistic, technological, gender, racial, ethnic, and legal borders are, and on how they "devour"[100] us to make us into strangers, citizens, migrants, border guards and fugitives, much like *TWIMC* and *Migrant,* they also gave us a chance to *rehearse* new social roles as listeners and allies. They helped participants recognize themselves as spatial, reflecting, narrative subjects, who could resist the border regimes' maps and their choreographies. In the process, we may have altered, if ever so slightly, one collective recitation or multilingual poetic event in the city at a time, the bureaucratic lines that frame our own carceral urban cartography, that restrict where certain bodies go, and dictate who gets to be on the migrant map and who gets to make one.

MULTIPLICATION OF CARTOGRAPHIC ACTS

"Vibrational listening"[101] attentive to space—and stories-sharing migrant bodies, all projects demonstrate, can be rehearsed collectively in "symbolic and material [cartographic] forms"[102] and physical spaces: in an elusive chart, on an amate or digital map, in a spoken poem, within a film frame, or in a classroom. The self-narrated and more expansive cartographies discussed in this article map the migrant body and voice onto geopolitical and social space across national borders, media, at different speeds and across different spatiopolitical temporalities. Blending texts, visuals, storytelling, and situational reception performance, they engage in, simultaneously, personal, autobiographical and macro-scale spatial, biopolitical, institutional storytelling and critique. Although their tools may appear to be inadequate to forestall the unfolding humanitarian catastrophes, they point to the vitality literature-, art-, research-, and pedagogy-based cartographic storytelling. One of the most promising contingencies of such conceived critical "cartographic act[s]," writes Brian Holmes, is "the possibility of finding shared territories."[103] To achieve this, migrant "cartographic acts" often foreground not simply answers to navigational questions about who is located where, and, even, how one is spatiopolitically "implicated," but ask, relentlessly, to "whom" carceral and counter-cartographic storytelling and new territories "may concern," on and off the map *(TWIMC)*. Mateo and Pedro's codex embraces migrant children in a protective gesture of care and "demand[s their] right to exist,"[104] but they also draw an unequivocal line between the preservation of children's geographies, their lives, and the lives of their map readers. Similarly, TPK and LI challenge the necrotic gestures of hegemonic migrant storytelling, the sectarian geography of our "smart" city, and the extractive knowledge industry at the center of it, and enact open-access storytelling and freer mobilities across urban spaces, *with* hundreds of poets and storytellers. Zakaria Mohamed Ali's distressing search for an audience who could be entrusted with "what is left behind" models migration memory work that depend on a relationship of care and a commitment to intimate and incisive micro- and macro- political and geospatial reflection *(TWIMC)*. *TA/S* and *BT* concerns migrants but, also, more vitally, "us," that is those who are the border, who build its

wall. Such multimodal cartographic storytelling can and does change the parameters of public reception and create spaces in which noncarceral interaction can eventually take place. After all, if the necrotic "border" can "multiply,"[105] so can "shared territories"[106] of reception, with their generous habits of seeing, listening, and interaction that cartographic storytellers imagine and invite others to enact.

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NOTES

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2. Laura Lo Presti, "Terraqueous Necropolitics: Unfolding the Low-Operational, Forensic, and Evocative Mapping of Mediterranean Sea Crossings in the Age of Lethal Borders," *ACME* 18, no. 6 (2019): 1347–67, 1348.
3. Contemporary literary studies frequently invoke an understanding of literature as a symbolic, political, and territorial carto-narrative project. For noncolonial literary remapping, see Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination* (Cambridge: Harvard University Press, 1992); for literature, gender, race, space, Katherine McKittrick, *Demonic Grounds: Black Women and the Car-*

tographies of Struggle (Minneapolis: University of Minnesota Press, 2006); for a relationship between critical thought and space, see Édouard Glissant, *Poetics of Relation,* translated by Betsy Wing (Ann Arbor: University of Michigan Press, 1997).

4. Lo Presti, 1348.
5. Brian Holmes, "Starlight and Secrets: A Short Talk about Maps and Their Uses," in *Fadaiat: Libertad de Movimiento / Fadaiat: Freedom of Movement, Freedom of Knowledge,* edited by Pilar Monsell and Pablo DeSoto, 233–34 (Cedma-Málaga, 2006), 233.
6. Zakaria Mohamed Ali, dir., *To Whom It May Concern,* AMM, 2013, https://vimeo.com/77179552 (accessed June 1, 2018).
7. Glissant.
8. Holmes, 233.
9. Pilar Monsell and Pablo DeSoto, eds., *Fadaiat: Libertad de Movimiento / Fadaiat: Freedom of Movement, Freedom of Knowledge* (Cedma-Málaga, 2006); Eyal Weizman, *Forensis: The Architecture of Public Truth* (Berlin: Sternberg Press, 2014).
10. *Race at Boiling Point: Power of the False* (University of California Humanities Research Institute), https://uchri.org/events/race-at-boiling-point-powers-of-the-false/ (accessed August 14, 2020).
11. Lo Presti, 1355.
12. Hanna, Musiol, "Willful Targets of Rights," in *Discursive Framing of Human Rights: Negotiating Agency and Victimhood,* edited by Jonas Ross Kjærgård and Karen-Margrethe Simonsen (London: Routledge, 2016), 148–66.
13. Bożena Czubak, John Rajchman, Ewa Lajer-Burcharth, and Krzysztof Wodiczko, eds., *Krzysztof Wodiczko: Guests* (Warszawa: Zachęta, 2009).
14. Lo Presti, 1358; Achille Mbembe, *Necropolitics: Theory in Forms,* translated by Steven Corcoran (Durham, NC: Duke University Press, 2019).
15. Lo Presti discusses "low-operational," "forensic," and "evocative" maps, for instance (1355).
16. See Sandro Mezzadra and Brett Nielson, *Border as Method, or, the Multiplication of Labor* (Durham, NC: Duke University Press, 2013); for poetic and electronic mapping, see Ricardo Dominguez, "The Art of Crossing Borders: Migrant Rights and Academic Freedom [an Interview with Ricardo Dominguez]," by Louis Warren, *Boom: A Journal of California* 1, no. 4 (2011): 26–30; for radical, forensic, gendered maps, see Pilar Monsell and Pablo DeSoto; Rebecca Solnit, Joshua Jelly-Schapiro, and Rebecca Snedeker, *Infinite Cities: A Trilogy of Atlases—San Francisco, New Orleans, New York* (Los Angeles: University of California Press, 2019), Krista Caballero, *Mapping Meaning* (http://www.mappingmeaning.org/about, n.d. (accessed May 27, 2020); and Weizman; for representation in maps and painting, see Edward Casey, *Representing Place: Landscape Painting and Maps* (Minneapolis: Minnesota University Press, 2002).
17. This is despite critiques that metaphorical understanding of space in literary texts, and of the texts' spaces, erases the nuances of geographical knowing, of embodied sensation of place. For an overview of geographic thinking in literary studies, see Andrew Thacker, "The Idea of a Critical Literary Geography," *New Formations,* no. 57, (2006): 56–73.
18. Nina Sun Eidsheim, *Sensing Sound: Singing and Listening as Vibrational Practice* (Durham, NC: Duke University Press, 2015), 3, 154.

19. I use the term after Christina Sharpe to imply a sociopolitical atmosphere; *In the Wake: On Blackness and Being* (Durham, NC: Duke University Press, 2016), 21.
20. AMM assists with migrants' self-narration projects using a variety of narrative and new media tools.
21. Zakaria Mohamed Ali produced the video documentary, while Mahamed Aman wrote a diary, which later became an audio-map.
22. Gianluca Gatta, "Self-Narration, Participatory Video and Migrant Memories: A (Re) Making of the Italian Borders," in *The Politics of Public Memories of Forced Migration and Bordering in Europe,* edited by Karina Horsti (Cham, Switzerland: Palgrave Macmillan, 2019), 110.
23. Gatta, 110; Lo Presti, 1355.
24. José Manuel Mateo and Javier Martínez Pedro, *Migrant,* translated by Emmy Smith Ready (New York: Abrams Books, 2014). This work is unpaginated.
25. Lo Presti, 1355.
26. Mateo and Pedro.
27. Hillary Chute, *Disaster Drawn: Visual Witness, Comics, and Documentary Form* (Cambridge, MA: Harvard University Press), 2.
28. See Katarzyna Mikulska and Jerome A. Offner, eds., *Indigenous Graphic Communication Systems: A Theoretical Approach* (Louisville: University Press of Colorado, 2019).
29. Amos Megged and Stephanie Wood, eds., *Mesoamerican Memory: Enduring Systems of Remembrance* (Norman: Oklahoma University Press, 2012).
30. The visual map is legible to young children and to those who may not know how to read in either language.
31. Thaddeus Andracki, "Review of *Migrant,* by José Manuel Mateo," *Bulletin of the Center for Children's Books* 67, no. 11 (2014): 584.
32. For children's geographies, see Cindy Katz, *Growing Up Global* (Minneapolis: University of Minnesota Press, 2004); Tracey Skelton, "Children's Geographies/Geographies of Children: Play, Work, Mobilities and Migration," *Geography Compass* 3, no. 4 (2009): 1430–48; Sara L. Holloway and Gill Valentine, eds., *Children's Geographies: Playing, Living, Learning* (London: Routledge, 2000).
33. Mateo and Pedro.
34. Mateo and Pedro.
35. Katz; Skelton.
36. See Nicole Guidotti-Hernández, "The Damage Is Done: Visualizing Immigrant Child Social Death," *Torn Apart / Separados,* https://xpmethod.plaintext.in/torn-apart/reflections/guidotti_hernandez.html (accessed August 29, 2018).
37. The DACA program was terminated on September 5, 2017, and although the US Supreme Court struck down the Trump administration's DACA termination on April 18, 2020, the USCIS has yet to fully comply with the decision, and the Trump administration issued a memorandum restricting DACA access on July 28, 2020. Thus, DACA recipients and applicants are likely to face continued legal challenges. National Immigration Law Center, *DACA,* https://www.nilc.org/issues/daca/ (accessed August 18, 2020). Tellingly, as of August 2020, the USCIS's own site is outdated: https://www.uscis.gov/archive/consideration-of-deferred-action-for-childhood-arrivals-daca (accessed August 18, 2020).
38. Mahmoud Keshavarz and Shahram Khosravi, "The Magic of Borders," *e-flux,* May

13, 2020, https://www.e-flux.com/architecture/at-the-border/325755/the-magic-of-borders/ (accessed May 13, 2020).

39. See Mezzadra and Nielson; Lo Presti; Hiroshi Motomura, *Immigration Outside the Law* (Oxford: Oxford University Press, 2014).
40. Frontex's headquarters is located in Warsaw, Poland, the center of anti-immigrant sentiments in the EU. Its own contact map places it solely in the scaled-down grid of pleasure and mobility: a network of six neighborhood eateries, roads, and accessible public transportation network. "General," *Frontex—European Border and Coast Guard Agency,* https://frontex.europa.eu/contact/general/ (accessed May 27, 2019).
41. "Budget 2005," *Frontex—European Border and Coast Guard Agency,* January 1, 2005, https://frontex.europa.eu/assets/Key_Documents/Budget/Budget_2005.pdf (accessed August 19, 2018).
42. "Budget 2019," *Frontex—European Border and Coast Guard Agency,* January 1, 2019, https://frontex.europa.eu/assets/Key_Documents/Budget/Budget_2019.pdf (accessed May 6, 2020).
43. "Origin and Tasks," *Frontex—European Border and Coast Guard Agency,* January 1, 2017, https://frontex.europa.eu/about-frontex/origin-tasks/ (accessed August 24, 2018).
44. "About DHS," *DHS,* 2018, https://www.dhs.gov/about-dhs (accessed September 2, 2018).
45. "DHS Budget 2013," *DHS,* 2013, https://www.dhs.gov/sites/default/files/publications/dhs-budget-in-brief-fy2013.pdf (accessed September 2, 2018).
46. "DHS Budget 2019," *DHS,* 2019, https://www.dhs.gov/sites/default/files/publications/DHS%20BIB%202019.pdf (accessed May 2, 2018). See also "DHS Budget 2018," *DHS,* 2018, https://www.dhs.gov/sites/default/files/publications/DHS%20FY18%20BIB%20Final.pdf (accessed September 2, 2018). DHS is not the only agency involved in border control and immigration management. Notably, the budget of the US Department of Health & Human Service (DHHS), which provides grants to the Administration for Children and Families (ACF), and then to the Office of Refugee Resettlement (ORR), "linking them to critical resources that assist them in becoming integrated members of American society" (ORR, n.d., https://www.acf.hhs.gov/orr [accessed August 26, 2018]), has been reduced by nearly USD 8 million ("HHS FY 2018 Budget in Brief—ACF—Overview," *US DHHS,* May 23, 2017, https://www.hhs.gov/about/budget/fy2018/budget-in-brief/acf/index.html [accessed August 26, 2018]).
47. ICE is a subagency of DHS.
48. Lomi Kriel was one of the first journalists to report such cases in 2017.
49. Northeastern University (NU) received $2,711,012 of its contract with ICE of USD 7.8 million (USAspending.gov, [ICE Grant Contract with Northeastern University], 2018, https://www.usaspending.gov/#/award/23830676 [accessed August 19, 2018]). Johns Hopkins was awarded USD 6.6 million (USAspending.gov [ICE Contract with Johns Hopkins University], https://www.usaspending.gov/#/award/23832042 [accessed August 19, 2018). The Vermont State Colleges System, University of Maryland at College Park, Virginia Tech, and University of Alabama Birmingham received smaller sums. For a comprehensive account of ICE grants, see *Torn Apart / Separados,* vol. 2, August 29, 2018, http://xpmethod.plaintext.in/torn-apart/volume/2/ (accessed September 2, 2018).

50. Lo Presti, 1364.
51. Lo Presti, 1364.
52. Moacir P. de Sá Pereira sees that this crisis is designed as a policy in "Mapping Maybe," *Torn Apart / Separados,* Reflections, 2018, http://xpmethod.plaintext.in/torn-apart/reflections/moacir_p_de_sa_pereira.html (accessed May 17, 2020).
53. CivicCore or Southwest Key, and numerous other profiteers of migrant suffering, became a new economic force. See Textures in *Torn Apart / Separados* vol. 1 and the entire vol. 2, Visualizations.
54. Manan Ahmed, Alex Gil, Moacir P. de Sá Pereira, Roopika Risam, Maira E. Álvarez, Sylvia A. Fernández, Linda Rodriguez, and Merisa Martinez contributed to volume 1. "Torn Apart / Separados," *Digital Humanities Now,* June 26, 2018, http://digitalhumanitiesnow.org/2018/06/editors-choice-torn-apart-separados/ (accessed August 15, 2018). For a longer reflection on volume 1, see "Textures," http://xpmethod.plaintext.in/torn-apart/volume/1/textures.html.
55. They call their project "a rapidly deployed critical data & visualization intervention in the USA's 2018 'Zero Tolerance Policy' for asylum seekers at the US Ports of Entry and the humanitarian crisis that has followed" (*TA/S,* Textures).
56. Manan Ahmed notes that if the cost of this volunteer work were calculated, it would still amount to just a fraction of a border management agency's research grant (personal communication, August 26, 2018).
57. *TA/S,* Credits, http://xpmethod.plaintext.in/torn-apart/credits.html (accessed December 5, 2019).
58. Moacir P. de Sá Pereira, "Mapping Maybe," *Torn Apart / Separados,* Reflections, 2018, http://xpmethod.plaintext.in/torn-apart/reflections/moacir_p_de_sa_pereira.html (accessed May 17, 2020).
59. For some, it is beneficial to be "off the grid," away from the "necrotic" gaze of the border regimes and well-intentioned bystanders alike. Gaiutra Bahadur, "To Map the Human," *Torn Apart / Separados,* vol. 1, http://xpmethod.plaintext.in/torn-apart/reflections/gaiutra_bahadur.html (accessed August 19, 2018).
60. Here slow mapping is not attritional but reflective and critical.
61. Manan Ahmed, "Lawlessness and Exile" *Torn Apart / Separados,* vol. 1 https://xpmethod.columbia.edu/torn-apart/reflections/manan_ahmed.html (accessed August 8, 2020).
62. Mitra, "Idioms," *Torn Apart / Separados,* vol. 1 http://xpmethod.plaintext.in/torn-apart/reflections/durba_mitra.html (accessed May 18, 2020)
63. de Sá Pereira.
64. de Sá Pereira.
65. Guidotti-Hernández.
66. Mitra.
67. Mary Louise Pratt, "Arts of the Contact Zone," *Profession* (1991): 33–40, p. 37.
68. M. Ahmed.
69. Zakaria Mohamed Ali, "From a Number to a Person," *TEDxReggioEmiliaSalon,* 2018, https://www.ted.com/talks/zakaria_mohamed_ali_from_a_number_to_a_person (accessed May 13, 2020).
70. Keshavarz and Khosravi.
71. Giroux, in Brad Evans and Henry A. Giroux, "The Violence of Forgetting," *New*

York Times, June 20, 2016, https://nytimes.com/2016/06/20/opinion/the-violence-of-forgetting.html (accessed August 15, 2018).

72. See, for example, Hilde Lidén, "Asylum," in *Children's Rights in Norway: An Implementation Paradox?,* edited by Malcolm Langford, Marit Skivenes, and Karl Harald Søvig, 332–60 (Oslo: Universitetsforslaget, 2019), https://www.idunn.no/childrens_rights_in_norway/11_asylum (accessed April 20, 2019); Karina Horsti, ed., *The Politics of Public Memories of Forced Migration and Bordering in Europe* (Cham, Switzerland: Palgrave Macmillan, 2019), 20; Trampoline House, n.d., https://www.trampolinehouse.dk/home-en (accessed May 27, 2019); and The Bridge Radio, n.d, http://www.thebridgeradio.dk/artists (accessed May 26, 2019).
73. Nicolas Mirzoeff, "'Social Death' in Denmark," *The Nation,* January 10, 2019, https://www.thenation.com/article/denmark-refugees-asylum-europe/ (accessed January 26 2019).
74. The exception in Norway was a 2019 scandal involving an attempt to force-deport an Afghani family: an unconscious and ill mother and her two children, residents of Norway since 2012, at the cost of almost 3 million NOK (the price of the Finnish private charter plane when commercial airlines refused to cooperate). The unconscious mother was deemed fit to fly by a doctor from Legetjenester AS, a private medical company contracted to provide health services in the notorious Trandum immigration detention center. The family was ultimately returned to Norway after the Afghani government refused to accept them. See Sindre Bangstad, "Norway: The Forced Deportation Machine," *Public Anthropologist,* June 27, 2019, http://publicanthropologist.cmi.no/2019/06/27/norway-the-forced-deportation-machine/ (accessed May 20, 2020).
75. *Immigration Detention in Norway: Fewer Asylum Seekers But More Deportees* (Geneva: Global Detention Project 2018), 4.
76. *Detention of Asylum Seekers: Analysis of Norway's International Obligations, Domestic Law and Practice* (Oslo: Norwegian Organisation for Asylum Seekers, 2014), 7–8.
77. *Immigration Detention in Norway,* 6–9.
78. *Detention of Asylum Seekers,* 12.
79. *Detention of Asylum Seekers,* 10–11.
80. *Immigration Detention in Norway,* 4.
81. "Norway," *Amnesty International Report 2017/2018: The State of the World's Human Rights* (London: Amnesty International, 2018), 286.
82. As of 2018, Italy was the only country to list Afghanistan as totally "unsafe" for migrant returns. "Who's the Strictest? A Mapping of the Afghanistan-Policies in Western European Countries," *Norwegian Organisation for Asylum Seekers,* 2018, https://www.noas.no/wp-content/uploads/2018/05/Afghanistan-notat-pa%CC%8A-engelsk.pdf (accessed May 8, 2020), 4.
83. "Who's the Strictest?," 4.
84. "Who's the Strictest?," 34.
85. Mitra.
86. M. Ahmed.
87. Eidsheim.
88. Gregory J. Seigworth, "Affect's First Lesson: An Interview with Gregory J. Seigworth," in *Mapping the Affective Turn in Education: Theory, Research, and Pedagogies,*

edited by Bessie Dernikos, Nancy Lesko, Stephanie D. McCall, and Alyssa Niccolini, 87–93 (New York: Routledge, 2020), 87.

89. The largest immigrant groups come from Poland, Sweden, Germany, Eritrea, Iraq, Vietnam, Lithuania, Philippines, and Pakistan (https://www.ssb.no/kommunefakta/trondheim). The city also resettled more than 500 refugees a year: 642 in 2017 and 613 in 2016 (Adria Scharman, Trondheim Kommune, personal communication, October 11, 2018).
90. Nearly all were female and, like in the case of the *TA/S* team, of immigrant backgrounds.
91. The name was misleading, as we worked not *for* but *with* refugees, in recognition of their expertise and agency. In fact, the initiative could be renamed Refugees for NTNU.
92. University education is free in Norway, but the required knowledge of a Scandinavian-language and long and differential recertification procedures for education completed outside the EU are key barriers to entry. NTNU R / AGN allowed us to offer nondegree certificates to refugees and asylum seekers otherwise ineligible for or denied enrollment in the university because of these barriers.
93. A talk about the BT initiative was first presented at the Norwegian Ministry of Education Humanities Symposium in Oslo on March 7, 2017; portions of this section were published in Hanna Musiol, "On Migration Research, Humanities Education, and Storytelling," *Border Criminologies* (Oxford University Faculty of Law, https://www.law.ox.ac.uk/research-subject-groups/centre-criminology/centreborder-criminologies/blog/2017/06/migration, June 24, 2017).
94. The course was taught in English, the language all participants already shared, and used texts in English for strategic and administrative reasons. At the same time, collaborative translation and creative work in other languages were incorporated into the course activities throughout the term, too. For an official syllabus, see https://www.ntnu.no/documents/10234/1269930368/ENG_H16.pdf/450dd6c1-c87e-44b9–8036-a24f764b0b60 (pp. 22–24).
95. Olga Lehman, ed., *Høre Hjemme: Poesikveld i Trondheim: En antologi / Poetry Nights in Trondheim: An Anthology* (Trondheim: Beijing Forlaget, 2018).
96. Rebecca Vollan, personal communication, October 26, 2016.
97. Mezzadra and Nielson; Gloria Anzaldúa, *Borderlands / La Frontera: The New Mestiza La Frontera* (San Francisco: Aunt Lute Books, 1987); see also Edward Casey, *The World on Edge* (Bloomington: Indiana University Press, 2017).
98. Keshavarz and Khosravi.
99. LI offered 64 events with over 2,100 participants in 2019 (Gulabuddin Sukhanwar, personal email communications, April 19, 2019, and May 20, 2020). Languages frequently spoken included English, Arabic, Spanish, Italian, Eritrean, Persian, Azerbaijani, Norwegian, and English.
100. Lo Presti, 1355.
101. Eidsheim.
102. Holmes, 233.
103. Holmes, 233.
104. Mateo and Pedro.
105. Mezzadra and Nielson.
106. Holmes, 233.