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VII ECOLOGY: MACRO FRONTIER

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THICK MAP: IMMATERIALITY OF THE MACRO FRONTIER



Immateriality (n):

1. state or character of being immaterial

Immaterial (adj):

1. not material; incorporeal; spiritual

Thick Map Examples: Natural Environments, Borderlands, Fandango at the Wall, etc.



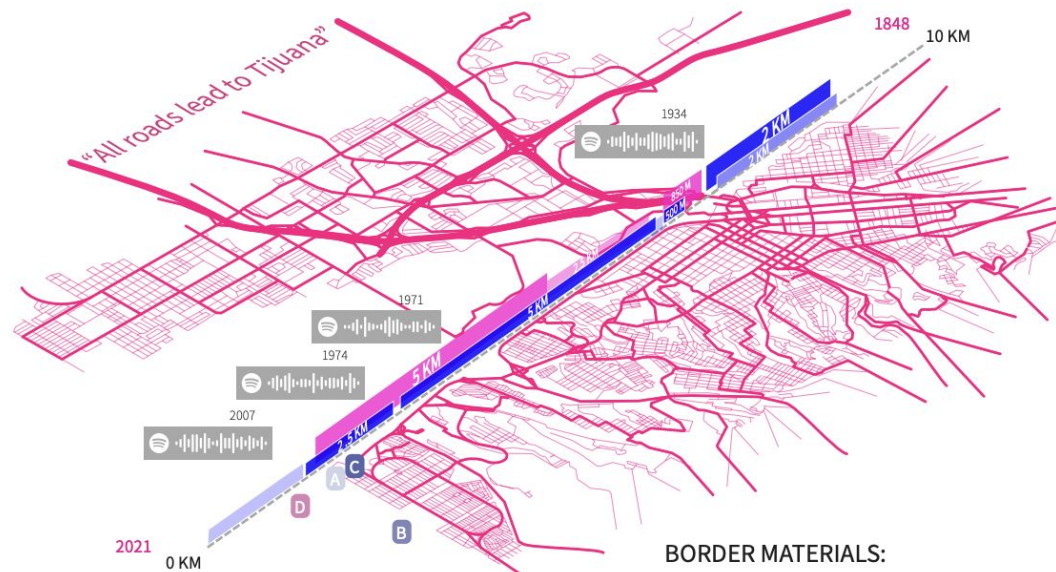
Materiality (n):

1. material nature or quality
2. something material

Material (adj):

1. formed or consisting of matter; physical; corporeal
2. relating to, concerned with, or involving matter
3. pertaining to the physical rather than the spiritual or intellectual aspect of things

Thick Map Examples: Physical Border Fence, Artistic Interventions (muralism, monuments, exhibits), etc.



BORDER MATERIALS:



"FANDANGO AT THE WALL" 2020



FANDANGO AT THE WALL IS A RECURRING CROSS-BORDER JAM SESSION FEATURING SON JAROCHO MUSIC FROM BERMUDE, MEXICO THAT BEGAN IN 2008 ORGANIZED BY JORGE FRANCISCO CASTILLO. FANDANGO AT THE WALL TEARS DOWN THREE TYPES OF WALL: (1) PHYSICAL WALLS, AS THEY RECORDED MUSICIANS ON BOTH SIDES OF THE SAN DIEGO AND TIJUANA BORDER; (2) MUSICAL WALLS, AS THEY INVITED SPECIAL GUESTS FROM DIFFERENT MUSICAL TRADITIONS SUCH AS JAZZ, CLASSICAL, BROADWAY, HIP HOP, SAN JAROCHO; AND (3) RECORDING BORDERS, AS THEY RECORDED BOTH OUTSIDE IN THE LIVE ENVIRONMENT AND ALSO IN A RECORDING STUDIO.



"ON THE HORIZON" 2021

ON THE HORIZON IS AN ENVIRONMENTAL INSTALLATION BY ARTIST ANA TERESA FERNÁNDEZ REPRESENTING THE FUTURE OF SEA LEVEL RISE. THE PIECE CONSISTS OF 16 ACRYLIC RESIN CYLINDERS FILLED WITH SEA WATER, EACH STANDING 15 FEET HIGH AT THE WATER'S EDGE. SEA LEVELS ARE EXPECTED TO RISE MORE THAN 6.6 FEET DUE TO A STAGGERING INCREASE IN GREENHOUSE GAS EMISSIONS AND GLOBAL TEMPERATURES. AND THIS PIECE SERVES AS A FOREBODING CALL TO ACTION, DISMANTLING BORDERS BOTH PHYSICAL AND PSYCHOLOGICAL IN AN EVER-PRESENT ELEMENT OF ANA TERESA FERNÁNDEZ'S ART.



"MURAL DE LA HERMANDAD" 2018



MURAL DE LA HERMANDAD IS AN EXPANSIVE MURAL PROJECT BY MEXICAN ARTIST ENRIQUE CHIU. THE MURAL AIMS TO UNITE THE HEARTS OF THE BORDER NATIONS PARTIENDO PARA UNIR AL CORAZÓN DE LAS NACIONES EN LA FRONTERA AS A "MURAL COMUNITARIO" AND "BROTHERHOOD WALL." THE WALL CONTAINS ANECDOTES AND STORIES FROM MORE THAN 5,000 PEOPLE, MAKING THIS MOVEMENT AN INTERACTION ACROSS THE BORDER, OTHER STATES, AND OTHER COUNTRIES.

"PORTRAITS ON THE WALL" 2021



THE PLAZA DE TIJUANA MURAL PROJECT IS PART OF THE DOCTORAL DISSERTATION OF LUZBETH DE LA CRUZ SANTANA, JR. A UNIVERSITY OF CALIFORNIA DAVIS STUDENT. THE MURAL SHARES THE STORIES OF 15 UNDOCUMENTED IMMIGRANTS WHO ARRIVED TO THE UNITED STATES, MANY AS CHILDREN, AND MANY WERE THEN DEPORTED TO TIJUANA. THE MURAL, SPANNING 150 FEET ACROSS AND REACHING 20 FEET HIGH, IS LOCATED IN PLAZA DE TIJUANA, NEXT TO THE MEXICAN SIDE OF BROTHERHOOD PARK WHERE THE BORDER FENCE MEETS THE PACIFIC OCEAN. EACH PORTRAIT IS ACCOMPANIED BY A QR CODE, WHICH LINKS TO A WEBSITE DETAILING THEIR IMMIGRATION STORIES.

THICK MAP

- **Geographic Context:** snapshot of urban sprawl of downtown Tijuana vs. restrictive zoning of San Diego along 10km of the border wall
- **Cartographic Argument:** mapping material and immaterial resistance at the border, which creates distinct forms of artistic interventions
 - **Layers:** 1) Urban Density (Roads & Materials), 2) Sonic Narratives, 3) Artistic Interventions
 - **Approach:** Site visit to Tijuana - San Ysidro and Otay Border Crossings, downtown, and Las Playas
 - **Methods:** Photography, Podcasting, Thick Mapping, Research of Artistic Interventions
 - **Guiding Questions:** 1) What has been the role of artistic interventions in Tijuana?, 2) What is the role of art in addressing border issues?, 3) What is the future of popular art?
- **Invisible Walls (Immaterial):**
 - Natural Environments (Ocean, Mountains, Estuary, etc.)
 - Borderlands
 - Zoning
 - Militarization/Surveillance
- **Pockets of Resistance:**
 - Fandango at the Wall ***immaterial**
 - Musical Expression/Interventions ***immaterial**
 - Las Playas Environmental Exhibit ***material**
 - Muralism at the Border (exemplified by Playas #MURALDELAHERMANDAD) ***material**
 - Liminality/Hybridity of the borderlands (gray space/third nation) ***immaterial**
 - Original Border Obelisks ***immaterial**
- **Style/Aesthetics:** Positive vs. Negative space to reflect Materiality vs Immateriality; Invocation of mosaic and arterial motifs, Distortion of urban fabric

SITE VISIT PHOTOS - Playas de Tijuana



PODCAST



- **Main Concept/Sonic Argument:** Migration of people and the musical evolution of the genre of *Corridos*; serves as an immaterial resistance to the US-Mexico Border
- **Structure/Methods:** This clip begins and ends with *El Corrido de Joaquin Murrieta*, one of the first Californian corridos, following the 1848 Treaty of Guadalupe Hidalgo.
 - *Corrido de Joaquin Murrieta*, Los Madrugadores, 1934
 - *Paso del Norte*, Los Broncos de Reynosa, 1971
 - *Contrabando y Traición*, Los Tigres del Norte, 1974
 - *Corrido de Joaquin Murrieta*, Lorenzo de Monteclaro, 2007
 - [Spotify Playlist](#)
- **Style/Aesthetic Choice:** sonic, temporal narrative explored in a radio mix of *Corridos*

FEEDBACK

