

RAW FILE

MAKING-VISIBLE

JOSE EDUARDO AGUILAR

OCTOBER 10, 2023

7:00-8:30 P.M.

>> Adriana Arizpe Martin: HELLO, EVERYONE. WELCOME.

>> Annie Mahon: WELCOME TO MAKING-VISIBLE.

>> Adriana Arizpe Martin: THANK YOU FOR BEING HERE.

WE ARE SO HAPPY TO HAVE YOU ALL HERE. WE HAVE A VERY SPECIAL NIGHT.

>> Annie Mahon: YES, WE ARE REALLY LOOKING FORWARD TO THIS EVENING'S FILM AND CONVERSATION. HAPPY TO HAVE YOU. THIS IS GOING TO BE THE THIRD OF THE SESSION, ABOUT, "HOME IS SOMEWHERE ELSE", WE HAVE BEEN WATCHING TOGETHER THE MOVIE, "HOME IS SOMEWHERE ELSE". IT IS AN ANIMATION MOVIE. THAT IS BEING VERY, VERY SIGNIFICANT AND --

AND WE ARE HAVING OUR THIRD SESSION WITH THE LAST OF THE STORIES OF THE MOVIE. AND WE WILL HAVE THE PROTAGONIST OF THE MOVIE WITH US, WHICH IS LALO, JOSE EDUARDO AGUILAR, WHO IS GOING TO TALK AFTER THE MOVIE. BUT WE ARE SO HAPPY FOR

ALL OF YOU TO BE HERE. AND MAYBE ANNIE, WHAT DO YOU TELL THEM MORE ABOUT THE FORMAT OF MAKING-VISIBLE. AND TO THE NEW PEOPLE THAT IS COMING. UH-HUH.

>> Annie Mahon: YES, WELCOME. WELCOME. FIRST OF ALL, IF YOU WOULD LIKE TO PUT YOUR NAME IN THE CHAT, AND WHERE YOU ARE CALLING IN FROM, IT IS KIND OF NICE FOR PEOPLE TO GET TO KNOW EACH OTHER THAT WAY. THIS IS A HELLO. AS ALWAYS, WE HAVE OUR LIVE CLOSED-CAPTIONING WITH DON, OUR FRIEND DON, WHO DOES THIS EVERY TIME LIVE. SO -- IF YOU WANT TO BE ABLE TO SEE LIVE CAPTIONS, YOU CAN CLICK ON SHOW CAPTIONS AT THE BOTTOM OF YOUR SCREEN. IF YOU ARE ON A -- A LAPTOP, NOT SURE HOW IT IS ON THE PHONE.

>> HEY, RACHEL FROM ARLINGTON. PUT YOUR NAME WHERE YOU ARE CALLING IN FROM IN THE CHAT IF YOU WANT TO SAY HELLO. AND THERE IS JORGE, ARRESTO SWANSEA, MASSACHUSETTS, LAND OF THE NARRAGANSETT. GEORGE IN IOWA. WELCOME. WELCOME. WELCOME. IN A COUPLE MINUTES, WHAT WE WILL DO IS WE WILL HAVE A QUOTE, USUALLY I AM QUOTING FROM THICH NHAT HANH, WHO IS THE BUDDHIST TEACHER THAT ADRIANA AND I STUDY WITH. THIS TIME I HAVE A DIFFERENT BUDDHIST TEACHER I WILL SHARE A QUOTE FROM. WE WILL HAVE A CHANCE TO SETTLE IN LISTENING TO THE SOUND OF THE BELL. HI SUSAN. HI MONICA. HI JOAN. AND AFTER

THE BELL, THEN WE WILL GO TO THE -- TO THE, THE FILM. WE WILL WATCH THE THIRD SECTION OF THE FILM AS ADRIANA SAID. AND THEN AFTER THE THIRD SECTION OF THE FILM, WE WILL RECORD, START THE RECORDING. FOR THE REST OF THE EVENING. AND WE WILL HEAR EDUARDO SPEAK ABOUT HIS EXPERIENCES. AND THEN THERE WILL BE TIME FOR YOU HOPEFULLY AT THE END TO HAVE SOME QUESTIONS, ANSWER TIME IF YOU WANT TO ASK QUESTIONS. ABOUT --

THE FILM OF THE EXPERIENCE THAT EDUARDO HAS BEEN THROUGH OR TALKING ABOUT. SO, HI, MARY FROM SILVER SPRING. WELCOME.

>> ANNIE MAHON AND I ARE THE FOUNDERS OF MAKING-VISIBLE FOR WHO EVER IS NEW. WE REALLY WANT TO HAVE THIS SPACE TO LEARN TOGETHER ABOUT THE ISSUES AND TO HAVE THE CONVERSATIONS THAT WE THINK ARE IMPORTANT TO HAVE. TODAY AND ALWAYS. SO THAT'S WHAT WE ARE HERE TO LEARN TOGETHER. AND TO -- TO HAVE A SPACE THAT PEOPLE WHO, WHO WANT TO USE IT, SHARE, AND SHARE WITH US.

>> Annie Mahon: WE REALLY BELIEVE THAT BY LEARNING WE ARE DEVELOPING OUR COMPASSION AND CHANGING OUR MINDS AND CHANGING OUR ACTIONS. AND SO THAT'S REALLY WHY WE REALLY WANT TO LEARN, NOT JUST, YOU KNOW FOR INTELLECTUAL KNOWLEDGE, BUT WE ARE REALLY LEARNING IN ORDER TO BE PART

OF A HEALING FOR THE WORLD. SO, YEAH. SO WHY DON'T I START WITH THE QUOTE AND THE BELL. AND THEN WE AN GO TO THE FILM. WELCOME, JONEEN. AND EVERYONE WHO IS HERE. SO, THE -- TOWERS FOR HANG ON ONE SECOND. THE PERSON THAT I WANT TO QUOTE FROM IS MATTHEW RICARD WHO IS A MONK WITH THE DALAI LAMA, SOMEBODY STUDIED BY SCIENTISTS FOR HIS MEDITATIVE BRAIN, IT IS KIND OF FUNNY. BUT ANY WAY, IN THIS ARTICLE THAT I BELIEVE CAME OUT OF "THE NEW YORK TIMES", HE IS INTERVIEWED HERE. AND I REALLY LIKED THIS QUOTE. HE IS TALKING ABOUT WHY HE IS HAPPY. AND HOW IT HAS TO DO WITH HIS COMPASSION. AND HE SAYS -- I ENJOY EVERY MOMENT OF LIFE. BUT OF COURSE, THERE ARE MOMENTS OF EXTREME SADNESS. ESPECIALLY WHEN YOU SEE SO MUCH SUFFERING. BUT THIS SHOULD KINDLE YOUR COMPASSION AND IF IT COINEDLES YOUR COMPASSION YOU GO TO A STRONGER, HEALTHIER, MORE MEANINGFUL WAY OF BEING. (KINDLES) THAT'S WHAT I CALL HAPPINESS. SO, WITH THAT, WE WILL ENJOY LISTENING TO THREE SOUNDS OF THE BELL. AND DURING THAT TIME, WE CAN SETTLE INTO OUR BODIES AND -- BRING OUR ATTENTION BACK TO THIS MOMENT SO THAT WE CAN PREPARE OURSELVES TO BE WATCHING THE FILM THAT IS COMING NEXT. SO, YOU CAN BRING YOUR ATTENTION TO YOUR BREATHING IF THAT IS ACCESSIBLE TO YOU. (BELL TOLLS)

(BELL TOLLS)

(BELL TOLLS)

THANK YOU, THANK YOU, EVERYONE. NOW WE ARE GOING TO HAVE THE PRESENTATION OF THE MOVIE. AND AFTER THE MOVIE WE WILL PRESENT LALO AND CONTINUE WITH OUR CONVERSATION. SO, I AM GOING TO SHARE MY SCREEN NOW SO YOU CAN WATCH THE MOVIE. SORRY, I AM GOING TO START AGAIN. JUST -- FOR -- THE SOUND. UH IS IT

>> Adriana Arizpe Martin: THANK YOU. THANK YOU, EVERYONE -- FOR BEING HERE. I THINK, ANNIE, AFTER THE MOVIE IT IS GOOD TO HAVE A BELL AND JUST BREATHE TOGETHER.

>> Annie Mahon: YES, I AGREE. (BELL TOLLS)

>> Adriana Arizpe Martin: THANK YOU, THANK YOU, ANNIE. NOW IT IS TIME FOR US TO HEAR FROM LALO, EDUARDO, THAT YOU JUST -- SHARED WITH US, HE SHARED WITH US HIS STORY THROUGH THIS MOVIE.

>> RECORDING IN PROGRESS. I WILL READ A LITTLE BIT ABOUT LALO.

JOSE EDUARDO AGUILAR (LALO) IS A DEPORTED FILMMAKER,

STORYTELLER AND SPOKEN WORD ARTIST BORN IN CIUDAD JUAREZ AND RAISED IN HEBER CITY, UTAH. HE STUDIED METHODOLOGY IN FOREIGN LANGUAGE TEACHING AT UNIVERSIDAD AUTÓNOMA DE CIUDAD JUÁREZ AND GRADUATED IN SCREENWRITING FROM FACULTAD DE CINE IN MEXICO CITY. HE HAS BEEN A KEEN PROMOTER FOR DEPORTEE CREATIVITY AND STORYTELLING NOW ON THE SOUTH SIDE OF THE BORDER AS HE WRITES AND SHOOTS THE POST-DEPORTATION EXPERIENCE BETWEEN CIUDAD JUAREZ AND CENTRAL MEXICO. LALO, WELCOME. GRACIAS, THANK YOU FOR SHARING YOUR STORY. AND NOW THE FLOOR IS FOR YOU, PLEASE --

PLEASE FEEL FREE TO SHARE WHATEVER YOU WANT. THANK YOU SO MUCH.

>> Jose Eduardo Aguilar: THANK YOU, ADRIANA. I AM GOING TO GET REALLY CLOSE TO MY CAMERA BECAUSE I AM HAVING SOME MIKE ISSUES, HOPEFULLY YOU CAN ALL HEAR FROM ME, CAN YOU ALL HEAR ME ALL RIGHT?

>> YES.

>> Jose Eduardo Aguilar: I DON'T KNOW, I DON'T KNOW WHERE TO START. I WOULD LOVE TO HEAR YOUR THOUGHTS ABOUT THE MOVIE IN A LITTLE BIT AFTER -- I FIGURE OUT HOW TO START THIS CONVERSATION. YEAH, WELL I AM GLAD Y'ALL JOINED TODAY. SO, WE CAN, TO BE ABLE TO WATCH THIS LAST STORY OUT OF THE

THREE STORIES FROM "HOME IS SOMEWHERE ELSE". I COULD START OFF BY TELLING YOU THAT I DID NOT WANT TO BE IN THIS FILM AT THE BEGINNING. I WAS HESITANT. TO BE IN THIS FILM. IT IS ALWAYS KIND OF --

THERE IS THIS VULNERABILITY LIKE YOU FEEL VULNERABLE WHENEVER YOUR STORY IS GOING TO BE TOLD. BUT, WHAT REALLY GOT ME WAS THE ANIMATION. I REALLY WANTED TO SEE MY BROTHER AND I ANIMATED. AND USUALLY THE WORK THAT I HAVE BEEN DOING HERE IN MEXICO LIKE, WHETHER IT IS FILM OR PHOTOGRAPHY OR SPOKEN WORD, IT IS POST-DEPORTATION, I DON'T TALK ABOUT MY GROWING UP, MY UPBRINGING BACK HOME. BACK IN UTAH. SO, THAT'S ANOTHER THING THAT GOT ME. I THOUGHT IT WOULD BE SWEET TO -- TO WATCH MY CHILDHOOD ANIMATED AND I THINK THAT THE DIRECTORS AND THE, ESPECIALLY THE, ANIMATORS DID A PRETTY GOOD JOB. I THINK, BEFORE I, BEFORE I CONTINUE, I WOULD REALLY LIKE TO --

TAKE ON LIKE TWO OR THREE QUESTIONS. IF ANYBODY HAS TWO OR THREE QUESTIONS ABOUT THE FILM SPECIFICALLY. OR SOMETHING THEY SAW IN THE FILM OR YOUR THOUGHTS ON THE FILM. AND THEN WE CAN GO FROM THERE.

>> Annie Mahon: THIS IS ANNIE, I HAD ONE QUESTION THAT CAME UP, THIS IS MY THIRD, FOURTH TIME SEEING THIS SECTION OF

THE FILM. WHY FIVE MONTHS? WHY DO YOU STAY IN DETENTION FOR FIVE MONTHS? WHY DIDN'T THEY JUST HAVE YOU GO BACK TO MEXICO OR GO TO MEXICO RIGHT AWAY? I AM CURIOUS, BECAUSE IT IS ALMOST LIKE A PUNISHMENT TO BE IN JAIL FOR FIVE MONTHS?

>> Jose Eduardo Aguilar: THAT IS A REALLY GOOD QUESTION. I DON'T KNOW HOW MANY OF YOU ARE FAMILIAR WITH DETENTION CENTERS. THEY'RE JUST PRIVATE PRISONS. YOU KNOW? AND, THAT'S -- HOW DETENTION CENTERS WORK. YOU COULD BE IN THERE MONTHS, YEARS. THEY ARE JUST MOVING YOU AROUND FROM STATE TO STATE BECAUSE --

IT'S MONEY. THE MORE, THE MORE PEOPLE ARE LOCKED UP INSIDE THESE DETENTION CENTERS, THE MORE MONEY THE PRIVATE COMPANY RECEIVES. FROM THE GOVERNMENT. SO, MOST OF THE DETENTION CENTERS, THOUSANDS OR MILLIONS THAT ARE LOCKED UP IN DETENTION CENTERS, THEY ALREADY DID THEIR TIME. OR THEY ALREADY PAID THEIR PRICE FOR THEIR CRIMINAL WHATEVER THEIR CRIMINAL CHARGE WAS, OR, YEAH. SO THEY'RE JUST IN DETENTION CENTER BECAUSE IT IS MONEY. THAT'S HOW -- THAT'S HOW IT WORKS. OR, SOME PEOPLE WERE FIGHTING THEIR CASE. I WAS FIGHTING MY CASE. THAT'S WHY IT TOOK LONGER. BUT THERE ARE SOME PEOPLE IN DETENTION CENTER THAT WERE NEVER FIGHTING THE CASE. THAT WAS MY DAD'S CASE. TO BE REDUNDANT. THAT WAS

WHAT HAPPENED TO MY DAD. MY DAD WAS ARRESTED FOR, FOR PREVIOUS CHARGES THAT HE HAD -- COMMITTED. WHEN HE WAS -- BEFORE 9/11. THEN AFTER 9/11 YEARS LATER THEY JUST SHOWED UP AT HIS HOUSE. OH, YOU DID THIS MANY YEARS AGO. THREW HIM IN DETENTION, HE WAS IN DETENTION SCEPTER TWO YEARS, JUST BOUNCING AROUND. SOMETIMES WE WOULDN'T KNOW AWHAT HIM FOR MONTHS. HE WOULD CALL US, OH, I AM IN (INDISCERNIBLE), AND CALL US MONTHS LATER, NOW I AM IN PENNSYLVANIA OR SOMETHING LIKE THAT. AND THEN THEY JUST KEPT MOVING HIM AROUND UNTIL THEY FINALLY JUST DROPPED HIM OFF AT THE BORDER. AND THAT'S, THAT'S WHY IT TAKES SO LONG. BUT, YEAH, THAT'S WHY PEOPLE ARE IN THERE FOR, FOR LONG PERIODS OF TIME. BECAUSE IT IS MONEY FOR THE PRIVATE PRISONS. AND, THAT'S HOW THAT WORKS. THAT WAS A REALLY GOOD QUESTION.

>> Annie Mahon: ANYONE ELSE HAVE QUESTIONS?

>> Jose Eduardo Aguilar: OKAY, I CAN TALK A LITTLE BIT ABOUT THE DETENTION CENTER. MY EXPERIENCE IN DETENTION CENTER WAS, I MENTIONED IT A LITTLE BIT IN THE MOVIE. BUT I DIDN'T GO FAR INTO IT. IN DETENTION CENTER, OUT OF LIKE THE 200, 300 PEOPLE WHO WERE THERE. 95% WERE MEXICAN. THERE WERE A COUPLE HUNDRED MEXICANS. BUT THERE WERE ONLY TWO OF

US WHO GREW UP IN THE STATES. SO WE -- YOU KNOW, LIKE UTAH, THERE IS A LOT OF MEXICANS, HISPANIC COMMUNITY NOW. BUT GROWING UP IN THE '90S, THERE WERE NO MEXICANS. THAT WAS THE ONLY MEXICAN IN ELEMENTARY BY MIDDLE SCHOOL THERE WERE LIKE, THREE OF US. HOLD ON, ONE SECOND. SORRY. AND SO, YEAH, NOT A LOT OF MEXICANS. I JUST GREW UP WITH ANGLO PEOPLE. MY WHITE FRIENDS WHO I JUST GROUP WITH. BY THE TIME I WAS LOCKED UP IN DETENTION CENTER. ONLY ME AND THIS OTHER KID WERE THE ONE WHOSE SPOKE ENGLISH OUT OF ALL OF THE MEXICANS. WE PREFERRED TO SPEAK ENGLISH. OR SPOKE SPANGLISH. AND IT WAS ONE DAY ENGLISH, ONE DAY SPANISH. AND, PREFER TO WATCH TV IN ENGLISH. SO, THERE WAS ALWAYS THIS --

I DON'T KNOW IF IT IS DISCRIMINATION BY THE MEXICAN COMMUNITY IN DETENTION CENTER. BECAUSE WE SPOKE ENGLISH. MOST, MOST EVERYONE THERE WHO WAS MEXICAN, THEY WERE MEXICAN, BUT THEY MOVED TO THE STATES AS ADULTS. OR THEY ONLY LIVED A FEW YEARS IN THE STATES. SO, THAT WAS A VERY DIFFICULT MOMENT. BECAUSE GROWING UP I ALWAYS HAD THIS IDENTITY ISSUE. YEAH, I'M MEXICAN, BUT, YOU KNOW THERE IS NO MEXICANS HERE. MOST OF MY PEOPLE, MOST OF MY FRIENDS ARE WHITE. SO I JUST GREW UP IN THAT ENVIRONMENT. HIKING. I WAS

A BOY SCOUT FOR LIKE A COUPLE YEARS. AND, I GREW UP JUST --
HIKING, FISHING, AND I LOVE WHERE I GREW UP. I'M GLAD MY
PARENTS TOOK ME TO UTAH. YOU KNOW? LIKE AFTER GETTING
DEPORTED AND BEING HERE IN MEXICO AND BEING AROUND IN
MEXICO, I -- I HAVE GOTTEN TO EVEN --
EVEN LOVE UTAH EVEN MORE. BECAUSE --
I JUST LOVE THE WAY I GREW UP. IF I WOULD HAVE GROWN UP IN
L.A. WHERE THERE WERE MORE MEXICANS OR THERE WAS LIKE MAYBE
SOME GANG ACTIVITY MY LIFE WOULD HAVE BEEN DIFFERENT. OR
GROWN UP IN NEW YORK, MAYBE MORE DIVERSE. MORE DIVERSITY.
OR CHICAGO. OR FLORIDA, WHEREVER. I'M GLAD MY PARENTS TOOK
ME TO UTAH. MY GRANDMA WAS THE FIRST TO MOVE TO UTAH IN THE
'80S. THEN WE FOLLOWED. I WANT TO TALK A LITTLE BIT, IF NO
ONE HAS A QUESTION RIGHT NOW, I AM JUST GOING TO KEEP
TALKING. YEAH, I WOULD LIKE TO MENTION THAT, YEAH,
DEPORTATION EXPERIENCE IT IS TOUGH, YOU KNOW? YOU GO
THROUGH FAMILY SEPARATION. YOU GO THROUGH -- MENTAL HEALTH
ISSUES. IDENTITY ISSUES. SYSTEMATIC, I DON'T KNOW, JUST
BUREAUCRATIC OBSTACLES THAT HAPPEN. WHATEVER COMES WITH THE
WHOLE BEING LOCKED UP. CRIMINALIZED. AND THEN SENT BACK TO
A COUNTRY WHICH YOU KNOW, WHERE YOU WERE BORN, BUT YOU
DON'T KNOW. -- A COUNTRY WHICH YOU KNOW, WHERE YOU WERE

BORN, BUT YOU DON'T KNOW

IT TOOK ME YEARS TO HAVE ALL OF THESE REFLECTIONS BUT AFTER YEARS OF BEING ALONE HERE IN MEXICO, REFLECTING ON GETTING TO KNOW MYSELF, WHAT I WANT. AND REFLECTING ON MY EXPERIENCES AND THE UNDOCUMENTED EXPERIENCE AND THE STATES AND THE DEPORTATION EXPERIENCE. I THINK AND BECAUSE MY MOM HAS A HOUSE IN, JUAREZ, I WAS ABLE TO JUST LIVE THERE RENT-FREE AND JUST BE BY MYSELF. IT GAVE ME THIS, IT GAVE ME THIS SENSE OF FREEDOM IN A WAY -- I DON'T KNOW IF FREEDOM IS THE RIGHT VOCABULARY. IT IS A SORT OF LIBERATION. YOU DON'T HAVE THE WEIGHT OF BEING UNDOCUMENTED ANYMORE. YEAH, YOU WANT TO GO BACK HOME, BUT YOU DON'T HAVE THIS WEIGHT. AND YOU GET -- YOU HAVE SOME FREE TIME FOR YOURSELF. AND AT LEAST THAT'S WHAT I DID. I TOOK THIS TIME TO GET TO KNOW MYSELF. ABOUT THE PERSON WHO I WAS, WANT TO BE. AND I STARTED WRITING. I FOUND THROUGH WRITING. I WROTE A BOOK WHICH I HAVEN'T PUBLISHED. I FINISHED WRITING IT IN 2016. IT IS JUST SITTING THERE. I'M ON MY THIRD DRAFT. THAT WAS JUST LIKE LETTING EVERYTHING GO. EVERYTHING ALL OF THIS EMOTIONS. GETTING IT OUT THERE, A PROCESS, CATHARTIC PROCESS JUST TO MOVE ON TO THE NEXT STAGE OF DEPORTATION WHICH IS, IS THE NEXT STAGE FOR ME WAS CREATIVE STAGE.

BECAUSE I ALWAYS SAY LIKE, THIS DEPORTATION, POST
DEPORTATION EXPERIENCE IT SEEMS TO NEVER END. YOU GO FROM
ONE PROCESS TO ANOTHER, TO ANOTHER. TO ANOTHER. AND IT JUST
NEVER SEEMS TO END. RIGHT NOW I AM STILL GOING, IT HAS BEEN
TEN YEARS, 11 YEARS AFTER MY DEPORTATION AND I -- I, I,
FEEL IDENTIFIED WITH DEPORTEE, I DON'T FEEL LIKE A MIGRANT,
I DON'T FEEL LIKE ALL OF THE LABELS THAT U.S. AND MEXICO
GOVERNMENT PUTS ON ME. BUT I STILL FEEL LIKE I AM GOING
THROUGH THE DEPORTATION PROCESSES, POST-DEPORTATION
PROCESSES, RIGHT NOW WHICH I MENTION IS CREATIVE. AND
THAT'S WHERE I DECIDED TO TAKE MY EXPERIENCE. AFTER ALL OF
THESE YEARS OF REFLECTING, REFLECTING ON MYSELF, ABOUT WHERE
I --

WHERE I AM. WHERE I WAS. WHERE I WANTED TO GO. I REALLY
TOOK THAT TIME TO REALLY, THAT FREE TIME THAT, THAT I HAD
FOR MYSELF, NOT HAVING TO HUSTLE LIKE IN THE STATES. BEING
UNDOCUMENTED YOU HAVE GOT TO HUSTLE EVEN HARDER BECAUSE YOU
ARE MAKING MINIMUM WAGE OR WORK, TWO, THREE JOBS TO MAKE
ENDS MEET. SO YOU ARE ALWAYS WORKING, ALWAYS WORKING,
ALWAYS WORKING. IT WASN'T UNTIL AFTER DEPORTATION THAT I,
THAT MY BODY, MY BODY MAYBE WAS JUST EXHAUSTED. LIKE
THIS --

I WAS --

I WAS DRINKING. I WAS DRINKING A LOT. AND I WENT THROUGH THIS -- WHEN I GOT ARRESTED I WASN'T MY STAGE WHERE I WAS DRINKING A LOT. IT WAS AFTER HIGH SCHOOL. AND, THIS LAST ARREST, THIS ARREST THAT YOU SEE IN THIS FILM, I WAS 23. I WAS GOING TO CLAIM ALREADY. BUT I HAD AN ALCOHOL ISSUE WHEN I WAS 18, 19 RIGHT AFTER HIGH SCHOOL WHEN THE, BEING UNDOCUMENTED REALLY STARTED HITTING ME. EVERYTHING STARTED COMING DOWN ON ME. I WAS DRINKING. AND JUST THE UNDOCUMENTED, THE WEIGHT OF BEING UNDOCUMENTED WAS JUST TOO HEAVY, MAYBE THAT I WAS YOUNG, DIDN'T KNOW HOW TO HANDLE IT. AND IT WASN'T UNTIL I GOT DEPORTED THAT I FELT THIS WEIGHT OFF MY SHOULDERS IN A WAY. IT ALLOWED ME TO WRITE AND DECIDE THAT I WANT TO TELL STORIES. THAT I WANT TO BE A STORYTELLER. AND --

IT MADE ME GO BACK INTO FILM SCHOOL. I WAS GOING TO FILM SCHOOL, ALSO, MY FIRST SEMESTER WHEN I GOT ARRESTED AND DEPORTED. THAT WAS IN MY FIRST SEMESTER OF FILM SCHOOL AT SALT LAKE COMMUNITY COLLEGE. IT TOOK ME FOUR, FIVE YEARS TO REALLY GET BACK NIGHT, TO COME OUT OF MY FUNK AND, COME OUT OF MY SHELL. AND REALLY DECIDE OKAY, LIKE -- I NEED, I NEED TO DO SOMETHING ELSE. TOOK ME, FOUR, FIVE YEARS, LIKE

DEPRESSION, THINGS LIKE THAT. SO, SORRY --

BUT I WANTED TO MENTION AFTER THESE FOUR, FIVE YEARS OF REALLY BEING, BEING DEPRESSED. ABUSING DRUGS AND ALCOHOL. WANTING TO GO BACK HOME. I REALLY STARTED FINDING COMMUNITY HERE IN MEXICO. I STARTED LOOKING FOR PEOPLE WHO ALSO GREW UP IN THE STATES, NOW HERE IN MEXICO, AND, I WAS TRYING TO FIND COMMUNITY. OR IF I COULDN'T FIND IT I WAS GOING TO CREATE IT. I KNEW THERE WERE THOUSANDS OF US HERE IN MEXICO WHO GREW UP IN THE STATES, NOW DEPORTED. AND I STARTED BEING IN SPACES WHERE I FOUND OTHER PEOPLE AND I STARTED FINDING MORE STORIES AND THAT PUSHED ME TO --

TO CREATE A DOCUMENTARY. NO, WHICH IS THE DOCUMENTARY THAT I JUST, I JUST FINISHED THIS YEAR. THAT'S HOW I MET CARLOS AND JORGE. IT WAS AT A FILM FESTIVAL. WHERE I WAS WORKING AND I WAS, AT A WORKSHOP WITH MY DOCUMENTARY. THAT'S HOW I MET THE DIRECTORS OF THIS FILM. THAT'S HOW I MET THE DIRECTORS OF THIS FILM. I FINALLY FINISHED MY FILM THIS YEAR AFTER LIKE SEVEN, AFTER LIKE, FIVE YEARS OF -- TRYING TO GET IT DONE. BECAUSE IT TOOK ME, IT TOOK ME A WHILE BECAUSE NOT ONLY WAS I TRYING TO BE A FILM MAKER BUT I WAS ALSO GOING THROUGH THE DEPORTATION PROCESSES. IT IS NOT LIKE SOMEONE FROM THE OUTSIDE THAT IS COMING IN AND GETTING

THE STORY. I WAS GOING THROUGH BOTH. I WAS TRYING TO LEARN HOW TO MAKE FILM. AND I WAS GOING THROUGH, FAMILY SEPARATION, MENTAL HEALTH, ALL OF THE THINGS THAT COME WITH, DEPORTATION. I'M TRYING TO SHARE. IT SAYS, HOST DISABLED PARTICIPANT SCREEN SHARING OF I CAN'T SHARE IT.

>> Annie Mahon: ONE SECOND, AND LALO IS GOING TO BE ABLE HUE SHARE.

>> Annie Mahon: I MADE HIM COHOST.

>> SO THIS IS SOMETHING --

>> Jose Eduardo Aguilar: SO THIS IS SOMETHING THAT I HAD HERE. THAT I USED THE OTHER DAY IN THIS OTHER SPACE WHERE I WAS PRESENTING SOME OF MY WORK. THAT'S MY MUG SHOT FROM DETENTION CENTER. I HAVE A BLACK EYE BECAUSE THE COPS AS YOU SAW INLE FILM, THE COPS THEY HANDCUFFED ME. AND AFTER, AFTER THEY HANDCUFFED ME, THEY -- THEY THREW ME ON THE GROUND AND CRACKED MY HEAD OPEN AND THEY, THEY BUSTED MY EYE. THAT'S WHY I HAVE A BLACK EYE THERE. WHICH, I HAD IT FOR LIKE A MONTH. SO THAT IS MY MUG SHOT. AND --

THIS IS SOMETHING THAT I PRESENTED THE OTHER DAY. I AM TRYING TO POSITION MYSELF AS A STORYTELLER BUT -- NOT JUST A STORYTELLER BUT AS A DEPORTED STORYTELLER. BECAUSE THAT'S WHERE I AM CREATING FROM. FROM MY DEPORTATION EXPERIENCE IS

WHERE I CREATE. FROM GROWING UP UNTKOPBLGTED. FROM THIS
IMMOBILITY. I TALK A LOT ABOUT IMMOBILITY BECAUSE, AS I
GREW UP UNDOCUMENTED, IN THE U.S., I NEVER HAD THAT
MOBILITY. I COULD NEVER COME TO MEXICO. AND VISIT MEXICO.
BECAUSE IF I WOULD HAVE CAME TO MEXICO I WOULDN'T BE ABLE
TO GO BACK HOME. NOW AS A DEPORTEE, I CAN'T GO BACK HOME.
SO THAT'S WHERE I CREATE FROM THIS LACK OF MOBILITY BETWEEN
BOTH OF THE PLACES THAT I CALL HOME. THAT'S WHERE I AM
CREATING FROM. THIS IS, A SCREEN SHOT, OR A --
OR THIS IS -- A STILL, FROM, FROM A HOME MOVIE. THIS --
THIS COMES UP IN MY DOCUMENTARY. MY DOCUMENTARY IS CALLED
"DIGNIFIED RETURN,"

EL DIGNO

RETORNO" IT TALKS ABOUT, THOSE THAT GREW UP IN THE STATES
AND ARE NOW DEPORTED. THERE IS A LOT OF PEOPLE IN THE
STREETS WHO ARE DEPORTED BECAUSE THEY GREW UP IN THE
STATES. AND THEY DON'T HAVE FAMILY IN MEXICO OR THEY DON'T
KNOW MEXICO. BUT THE MEXICAN GOVERNMENT, THIS LAST
ELECTIONS WHEN I WAS SHOOTING THIS FILM, THE MEXICAN
GOVERNMENT, THE RHETORIC, THEY WERE SAYING, THEIR
NARRATIVE, THEY WERE SAYING THAT IF YOU GROW UP IN THE
STATES AND YOU SPEAK ENGLISH AND GET DEPORTED YOU ARE GOING

TO HAVE A JOB. AND YOU ARE GOING TO HAVE A DIGNIFIED RETURN TO MEXICO. BUT THEY DON'T LOOK AT ALL OF THIS -- CHARACTERISTICS ABOUT THIS PROFILE. IT IS NOT JUST ABOUT SPEAKING ENGLISH. THERE IS ALL OF THESE MENTAL HEALTH ISSUES THAT WE GO THROUGH ONCE WE GET DEPORTED. THEY'RE TRYING TO INTEGRATE US INTO THE LABOR SECTOR. WHEN IT IS MORE THAN THAT. IT IS NOT JUST ABOUT WORK. NO, WE ARE GOING THROUGH ALL OF THE PROCESSES AS WELL. AND I THINK THIS IS, I HAD BEEN THE STATES. IN THIS STILL I HAD BEEN IN THE STATES TWO YEARS. I THINK THIS WAS, '99, '98. MY MOM USED TO WORK AT McDonald's. SEE THE McDonald's CUP BACK THERE. USED TO BRING US HOME FOOD. AND, SHE USED TO ALWAYS HAVE A CAMERA. SO, I WAS ALWAYS SHOOTING. SO, YEAH, WE LIVED IN A ONE BEDROOM APT OFF THE SIDE OF THE HIGHWAY. BACK IN HEBER. AND I DON'T KNOW IF ANY ONE HAS BEEN TO UTAH OR HEBER SPECIFICALLY. USED TO BE A SMALL TOWN. NOW IT IS A LITTLE CITY. THIS IS MY HOMEY AJ. HE ALSO GREW UP IN UTAH. HE GREW UP IN THE CITY. THIS HE IS IN MY FILM AS WELL. HE IS DRINKING SOME PULQUE, IT IS LOOK THIS BEV RAN THAT COMES FROM THE MAGAY, A PLANT YOU WOULD SAY. AND I CHOSE THIS SPECIFICALLY BECAUSE, WHEN WE GET DEPORTED LIKE, YEAH, IT IS A HORRIBLE, IT IS A HORRIBLE THING TO GO THROUGH. WHEN

YOU GOAT TO MEXICO YOU GET TO EXPERIENCE MEXICAN THINGS YOU WERE MISSING OUT ON. NO. AND ONE OF THE MEXICAN THINGS THAT WE ARE MISSING OUT ON WAS THIS PULQUE, DRINK, BEVERAGE THAT HAS BEEN DRUNK BY, BY PEOPLE IN THIS TERRITORY FOR AGES. AND HERE AJ SAYS, HEY, LET ME GET A SIP OF THAT PULQUE. LET ME GET IN THE MOOD. ALSO, THIS IS ANOTHER, THIS IS ROSSY, ALSO IN MY FILM. THAT'S HER GRANDMA. THE REASON WHY I PUT THIS HERE IS BECAUSE, NOT A LOT OF PEOPLE TALK ABOUT RETURNING TO AN INDIGENOUS COMMUNITY. ROSSY IS FROM AN INDIGENOUS COMMUNITY AND SHE RETURNED, GREW UP IN WISCONSIN. AND SHE RETURNED AND NOW SHE JUST, HER POST-RETURN EXPERIENCE HAS JUST BEEN HER AND HER GRANDMA. BECAUSE ALL OF HER FAMILY IS STILL BACK IN WISCONSIN. SO SHE IS THERE WITH HER GRANDMA. AND --

AND HERE IS, IT IS JUST THIS PICTURE THAT I TOOK. OF THIS MAP, NO, WE ARE ALL COMING FROM DIFFERENT PARTS OF THE STATES. AND NOW WE ARE BASED IN MEXICO CITY, A LOT OF US. AND HERE IS --

THE RESPONSE FROM THE GOVERNMENT IN THOSE YEARS WAS, THERE AREN'T ANY NUMBERS. NOW THEY'RE CONFRONTED WITH REALITIES THEY NEVER KNEW EXISTED. YEAH, THE MEXICAN GOVERNMENT. THOUGHT WE DIDN'T EXIST. BECAUSE THEY DIDN'T HAVE ANY

NUMBERS ABOUT THIS SPECIFIC PROFILE OF PEOPLE. US WHO GROUP
IN THE STATES AND ARE NOW BACK IN MEXICO. THERE IS MY ALIEN
NUMBER. IE. IN MY WORK THAT I DO, I USE MY ALIEN NUMBER A
LOT. BECAUSE THAT'S WHERE I AM CREATING FROM. IF YOU ARE AN
IMMIGRANT IN THE U.S., YOU HAVE AN ALIEN NUMBER BECAUSE YOU
WENT THROUGH A PROCESS OF --

GETTING EITHER AN IMMIGRANT VISA OR GAINING LEGAL STATUS,
THEN YOU GET AN ALIEN NUMBER. BUT IF YOU WERE ALWAYS
UNDOCUMENTED, THEN YOU GET YOUR, ALIEN NUMBER WHEN YOU GET
DEPORTED. THAT'S HUH I GAINED MY ALIEN NUMBER WHEN I WAS IN
DETENTION CENTER. IT'S LIKE MY NAME DIDN'T EXIST ANYMORE. I
WAS JUST THIS ALIEN NUMBER. AND THAT'S --

NOW I USE IT HERE TO CREATE. LIKE THIS PICTURE --
PICTURES, HAVE THE ALIEN NUMBER. I HAVE MY ALIEN NUMBER
TATTOOED ON MY WRIST. THIS MIDDLE PICTURE HERE, YOU CAN'T
SEE IT, BUT THE ALIEN NUMBER IS RIGHT HERE. ON THE TOP
LEFT. AND IT IS -- IT IS, A LETTER THAT I RECEIVED FROM
USCIS, WHICH IS MY INADMISSIBILITY BACK INTO THE U.S.
BECAUSE OF MENTAL HEALTH ISSUES. AND MY ALIEN NUMBER RIGHT
HERE. I PAINTED ON THIS --

SO --

THOSE ARE SOME SELF PORTRAITS. YOU KNOW, YOU CAN READ THIS,

I CAN READ THIS IF YOU WANT. JUST A DESCRIPTION ABOUT
THE --

ABOUT THE PICTURES. SO, AND I HAVE MY ALIEN NUMBER UNDER MY
CREDITS. FOR MY FILM. SO THAT IS A LITTLE BIT OF WHERE I AM
CREATING FROM, FROM THESE EXPERIENCES. I HAVE BEEN ABLE
TO -- I DON'T KNOW, LIKE WHEN I TALK ABOUT ALL OF THE STUFF
THAT I AM DOING RIGHT NOW WITH SPOKEN WORD, WITH MY FILM,
PRESENTING MY FILM IN DIFFERENT SPACES RIGHT NOW. SOMETIMES
PEOPLE SAY, PEOPLE TELL, OR PEOPLE LOOK AT ME AND TELL ME
LIKE, OH, YOU ARE REALLY INTEGRATED INTO MEXICO. OR YOU
HAVE FOUND SUCCESS HERE IN MEXICO. WHEN IN REALITY, I DON'T
SEE IT LIKE THAT

I DON'T SEE IT IS SOME SORT OF SUCCESS OR ANYTHING LIKE
THAT. I AM JUST TRYING TO TELL THE STORIES OF MY COMMUNITY
NOW HERE IN MEXICO. AND THAT'S A LITTLE BIT ABOUT, OH, I
HAVE SOME PICTURES TO SHOW YOU. SOME MORE PICTURES.

BEFORE I STOP TALKING. SOMETIMES, LIKE, THIS
POST-DEPORTATION EXPERIENCE CAN BE SO DIVERSE, NO? IT ALSO
HAS A LOT TO DO LIKE MENTIONED BEFORE, IN WHAT STATE DID
YOU GROW UP IN? LIKE SOME STATES ARE MORE LENIENT TOWARDS
THE UNDOCUMENTED COMMUNITY THAN OTHER STATES. LIKE, I
ALWAYS, I COULD ALWAYS DRIVE BACK HOME THOUGH UNDOCUMENTED.

I COULD ALWAYS HAVE A LICENSE. IT WASN'T UNTIL I ARRIVED TO MEXICO WHEN I MET OTHER DEPORTEES. WHOA, YOU COULD DRIVE? COULDN'T YOU? NO, NOT IN GEORGIA. NOT IN NORTH CAROLINA, WHEREVER WHERE THEY GREW UP, NO? DEPEND ON WHICH STATE YOU GREW UP IN. IT WILL IMPACT YOU EXPERIENCES, RETURN OR DEPORTATION EXPERIENCE. ANOTHER THING THAT COULD REALLY IMPACT YOUR --

DEPORTATION EXPERIENCE IS -- LOVE, OR YOU KNOW, MAYBE YOU NEVER FOUND LOVE IN THE STATES, OR MAYBE YOU NEVER FELT LOVE, OR WHATEVER LOVE IS TO YOU. NO? MAYBE YOU NEVER FOUND IT BACK HOME THOUGH YOU LIVED IN THE STATES ALL OF YOUR LIFE. THEN YOU GET DEPORTED THEN YOU FIND THAT -- THAT LOVE. OR THAT --

WHETHER IT IS SELF LOVE OR LOVE TOWARDS ANOTHER PERSON. THEN YOU FIND IT HERE IN MEXICO. YOU DON'T WANT TO GO BACK HOME BECAUSE YOU HAVE FOUND IT HERE. SO A LOT OF THINGS COME INTO PLAY, NO? LET'S SEE, I AM READING THE -- THE QUESTIONS. DO YOU KNOW WHAT IS THE AVERAGE TIME A PERSON STAYS IN THE DETENTION CENTER IN THE STATES? YOU PHEPBGS, MONTHS, YEARS, I WAS WONDERING ABOUT AN AVERAGE? NO, THERE IS NOT AN AVERAGE. SOME TIMES IT IS DAYS. I HAVE MET PEOPLE HERE WHO WERE THERE FOR A COUPLE YEARS. THE MOST

I HAVE SEEN, OR, YEAH, I HAVE KNOWN ABOUT IS TWO YEARS.
ONLY IN DETENTION, NOTHING WITH THEIR CRIMINAL CHARGES OR
ANYTHING. ONLY TWO YEARS. ONLY DETENTION I MEAN. SOME TIMES
IT IS DAYS. WEEKS. MONTHS. BUT THE MOST I HAVE SEEN IS A
COUPLE YEARS. AND, ONE MORE, I WILL SHOW ONE MORE PICTURE.
THEN WE CAN CONTINUE.

>> THERE IS ALSO ANOTHER QUESTION IN THE CHAT IT LOOKS
LIKE.

>> I AM GOING TO GO TO THE QUESTION. HERE IS ANOTHER
PICTURE ABOUT --

THIS IS HOW THE UNDOCUMENTED, OR THE RETURN, OR DEPORTED
PEOPLE, WE ARE ORGANIZING NOW HERE IN MEXICO. WE ARE
ORGANIZING AND DEMANDING, OR JUST ADVOCATING FOR MOBILITY,
NO? A LOT OF US DON'T WANT TO GO BACK AND LIVE IN THE
STATES. BUT WE WANT TO VISIT OUR FAMILIES. WE CONTINUE TO
BE CRIMINALIZED WHEN WE TRY TO GO GET A VISA BECAUSE THEY
THINK WE ARE GOING TO OVERSTAY. A LOT OF US, WE ALREADY
HAVE LIKE A PROFESSIONAL OR, OR PROFESSIONAL -- STABILITY
HERE. IN MEXICO. AND, YOU KNOW LIKE WE JUST WANT TO GO BACK
HOME AND, JUST GO HOME AND SEE LIKE OUR FRIENDS, OR JUST
VISIT OUR FAMILIES, YOU KNOW AND THEN COME BACK AND KEEP
LIVING OUR LIVES HERE IN MEXICO. SO WE ARE ORGANIZING,

THERE IS A LOT OF DEPORTEES WHO ARE ORGANIZING HERE IN MEXICO. THERE IS A LOT OF US HERE. THIS ONE, ORGANIZING AS WELL. THERE IS A BUNCH OF PEOPLE HERE. BUT, YEAH, THERE IS A STRONG COMMUNITY NOW HERE IN MEXICO. WHO ARE ORGANIZING. LET ME GO TO THAT. TO THAT QUESTION. OKAY. HOW OLD WERE YOU WHEN YOU CAME INTO THE U.S.? DO YOU HAVE ANY MEMORIES OF THE EXPERIENCE? HOW OLD WAS I WHEN I WENT TO THE STATES? 8. BEFORE 9/11, IT WAS EASIER, WE HAD A VISA. WE HAD -- IT WAS A BORDER CROSSER, BORDER CROSSING CARD. LIKE I MENTIONED, MY GRANDMA WAS THE FIRST ONE TO MOVE TO THE STATES IN THE '80S. WE USED TO GO VISIT HER WHEN WE STILL LIVED IN, JUAREZ. YOU KNOW? WE JUST CROSSED

WE HAD THIS BORDER CROSSING CARD. WE USED TO JUST VISIT HER. AND THAT'S HOW WE CROSSED. THEN, MY PARENTS JUST DECIDED TO OVERSTAY THEIR VISAS. AND THEN AFTER 9/11, THEY EXPIRED AND WE JUST NEVER CAME OUT OF THE STATES. I THINK IT EXPIRED LIKE -- THAT YEAR, OR THE YEAR, IN 2000. AFTER 9/11, EVERYTHING CHANGED REGARDING IMMIGRATION. NATIONAL SECURITY AND ALL OF THAT. SO, YEAH, I WAS 8. I WENT INTO THE STATES WITH THE BORDER CROSSING CARD.

>> I HAVE ANOTHER QUESTION FOR YOU, MAYBE. IF YOU CAN TALK ALSO, BECAUSE --

TWO THINGS. ABOUT THE EXPERIENCE OF BEING A CHILD NOT DECIDING WHERE TO STAY OR WHERE TO GO. AND THEN FEELING THE UNITED STATES IS YOUR HOME. THINKING YOU ARE GOING BACK TO, THEY TELL YOU MEXICO IS YOUR HOME. IT IS ALSO NOT YOUR HOME. AND, HOW IS THE WELCOMING, IF THERE IS A WELCOMING PROCESS IN MEXICO. OR IF YOU FEEL EXACTLY THE SAME AS -- AS MAYBE --

NOT CRIMINALIZED, BUT STIGMATIZED IN MEXICO ABOUT THE PROCESS BETWEEN TWO COUNTRIES AND YOUR FEELINGS ABOUT IT?

>> Jose Eduardo Aguilar: WELL, YEAH, MEXICO IS NOT A VERY WELCOMING COUNTRY. ESPECIALLY --

BECAUSE FOR YEARS, FOR MANY YEARS, THE PEOPLE WHO SPOKE ENGLISH WERE THE ONES WHO HAD ACCESS TO --

THE ONES WHO HAD ACCESS TO THESE ENGLISH SCHOOLS, OR WHATEVER, NO? OR, PEOPLE WHO CAME FROM LIKE A DIFFERENT BACKGROUND LIKE, MONEY, FROM MONEY, OR PEOPLE WHO, YEAH, YOU HAD ACCESS TO ENGLISH SCHOOLS, USUALLY, LIGHTER-SKINNED PEOPLE. LIGHTER-SKINNED MEXICANS WITH SOME SORT OF PRIVILEGES. THEY, FOR THE LONGEST TIME THEY WERE THE ONLY ONES WHO COULD, WHO WOULD SPEAK ENGLISH. BUT NOW IN THE LAST DECADE, PEOPLE -- WITH BROWN SKIN, SHORT, BROWN, MEXICAN KIDS ARE COMING BACK SPEAKING ENGLISH AND

DISRUPTING WHATEVER, DISRUPTING THE WAY THAT --
PEOPLE SPEAK ENGLISH OR WHO SHOULD SPEAK ENGLISH OR WHAT
SOME ONE WHO SPEAKS ENGLISH LOOKS LIKE. AND I THINK THAT
HAS, THE COUNTRY ITSELF, THEY HAVEN'T REALLY --
THERE ARE DIFFERENT STAGES, DIFFERENT SPACES. FOR EXAMPLE.
I JUST CAME FROM DOING AN INTERVIEW FOR THIS, I INTERVIEWED
A FAMILY, LIKE A FEW HOURS AGO. COUPLE HOURS AGO,
INTERVIEWED A FAMILY WHO THEY CAME BACK FROM TEXAS. THREE
KIDS ARE U.S.-BORN. I THINK ONE OF THE PARENTS GOT DEPORTED
SO THEY ALL CAME BACK. THE THREE KIDS ARE U.S. BORN. THEY,
THE KIDS ARE UNDOCUMENTED HERE IN MEXICO. THEY HAVEN'T BEEN
ABLE TO GO TO SCHOOL FOR TWO YEARS.
AND, AND ACTUALLY, THE YOUNGEST KID --
HE WAS FINALLY ABLE TO START SCHOOL NICE YEAR. A COUPLE
WEEKS AGO. AND --
THE TEACHERS ARE THE ONES WHO BULLY HIM THE MOST APART FROM
STUDENTS. IT IS THE TEACHERS WHO BULLY HIM THE MOST. HE
SPEAKS ENGLISH AND HE HAS BROKEN SPANISH. AND HE IS U.S.
BORN. SOME PEOPLE UNDERSTAND HE WAS BORN IN THE STATES.
THAT'S WHY HIS SPANISH IS KIND OF BROKEN. BUT THERE ARE
ALSO PEOPLE WHO WERE BORN IN MEXICO. WHO GREW UP IN THE
STATES AND, NOW COME BACK TO MEXICO. THEY HAVE BROKEN

SPANISH AS WELL. BUT, THAT'S NOT ACCEPTABLE BECAUSE THEY WERE BORN HERE. NO SENATE MEXICAN SOCIETY IS LIKE WHY DO YOU HAVE BROKEN SPANISH IF YOU WERE BORN IN MEXICO? YOU KNOW, WHY ARE YOU ACTING LIKE YOU WANT TO BE AN AMERICAN OR SOMETHING LIKE THAT. SO THAT'S ONE OF THE THINGS THAT HAPPENS. EVERYWHERE. JUST RECENTLY. A COUPLE MONTHS AGO. ONE OF MY COLLEAGUES WAS ON THE PHONE, SPEAKING ENGLISH ON STREET, SOMEBODY TRIED TO CHOKE HER. AND TOLD HER YOU ARE IN MEXICO, SPEAK SPANISH. AND THEY, THEY WENT AND TRIED TO ATTEMPTED TO CHOKE HER. SO, YEAH, MEXICO IS NOT A VERY ACCEPTING -- YEAH, PLACE. EVEN THE FAMILIES, THE FAMILY THAT I JUST INTERVIEWED, THEY WERE TELLING US HOW, MOST OF THE PEOPLE WHO --

THEIR FAMILY, AFTER COMING BACK FROM THE U.S., THEIR FAMILIES ARE THE ONES DECIDED TO NOT TALK TO THEM. BECAUSE THEY SPEAK MOSTLY ENGLISH. THEY DON'T LIKE THE KIDS SPEAKING ENGLISH. THE GRANDPA --

IT IS LIKE, NOT LIKE, TRYING TO SPEAK ENGLISH TO THE GRANDPA OR COUSINS THEY DON'T SPEAK ENGLISH. JUST SPEAKING ENGLISH BETWEEN THEM AMONGEST THEM. THE FAMILIES DON'T ACCEPT IT. (AMONGST) SOME TIMES THE FAMILIES, THE GOVERNMENT ITSELF, THAT DOESN'T UNDERSTAND THIS DYNAMICS.

BECAUSE WE HAVE BEEN THE STATES FOR DECADES. OUR FAMILIES
HAVE BEEN IN THE STATES FOR DECADES. HAVE GONE THROUGH SO
MUCH THAT, THAT PEOPLE HERE THEY DON'T UNDERSTAND IT. I'M
GOING THROUGH THE QUESTIONS RIGHT NOW. YEAH, MONICA'S --
MONICA'S --

COMMENT THAT SHE PUT. SHE SAYS THE STORIES YOU ARE TELLING
ARE IMPORTANT STORIES FOR AMERICANS TO HEAR.

YES, WE HEAR ABOUT CROSSERS, WE HEAR ABOUT DEPORTEES. YEAH,
AND, YOU HAVE TO REALIZE, YOU HAVE TO ACKNOWLEDGE THAT --
THAT MOST OF THE STORIES IN THIS FILM, THE THREE STORIES,
THEY ARE FROM PEOPLE WHO -- WHO MIGRATED TO THE STATES LIKE
IN THE EARLY 2000S OR IN THE '90S. IT IS NOT THE SAME FOR
THE PEOPLE WHO ARE CROSSING RIGHT NOW. THE STUFF YOU SEE IN
THE MEDIA RIGHT NOW. IT IS A DIFFERENT CONTEXT. YOU KNOW,
TOTALLY DIFFERENT. AND --

AND, THEIR COUNTRIES ARE --

EVEN WORSE RIGHT NOW THAN THEY WERE YEARS BACK. YOU KNOW
LIKE -- YEARS BACK IT WAS MEXICANS CROSSING MOST -- MOSTLY.
RIGHT NOW IT IS A LOT OF CENTRAL AMERICANS, SOUTH
AMERICANS. ASIANS, AFRICANS. BUT, YEAH, IT IS DIFFERENT.
THE BORDER IS DIFFERENT. AFTER 9/11, THE BORDER IS
DIFFERENT. YEAH, IT'S NOT THE SAME TRYING TO CROSS. IF YOU

HAVE NEVER BEEN TO THE STATES. TRYING TO CROSS NOW AND GETTING DEPORTED. AS IF YOU HAD ALREADY LIVED THERE FOR 20-SOMETHING YEARS, 20-SOMETHING, 30-SOMETHING YEARS. HOW CAN THE KIDS BE UNDOCUMENTED IF ANY OF THE PARENTS ARE MEXICANS? THEY JUST HAVE TO REGISTER. THAT IS A REALLY GOOD --

THAT IS A -- YEAH. HOW CAN THEY BE UNDOCUMENTED HERE IN MEXICO? THEY CAN. THAT'S MOST OF THE TIME. CASE. ESPECIALLY IN THE STATES, THAT ARE FURTHER SOUTH, THAN THE NORTHERN BORDER. AN EXAMPLE IS, THIS FAMILY THAT I JUST INTERVIEWED. SO, SOMETHING THAT IS HAPPENING RIGHT NOW IN MEXICO -- IS THAT --

YEAH, UNDER THE LAW. MEXICAN LAW IF YOU ARE BORN TO MEXICAN PARENTS, BORN IN THE STATES OR WHEREVER IN THE WORLD, IF YOU ARE BORN TO MEXICAN PARENTS OR ONE OF YOUR PARENTS IS MEXICO YOU ARE AUTOMATICALLY MEXICAN. THAT'S UNDER LAW. BUT, THERE IS ALL OF THIS PROCESS THAT YOU HAVE TO DO TO GET THE DOUBLE NATIONALITY. SOMETHING THAT HAPPENS THAT IS HAPPENING RIGHT NOW IN MEXICO, THERE ARE THOUSANDS OF U.S.-BORN KIDS UNDOCUMENTED HERE IN MEXICO. BECAUSE TO BE ABLE TO GET THE DOUBLE NATIONALITY, DUAL CITIZENSHIP, THE PARENTS HAVE TO GET THE APOSTLE, THEY HAVE TO GET THE, THE,

THE STAMP, WHICH IS, THE POSTLE TO SAY THAT THE BIRTH
CERTIFICATE IS, AUTHENTIC. IT IS JUST, I THINK --
WHAT DO YOU CALL STATE A NOTARY DOES IT. THEY JUST STAMP IT
TO SAY THE BIRTH CERTIFICATE IS REAL. NO? BUT THE MEXICAN
GOVERNMENT DOESN'T CHECK IF THE -- IF THAT STAMP IS REAL.
SO LIKE THERE IS NO POINT OF HAVING THAT, AND THE PEOPLE,
THE U.S. KIDS THEY CAN'T GET THEIR DUAL CITIZENSHIP BECAUSE
THEY ASK THE PARENTS THAT THEY NEED THAT, POSTLE, THE
STAMP. BUT THE ONLY PLACE THEY CAN GET THAT STAMP IS IN THE
STATES. BUT IF YOU WERE DEPORTED OR IF YOU WERE
UNDOCUMENTED AND NOW ARE IN MEXICO YOU CAN'T GO TO THE
STATES AND GET THE STAMP. SO, THE KIDS ARE UNDOCUMENTED
BECAUSE THEIR PARENTS THEY CAN'T GO BACK AND GET IT. SO
THAT'S WHY THEY ARE UNDOCUMENTED HERE. BECAUSE IT'S --
YEAH, IT'S -- LIKE YOU ARE SAYING. THEY'RE AUTOMATICALLY,
AUTOMATICALLY MEXICAN. THAT IS JUST ON PAPER. LIKE
EVERYTHING ELSE HERE IN MEXICO. NO, JUST STAYS ON PAPER.
BUT IT DOESN'T GET, PASSED DOWN TO -- TO STATE OR LOCAL
LEVEL, OR, IT IS NOT BEING IMPLEMENTED, THE WAY IT SHOE.
JUST ON PAPER. YOU CAN'T SPEAK SPANISH IN THE U.S
CAN'T SPEAK ENGLISH IN MEXICO. TOTALLY. AS AN IMMIGRANT
FROM MEXICO, AS A DANCER --

CAN YOU TALK ABOUT HOW YOUR EXPERIENCE AS A DEPORTEE --
DEEP STRUGGLES HAS FUELED YOUR WORK AS AN ARTIST, AND
CONTINUES TO INSPIRE YOUR WORK? WHY DID I RESORT TO ART
MAKING AND HOW THAT HAS EMPOWERED MY JOURNEY? WELL, LIKE I
MENTIONED THAT'SER WHO I --

THAT'S WHERE I CREATE FROM. NO, I THINK THERE ARE SO
MANY --

HOW CAN I SAY IT? FOR THE LONGEST TIME THERE HAS BEEN THIS
WHOLE, DOUBLE, OR IDENTITY, TWO IDENTITIES, NO, LIKE THERE
IS ALWAYS THIS THING. EVER SENSE LIKE THE SELENA MOVIE, NO?
YOU ARE TOO MEXICAN FOR THE U.S.? OR TOO AMERICAN FOR
MEXICO. BUT I THINK THAT COMES FROM --

HOW CAN I SAY? LIKE A LOT OF THIS CHICANO OR DUAL THING
COMES FROM HAVING MOBILITY. YOU KNOW FROM HAVING MOBILITY
BETWEEN BOTH COUNTRIES. AND WHERE -- THAT'S WHERE A LOT OF
THE STORIES HAVE BEEN TOLD FROM MOBILITY FROM BEING MEXICO
CAN, AMERICAN OR BOTH. THERE IS NOT A LOT OF STORIES BEING
TOLD FROM THE LACK OF MOBILITY. AND HUH THAT LACK OF
MOBILITY --

IMPACTS YOUR IDENTITY. THE WAY YOU IDENTIFY. YOU KNOW? OR,
OR SO THAT'S WHERE I -- THAT'S WHERE I CREATE FROM, FROM
THIS IMMOBILITY AND WANTING TO TELL THE COMPLEXITIES AND

THE DIVERSITIES THAT EXIST WITHIN THIS --
THIS CULTURE OR SUBCULTURE, HAVING GROWN UP IN THE STATES.
HAVING THIS LACK OF MOBILITY. OKAY, -- SO, GOT IT. YEAH,
EXACTLY. IT IS A LOT EARS, IF YOU GET YOUR DUAL CITIZENSHIP
FOR YOUR KIDS IN THE STATES. YEAH, JUST GO OFF TO THE
CONSULATE. AND DO IT. NO? BUT IF YOU NEVER KID IT. AND
THEN, THEN YOU GET DEPORTED AND ALL OF YOUR FAMILY COMES TO
MEXICO. TRYING TO DO IT FROM MEXICO IS A PAIN IN THE ASS.
SO THAT'S WHAT IT IS HAPPENING. AND, -- LALO, THERE IS, SO
SORRY, THERE IS ANOTHER QUESTION. BEFORE, BEFORE THOSE.
THAT YOU MAYBE DIDN'T SEE. IF YOU -- ANNIE, HAVE YOU BEEN
ABLE TO SEE OR BE WITH YOUR MOTHER SINCE DEPORTATION?
>> YEAH, THAT IS A GOOD QUESTION. YEAH, MY MOM JUST --
AFTER WHAT -- 25, MORE THAN 25 YEARS, OF BEING UNDOCUMENTED,
MY MOM FINALLY HAS HER PAPERS NOW. SO IT WAS --
IT WAS 25 YEARS. YOU KNOW? AND, MY BROTHER JUST GOT HIS
PAPERS TOO. HE MARRIED AN AMERICAN, WHICH WAS ALSO A PAIN
IN THE ASS, IT TOOK THREE YEARS. MY, MY BROTHER HAS BEEN
DATING, MY BROTHER HAS BEEN DATING HIS WIFE FOR 12 YEARS,
THAT HAVE BEEN MARRIED FOR THREE. AND WHEN THEY STARTED THE
PROCESS, I, I, I HEARD IT ONLY TAKES SIX MONTHS. BUT FOR MY
BROTHER IT WAS THREE YEARS. BECAUSE THEY KEPT ASKING --

LITERALLY, THEY WOULD SHOW UP AT THE HOUSE. LIKE -- USCIS
WOULD SHOW UP AT THE HOUSE UNANNOUNCED AND JUST GOEN THE
HOUSE. WHERE DO YOU SLEEP? WHERE DO YOU SLEEP? WHAT SIDE OF
THE BED DOES YOUR HUSBAND SLEEP ON? LIKE ALL OF THESE
QUESTIONS? NO, WE NEED MORE, WE NEED MORE EVIDENCE. BRING
US MORE EVIDENCE. LIKE FROM PICTURES WHEN THEY START
DATING. WHEN THEY WERE IN THEIR TEENS. IT WAS NEVER ENOUGH.
SIX MONTHS LATER. ANOTHER APPOINTMENT FOR MORE EVIDENCE.
THREE MONTHS LATER. SIX MONTHS LATER.
MORE EVIDENCE. MORE EVIDENCE. THAT WAS A THREE-YEAR PROCESS
WHEN FINALLY, LAST JULY, MY BROTHER GOT HIS, GREEN CARD.
BUT IT WAS, THAT ALSO --
HOW CAN I EXPLAIN IT. ALSO MY PARENTS, OR MY --
MY BROTHER, MY MOM HAD MOBILITY. THAT, ALSO IMPACTS MY
POST-DEPORTATION PROCESSES. MAYBE I DON'T HAVE THIS NEED
LIKE --
TO GO BACK HOME AS MUCH AS I DID BEFORE THEY --
HAD PAPERS. BECAUSE NOW THEY COME TO MEXICO. AND NOW I CAN
SEE THEM. WHICH ALSO, YOU KNOW THEM GAINING THAT MOW
BIOLOGICAL TEE ALSO -- -- THEM GAINING THAT MOBILITY, I
DON'T KNOW
IT DID SOMETHING POSITIVE TO MY MENTAL HEALTH. YOU KNOW? I

DON'T WORRY AS MUCH AS, I USED TO. FOR THEIR -- FOR THEIR HEALTH OR THEIR, WELL-BEING. WHICH OF COURSE, I ALWAYS DO, NOBODY IS DIFFERENT NOW. SO, YEAH, THAT WAS -- THAT WAS A PAIN IN THE ASS. AND IMMIGRATION, WOULD ASK THEM, I WOULD TALK TO MY SISTER-IN-LAW. AND OBVIOUSLY MY SISTER IN LAW. SHE IS A WHITE AMERICAN, SHE IS --

SHE IS, SHE WAS SO DISTANT TO ALL OF THESE THINGS BEFORE, BEFORE THIS PROCESS WITH MY BROTHER. NO? SHE JUST COULDN'T BELIEVE IT. SHE JUST --

SHE JUST COULDN'T BELIEVE IT. AND SHE WOULD --

SHE WOULD TALK TO ME ABOUT -- TRYING TO TALK TO HER, FAMILY ABOUT IT. HER FAMILY IS FROM OREGON. THEY'RE REALLY, REPUBLICAN, RIGHT-WING, PRO GUN, PRO TRUMP. WHICH, PRO GUN IS, PRO GUN IS LIKE WHATEVER, I LIKE GUNS, I AM PRO GUN. BUT LIKE, HER EXPLAINING TO ME, HOW THE PROCESS OF HER TRYING TO EXPLAIN THESE THINGS, THAT SHE WAS GOING THROUGH WITH MY BROTHER TO HER FAMILY. LIKE, LIKE, BECAUSE HER FAMILY IS, ONE OF THOSE PEOPLE THAT OH, GET IN LINE. WHY DON'T YOU JUST GET IN LINE. YOU KNOW. LIKE -- SHE WAS TRYING TO EXPLAIN ALL OF THESE THINGS SHE IS GOING THROUGH WITH MY BROTHER. LIKE, THAT, USCIS WAS LITERALLY SHOW UP AT THE HOUSE AT NIGHT. OR IN THE INTERVIEWS TO REALLY ASK

THEM, LIKE --

ABOUT FAVORITE FOOD. WHAT FOOD DOESN'T HE EAT? OR BOTH,
THEY WOULD ASK BOTH. WHAT SIDE OF THE BED DO THEY SLEEP ON?
AND JUST -- JUST, QUESTIONS THAT JUST, JUST SEEM,
UNNECESSARY. SOME TIMES. SO --

SO, YEAH, THAT'S THE PROCESS, THE STORY ABOUT MY BROTHER
GAINING HIS GREEN CARD. LALO, IF I CAN ASK YOU A QUESTION
QUICKLY. BECAUSE THE THAT IS SOMETHING THAT WE GET AS
IMMIGRANTS HERE, AND, AND THAT IS, ESPECIALLY FOR PEOPLE
WHO COME IN CERTAIN CONDITIONS. AND, COMMUNITIES, BUT
PEOPLE WITH, WILL TELL YOU, WHY IS PEOPLE COMING THAT WAY
IF THEY CAN, JUST COME LEGALLY? NO? TO SAY, SO. AND WHAT
YOU MENTION IT IS IMPORTANT. WERE YOUR PARENTS ABLE, OR
IMMIGRANTS ABLE TO HAVE --

A LINE, OR LEGAL, LET'S SAY --

WAY TO COME? BECAUSE THAT'S IMPORTANT FOR, FOR A LOT OF
AMERICANS TO UNDERSTAND, THAT THERE ARE NO --
WAYS TO COME, FOR A LOT OF PEOPLE. IN SUPPOSEDLY LEGAL
WAYS?

>> THIS IS SUCH A COMPLEX TOPIC. YOU KNOW MOST, SOMETHING
THAT I THINK A LOT OF AMERICANS NEED TO UNDERSTAND THAT THE
PEOPLE, THE, PEOPLE WHO ARE AT THE BORDER RIGHT NOW --

OR WHO ARE ASKING FOR ASYLUM, THEY'RE NOT GOING IN
ILLEGALLY, IT IS LEGAL TO ASK FOR ASYLUM. YOU KNOW? LIKE,
YEAH, THERE IS A HUGE ISSUE GOING ON AT THE BORDERS RIGHT
NOW. BUT A LOT OF IT HAS TO DO BECAUSE THE U.S., STABILIZED
THOSE COUNTRIES. AND THAT --
AND THE VIOLENCE, THE THINGS THAT ARE HAPPENING IN THE
COUNTRIES, YOU KNOW LIKE --
THEY'RE GOING THROUGH, GOING THROUGH MEXICO FOR THOSE
PEOPLE, THAT ARE COMING FROM CENTRAL AND SOUTH AMERICA IS
HELL. GOING THROUGH MEXICO IS HELL. THE STUFF THAT I HAVE
HEARD, BECAUSE I DO A LOT WORK IN SHELTERS WITH MIGRANTS.
STORIES I HEAR ARE HORRIBLE. I ASK MYSELF WHY -- WHY DO
THEY GO THROUGH ALL OF THIS? BUT ALSO LIKE -- THEY WOULD
RATHER GO THROUGH ALL OF THIS AND TRY TO GAIN ASYLUM IN THE
STATES THAN STAY IN THEIR COUNTRIES. WHY? BECAUSE ALL OF
THE, BS HAPPENING IN THEIR COUNTRIES. WHICH IS, I DON'T
KNOW WHICH ONE IS MORE HORRIBLE. BECAUSE THE STUFF THAT
HAPPENS TO THEM IN MEXICO IS LIKE THE KIDNAPPINGS, THE --
THE HUMAN TRAFFICKING AND THINGS LIKE THAT. YEAH, I DON'T
KNOW, IT IS REALLY, IT IS A COMPLEX ISSUE. BUT THEY'RE
ESCAPING. LITERALLY ESCAPING WHAT IS HAPPENING TO THEM IN
THEIR COUNTRIES, NO? WHEN I WAS IN --

WHEN I WAS IN A SHELTER I HAD THIS LADY --
SHE WAS TELLING ME, TELLING ME HOW SHE --
SHE WAS RAPED IN FRONT OF HER KIDS. THEN THEY CHOPPED OFF
THE HEAD OF HER TWO SONS, IN FRONT OF HER. LIKE THAT'S THE
TYPE OF STUFF THAT IS HAPPENING IN THOSE COUNTRIES. YEAH,
HORRIBLE STUFF HAPPENING IN THOSE COUNTRIES. IT'S LIKE,
OKAY, THEY WOULD RATHER GO THROUGH ALL OF THIS --
JOURNEY OF CROSSING THROUGH MEXICO. AND, GETTING TO THE, TO
THE U.S.-MEXICAN BORDER. AND GOING THROUGH ALL OF THIS --
STUFF THAT HAPPENS, TO THEM, THEY WOULD RATHER GO THROUGH
THAT THAN STAY IN THEIR COUNTRIES. I HAVE NEVER BEEN
THROUGH THAT SITUATION. I CAN'T BE ANY BODY TO SAY, YOU ARE
DOING IT THE RIGHT WAY. IF THEY'RE SURROUNDED, NO, NO.
SOMETHING THAT I HAVE SEEN. ALSO, IN MEXICO THAT, IN THE
LAST FEW YEARS, SINCE THE CARAVANS STARTED IN 2018, THAT
THE --
XENOPHOBIC -- A LOT OF XENOPHOBIC AGENDAS OR PEOPLE'S
THOUGHTS OR IDEOLOGIES LIKE THAT. IT HAS -- SKYROCKETED.
THE RACISM HERE HAS SKYROCKETED. YOU HEAR THE SAME STUFF
NOW, HERE IN MEXICO LIKE GO BACK TO YOUR COUNTRY. THINGS
LIKE THAT. AND, I DON'T KNOW. I REALLY DON'T --
IT IS OVERWHELMING JUST TO THINK ABOUT IT.

>> Annie Mahon: WELL, THAT IS SO MUCH. AND IT IS SO AMAZING ALL THAT YOU HAVE SHARED. I KNOW THAT EVERYBODY HERE HAS REALLY LEARNED A LOT. ADRIANA, DID YOU WANT TO SAY SOMETHING ABOUT FOLKS TURNING ON THEIR CAMERAS IF THEY WANTED TO?

>> Adriana Arizpe Martin: MAYBE WE WILL ALL BE TOGETHER, ANNIE, TURN ON YOUR CAMERAS, IF YOU WANT TO SAY SOMETHING TO LALO IN THE CHAT BOX. I JUST WANTED TO THANK LALO AGAIN. LALO THIS IS VERY IMPORTANT. THANK YOU FOR SHARING YOUR STORY, THANK YOU FOR SHARING THESE -- THESE EXPERIENCES OF RETURNEES AND DEPORTEES, THAT IS IMPORTANT AND TO KNOW THAT PEOPLE WHO HAS BEEN DEPORTED DON'T HAVE A PLACE TO JUST GO AND CONTINUE WITH THEIR LIVES LIKE NOTHING, JUST GO BACK. IT IS IMPORTANT FOR PEOPLE TO KNOW THAT WE ALL COUNTRIES ARE DOING THIS TO COMMUNITIES, TO KIDS WHO WERE -- BROUGHT, BRING HERE, NO? AND, BUT, WITH REASON OF THE PARENTS NOT JUST THAT THEY DECIDED TO GO BECAUSE THEY WANT A BETTER LIFE FOR THEM. BUT GOING BACK AND NOT HAVING THAT OPPORTUNITY, IT IS VERY BAD. AND IT IS A MISCONCEPTION THAT THINKING JUST BECAUSE YOU ARE GOING BACK TO MEXICO AND BECAUSE YOUR PARENTS ARE MEXICAN YOU ARE GOING TO BE, BE, NO, TO HAVE AN EASY PATH. SO THANK YOU SO

MUCH FOR DOING THAT. THANK YOU SO MUCH FOR EVERYONE BEING
HERE AND HEARING THESE STORIES. BECAUSE FOR US IT IS
IMPORTANT FOR YOU TO KNOW WHAT IT IS REALLY HAPPENING. I
DON'T KNOW, LALO, DO YOU WANT TO CLOSE WITH SOMETHING? IF
PEOPLE WANT TO SHARE SOMETHING, TURN ON THEIR CAMERA IF YOU
WANT OR SOMETHING SO WE CAN FINISH. UH-HUH.

>> I DON'T KNOW, I AM OPEN FOR QUESTIONS OR SOMEBODY WANTS
TO SAY ANYTHING.

>> Annie Mahon: ANYBODY?

>> THANK YOU SO MUCH. SO THIS IS, HAS OPENED MY EYES TO --
TO --

TO SO MANY THINGS THAT I, I HAD NO IDEA AND --

I REALLY ADMIRE YOUR HEALING PROCESS AND HOW YOU HAVE
TURNED IT INTO ART THAT, YOU ARE SHARING WITH OTHER PEOPLE.
SO THAT --

OUR EYES CAN BE OPENED. THANK YOU SO MUCH.

>> Jose Eduardo Aguilar: THANK YOU. YEAH, I THINK --
SOMETHING THAT JUST CAME THROUGH MY MIND. A LOT OF THE
STUFF THAT I HAVE BEEN DOING REGARDING SPOKEN WORD POETRY,
LIKE, HAS BEEN A LOT LIKE --

JUST LETTING EVERYTHING OUT. POST-DEPORTATION, GROWING UP
UNDOCUMENTED, EVERYTHING LIKE THAT. SOMETIMES THE STUFF

THAT I WRITE, POETRYWISE IS NOT VERY PRETTY. IT IS JUST A LOT OF, THINGS THAT HAVE TO DO WITH SYSTEMATIC ISSUES. DEPORTATION. DETENTION CENTERS. CALL CENTERS WHICH IS WHERE, A LOT OF CALL CENTERS IS WHERE YOU FIND DEPORTEES HERE IN MEXICO. BUT I AM IN THE PROCESS, ALSO OF EVOLVING INTO A DIFFERENT TYPE OF, WRITER. I HAVE HAD THIS STUFF, JUST, BOTTLED UP OR JUST IN MY NOTEBOOK FOR YEARS. AND I SEE MYSELF --

CROSSING INTO ANOTHER STAGE OF --

RIGHT NOW, OF MY WRITING. I'M TRYING TO WRITE PRETTIER THINGS, IN THAT PROCESS, EVOLVING AS A WRITER. GETTING MORE INTO FILMMAKING WHICH IS THIS DOCUMENTARY THAT I DID, IT KIND OF PUSHED ME TO WRITE FICTION. I FELT IN A WAY, THAT PEOPLE STORIES, THOUGH EVERYONE IN MY DOCUMENTARY IS SOMEONE CLOSE TO ME. PEOPLE AROUND ME. BUT IN A WAY I FELT EVASIVE. AND IT PUSHED ME TO WRITE FICTION. I AM WRITING A COUPLE OF SCRIPTS RIGHT NOW. AND ALSO, WRITING ANOTHER POETRY BOOK WHICH IS, LOOKING A LITTLE BIT PRETTIER THAN THE LAST ONE. SO --

I AM ALSO EVOLVING IN THAT WAY. AND IT IS JUST LOOK I MENTION THIS, PART OF ANOTHER PROCESS, ANOTHER STAGE, OF THIS POST DEPORTATION. NEVER ENDING POST DEPORTATION

PROCESS. LALO, DID YOU WANT TO SHARE ANYTHING ABOUT THE ORGANIZATION THAT YOU WORK WITH FOR FOLKS TO CHECK IT OUT OR ANYTHING?

>> Jose Eduardo Aguilar: YEAH, I AM GOING TO TYPE IT RIGHT HERE.

>> Annie Mahon: OKAY, THANK YOU. IT IS AN ORGANIZATION WHO --

>> Jose Eduardo Aguilar: IT IS A GRASSROOTS ORGANIZATION WHICH WAS CREATED FOR AND BY PEOPLE WHO GREW UP IN THE STATE WHO ARE NOW DEPORTED. WE ARE COMMITTED TO MUTUAL SUPPORT AND POLITICAL ACTION. FOR DEPORTEES AND RETURNEES HERE IN MEXICO AND UNDOCUMENTED FAMILIES. WE DO A LOT OF TRANSLOCAL WORK. THOUGH WE ARE, DEPORTED AND RETURNED TO MEXICO. WE ARE STILL VERY MUCH PART OF OUR COMMUNITY, BACK HOME. YOU KNOW? THAT'S SOMETHING THAT I THINK BOTH OF THE COUNTRIES, NEED TO UNDERSTAND. THAT'S WHAT WE CALL THIS, TRANSLOCAL WORK. BECAUSE --

WE ARE LOCAL HERE AND LOCAL BACK HOME IN OUR COMMUNITIES. WE ARE LOCAL HERE AND LOCAL BACK HOME ON OUR COMMUNITIES. WE ARE ACTIVE ON INSTAGRAM AND ON FACEBOOK AS WELL. YEAH, YOU CAN FIND OUT A LITTLE BIT MORE THERE.

>> Annie Mahon: THANK YOU.

>> Adriana Arizpe Martin: ALSO, THE MOVIE, THE FILM, LALO IS READY AND IT IS IN -- IT IS IMMIGRATION FILM FESTIVAL. WE WILL SHARE THAT. YOU SHARED ABIT. WE WILL SHARE AGAIN IN OUR POST SESSION, E S MAIL, YOU WILL FIND INFORMATION THERE. THANK YOU SO MUCH. SORRY, ANNIE, PLEASE CONTINUE.

>> Annie Mahon: YEAH, THAT'S IT. I WAS JUST GOING TO THANK YOU SO MUCH, LALO, FOR THIS EVENING. I WANT TO OFFER PEOPLE TO TELL PEOPLE WHAT OUR NEXT WEBINAR WILL BE. WE WON'T HAVE ANYTHINGIC NOVEMBER. BUT WE WILL BE BACK TOGETHER, DECEMBER 7th. AND THE REGISTRATION IS OPEN FOR THAT SESSION. AND THAT'S GOING TO BE A ONE-TIME SESSION WITH, REVEREND SHUTE, WHO IS A, BUDDHIST TEACHER AND SHE JUST WROTE A BOOK CALLED "HOME IS HERE, PRACTICING ANTIRACISM WITH THE ENGAGED EIGHT-FOLD PATH," SO IF YOU ARE INTERESTED IN HOW THAT GOES TOGETHER. SHE IS SOMEONE, BORN IN VIETNAM IN A BUDDHIST FAMILY. BUT STUDIED INSIDE ZEN TRADITIONS, U.S., THAILAND, VIETNAM, FOUNDING MEMBER OF THE BUDDHIST OF COLOR. AND ALSO, HAS, NOT SURE IF FOUNDER, OR IS THE ONE WHO IS DOING THE ACCESS TO ZEN.ORG, SO REALLY ALL ABOUT, MAKING ZEN PRACTICE MORE ACCESSIBLE. AND -- SHE, AND THIS BOOK SHOULD BE REALLY INTERESTING. AND ADRIANA AND I HAVE VOLUNTEERED TO BE IN CONVERSATION WITH

HER. THAT WILL BE DECEMBER 7th. PLEASE GO TO
MAKING-VISIBLE.ORG, SIGN UP SOON AS YOU CAN. I JUST WANT TO
MAKE SURE WE SAY THAT THE INFORMATION IS IN THE CHAT. LALO,
REALLY CAN'T THANK YOU ENOUGH FOR WHAT YOU SHARED. AND
BEING WILLING. I KNOW YOU SAID YOU DIDN'T WANT TO BE IN THE
FILM ORIGINALLY. GLAD YOU WERE. YOUR PART OF THE FILM
BROUGHT IT ALTOGETHER. AND REALLY MEANT A LOT TO HAVE THAT
IN THE FILM. I THINK. AVENUE BED HERE GOT A LOT OF OUT OF
IT. THANK YOU, THANK YOU SO MUCH. ANY LAST WORDS? SHOULD WE
HAVE A FINAL BELL? ADRIANA?

>> Adriana Arizpe Martin: YES, PLEASE.

>> Annie Mahon: OKAY, SO WE WILL FINISH WITH A BELL. AND,
JUST SHARING THAT, FOR ALL OF THE BENEFITS THAT WE MIGHT
HAVE GOTTEN THIS EVENING, WE WANT TO SHARE THEM OUT TO THE
WORLD, ESPECIALLY TO BEINGS WHO ARE STILL STRUGGLING AND
SUFFERING AND DEALING WITH SITUATIONS WHERE THEY DON'T FEEL
AT HOME AND THEY'RE SEPARATED FROM THEIR FAMILIES. AND
FACES UNFAIR IMMIGRATION LAWS AND --
AND UNABLE TO BE WHERE THEY NEED TO BE AND WANT TO BE. SO,
SENDING THAT OUT.

(BELL TOLLS)

>> Annie Mahon: THANK YOU TO EVERYONE WHO HAS BEEN HERE

WITH US.

>> Adriana Arizpe Martin: THANK YOU.

>> RECORDING STOPPED.

>> Annie Mahon: A WONDERFUL EVENING. APPRECIATE LEARNING TOGETHER WITH YOU ALL.

>> Adriana Arizpe Martin: THANK YOU.

>> THANK YOU.

>> THANK YOU.

>> Annie Mahon: BYE. GOOD TO SEE YOU, SHEILA. I THINK --

>> GOOD TO BE HERE.

>> I THINK SOMEBODY JUST HAVE SAID SOMETHING ON THE CHANTING SANGHA, WE HAVE SO MANY CHANTERS JOIN THIS ONE.

>> YEAH, I WAS REALLY HAPPY WHEN I GOT THE INVITATION LAST WEEK.

>> Annie Mahon: YEA, SO HAPPY, SO HAPPY YOU WERE HERE.

>> WONDERFUL. WONDERFUL PROGRAM. THANK YOU.

>> Adriana Arizpe Martin: THANK YOU.

>> Annie Mahon: THANK YOU.