

Chapter 1:
Narrative Shifter: A Portrait of Julio Salgado, (2019)
Four-channel video, sound, approximately 50 minutes; vinyl; and carpet
Courtesy of the artist; P•P•O•W, New York; mor charpentier, Paris; and Galeria Vermelho, São Paulo.

Narrative Shifter: A Portrait of Julio Salgado documents the life and work of the creator of the “I am UndocuQueer!” project, queer artist and activist Julio Salgado, whose work depicts key individuals and moments of the DREAM Act, DACA, and the migrant rights movement.

Narrative Shifter
HD video, sound, 21 minutes 32 seconds
Julio returns to Long Beach City College, where he conducted his studies in journalism. Using the college campus as a backdrop, he discusses the emergence and progress of the DREAMers movement, attentively describing the complex social and political conditions that affect these communities. He also addresses his own undocumented status.

Family Life
HD video, sound, 9 minutes 25 seconds
While making and eating brunch, Julio, his parents, and sister discuss their immigration story. In this intimate video, the family reflects on their life experiences as migrants, the reasons why they migrated, and their life in the U.S.

Artist
HD video, sound, 18 minutes 40 seconds
In his home-studio in Boyle Heights, Julio discusses his artwork and art practice. He discusses his early and current influences, the topics that make up the content of his work, the ways in which his artwork circulates on and offline, his formal process and key motives, and his objectives for the future.

Political Art
HD video loop
As a backdrop for the installation, this wall-size video projection features documentation of Julio’s work, from his posters, to pencil and ink sketches, presenting the figures and sentences that make up his politically motivated collages about immigration, sexuality, and social politics.

Chapter 2:
Edna Vázquez: Sola Soy (I am Alone), (2020)
Two-channel video, sound, approximately 25 minutes; microphone; and carpet
Courtesy of the artist; P•P•O•W, New York; mor charpentier, Paris; and Galeria Vermelho, São Paulo.

Edna Vázquez: Sola Soy presents an interview with Mexican-born, Portland-based, singer/songwriter Edna Vázquez, and a performance for video of three of her original songs: “La puerta” (The Door), “Pajarillo soñador” (Dreaming Bird), and “Trasciendes” (You Transcend), accompanied by guitarists Diana Ruiz and Edgar Baltazar. Formerly undocumented, Edna has used her music to speak to the oppressed and marginalized. Sharing her personal story and an acute relationship to history, Edna provides to her audience a sense of political possibilities and personal strength. The installation at PICA is also a stage where Edna will perform during the exhibition on November 19, 2020.

Sola Soy (I am Alone)
HD video, sound, 15 minutes 10 seconds
In this interview, Edna shares her personal story of migration to the United States and chronicles her undocumented years and her means of survival, which included working for a mariachi band and becoming a professional singer and songwriter. Now documented, Edna speaks about how those early years shaped her life and shares her political drive and artistic forms of activism.

Si Se Puede (Yes You Can)
HD video, sound, 11 minutes 32 seconds
Edna performs three of her original songs: “La puerta,” Pajarillo soñador,” and “Trasciendes” accompanied by guitarists Diana Ruiz and Edgar Baltazar. The performance was recorded at Geoff Beasley’s Bella Madrona Gardens on the outskirts of Portland, Oregon.

Chapter 3:
Heldáy de la Cruz: Desierto a desierto (Desert to Desert), (2020)
Five-channel video, sound, approximately 55 minutes; and carpet
Courtesy of the artist; P•P•O•W, New York; mor charpentier, Paris; and Galeria Vermelho, São Paulo.

Heldáy de la Cruz: Desierto a Desierto presents an interview with Mexican-born, Portland-based, illustrator and designer Heldáy de la Cruz; performances inspired by three spoken-word poems written by Heldáy and accompanied by corresponding built sets; and a collaborative video performance piece with the late performance artist David Andrew Torres. Heldáy uses his art, community work, and life experience to uplift the voices of undocumented people. He shares his family story and dives deep into what it means to experience love and loss through an undocumented and queer perspective.

Desierto a desierto
HD video, sound, 21 minutes, 14 seconds
Heldáy reads three poems—written by him—to illustrate the three sets, designed in collaboration with Gabi Villaseñor, for this project. Interspersed between the poems is *Cuando Dos Almas (When Two Souls)*, (2019), a performance collaboration between Heldáy and the late David Andrew Torres, where the two lovers explore the forces of relationships. David uses his body as a force that comes and goes, distracts, pulls, and holds the subject. This video performance is accompanied by the song “Return” by Adam Elabd.

Desierto a desierto
HD video, sound, 17 minutes, 37 seconds
In this interview, Heldáy sits with Carlos Motta to discuss his journey to the United States, family history, the important role of objects, and the underlying themes of secrecy, fear, and community that show up in his art due to his intersectional identities.

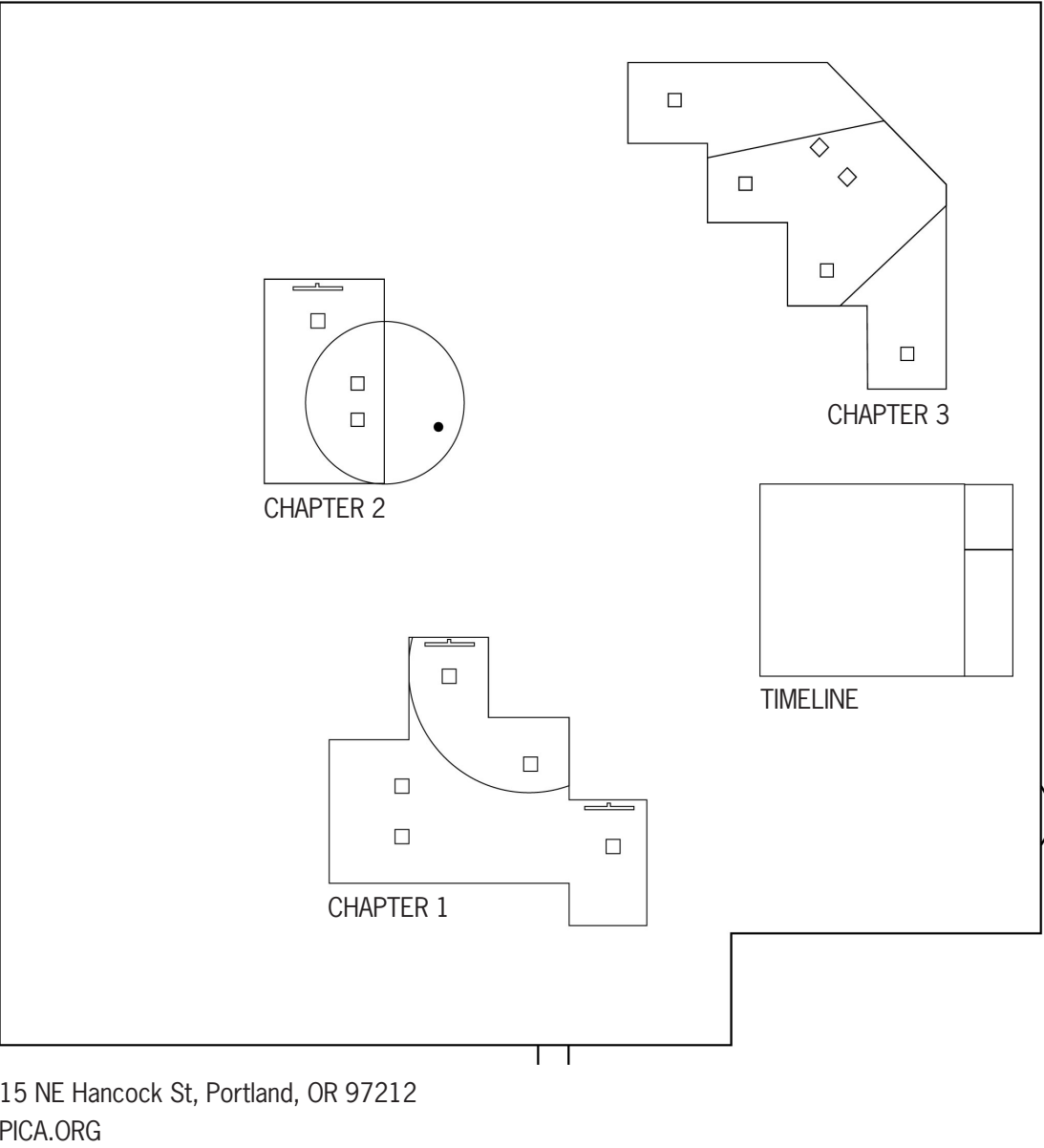
Brown Set: Art + Activism
HD video, sound, 5 minutes, 10 seconds
Heldáy explores the activism within his art, his work with the community, and the conditions that led him to develop his craft. In this video Heldáy stands at the center of the set performing slow movements, holding his pencils and tools, and surrounded by prints of his graphic and illustrative works.

White Set: Home + Undocumented
HD video, sound, 3 minutes, 15 seconds
Heldáy explores themes of home within his undocumented status, his need for objects that connect him back to this place, the things he can and cannot do, and the deep-rooted pain in the journey across the border through his mother’s eyes. This set is an ode to all of the objects that hold cultural relevance, and Heldáy is in the center moving around.

Black Set: Relationships + Queerness
HD video, sound, 5 minutes 16 seconds
Heldáy explores grief and relationships within his queer identity. This set is an altar that highlights two major losses that happened within a year of each other: the loss of both his mother to cancer, and his lover. Heldáy seeks to honor them both by bringing in moments of pain and joy centered around queerness through his performance.

Timeline:
A Timeline of Undocumented Migration, the DREAM Act, and DACA, (2019-2020)
Vinyl and paint on wall, 38 feet long
Created by Roxana Nallely Herrera Ramirez with the New York State Youth Leadership Council (NYSYLC)

- https://www.law.cornell.edu/supremecourt/text/457/202
- https://www.npr.org/2018/06/20/622002025/the-original-dreamer-recalls-all-pervasive-fear-as-an-undocumented-child
- https://www.adl.org/media/4760/download
- https://www.migrationpolicy.org/research/immigration-policy-and-homeland-security-act-reorganization-early-agenda-practical
- https://www.migrationpolicy.org/research/immigration-policy-and-homeland-security-act-reorganization-early-agenda-practical
- https://baji.org/who-we-are/
- https://www.theguardian.com/world/2006/may/02/usa.topstories3
- https://nakasec.org/821
- NYSYLC
- https://dreamactivist.org/our-story/
- NYSYLC
- NYSYLC
- https://www.wsj.com/articles/SB10000872396390443982904578046951916986168
- http://organizedcommunities.org/national-coming-out-of-the-shadows-day/
- https://www.wsj.com/articles/SB10001424052748704368004576027570843930428
- https://www.nytimes.com/2011/12/11/us/foaquin-luna-jrs-suicide-touches-off-immigration-debate.html
- https://obamawhitehouse.archives.gov/the-press-office/2012/06/15/remarks-president-immigration
- https://juliosalgadoart.com/post/15803758188/i-am-undocuqueer-is-an-art-project-in
- https://ballotpedia.org/Deferred_Action_for_Parents_of_U.S._Citizens_and_Lawful_Permanent_Residents_(DAPA)
- https://undocublack.org/asdasd
- https://www.astraeafoundation.org/stories/trans-queer-pueblo/
- https://transgenderlawcenter.org/programs/blmp
- https://www.nytimes.com/2017/09/05/us/politics/trump-daca-dreamers-immigration.html
- https://www.nilc.org/issues/daca/daca-litigation-timeline/



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We Got Each Other’s Back

November 7, 2020 – February 14, 2021

Carlos Motta with Heldáy De La Cruz,
Julio Salgado, and Edna Vázquez

2012

On June 15th, DACA is announced by President Obama, a program that provides a specific group of people who came to the U.S. as children relief from deportation and a work permit. Since its implementation, DACA has benefitted around 800,000 people.¹⁷

2012

Artist Julio Salgado creates *I am Undocuqueer*, a project in conjunction with the Undocumented Queer Youth Collective and the Queer Undocumented Immigrant Project (QUIP), addressing the intersections of being undocumented and queer.¹⁸

2014

Familia: Trans Queer Liberation Movement (TQLM) is founded by undocumented trans and queer immigrants, and their allies, an organization that works at local and national levels to achieve the collective liberation of trans, queer, and gender nonconforming Latinxs through building community, organizing, advocacy, and education.

2014

On November 20th, President Obama announces the Deferred Action for Parental Accountability (DAPA) program, which would include people who were excluded from DACA as well as the parents of U.S. citizens.¹⁹

2015

On February 16th, U.S. District Judge Andrew Hanen grants an injunction preventing DAPA/ DACA+ from being implemented.

2016

On January 15th–17th, UndocuBlack Network (UBN) launches with The Undocumented and Black Convening in Miami, the first national gathering of its kind. The national event gathered over 65 Black undocumented immigrants and included, workshops, strategizing, caucuses, and healing. To date, they have local chapters in New York, Los Angeles, and Washington D.C.²⁰

2016

On November 8th, Donald Trump is elected president of the U.S.

2017

The Black LGBTQIA+ Migrant Project (BLMP) is co-created by Ola Osaze, an organizer at the Transgender Law Center (TLC). BLMP seeks to center and protect Black LGBTQIA+ migrants by providing community events, legal aid, access to resources, and research on their experiences.²²

2017

On September 5th, Jeff Sessions delivers a speech to announce the Trump administration’s termination of DACA and plan to phase out the program unless it is legalized by Congress. Currently there are no first-time applications being accepted and DACA has yet to be fully reinstated.²³

2018

On June 9th, in *Regents v. DHS* Judge William Alsup from the Northern California U.S. Court District announces the partial return of DACA but does not accept new applicants.

2020

On June 18th, Supreme Court of the U.S. sided with DACA recipients ruling that the way in which the Trump administration rescinded the DACA program in 2017 was unlawful. The decision is a huge victory for immigrant communities and their allies who mobilized to protect the DACA program..

GALLERY HOURS:

Thursday & Friday, 12–6pm
Saturday & Sunday, 12–4pm

BY APPOINTMENT ONLY:

December 24, 2020 – January 3, 2021
(email kevin@pica.org to request)

VIRTUAL SYMPOSIUM:

February 13 & 14, 2021

PORTLAND INSTITUTE FOR CONTEMPORARY ART

2012

On August 15th, applications for DACA begin.

2013

On May 1st, the #Not1More campaign is launched, calling an end to deportations under the Obama Administration.

2014

On July 28th, UWDN launches “Dreams from our Families,” a rally in front of the White House to demand President Obama to provide administrative relief to undocumented youth and their parents.

2014

On December 3rd, Attorney General of Texas, Greg Abbott and twenty-five others sue in the Southern District Federal Court to block DAPA/ DACA+.

2015

On November 9th, The Fifth Circuit Court of Appeals rules in favor of Texas and suspends the DAPA/DACA+ program.

2016

On June 23rd, The Supreme Court of the U.S. announces the deadlock 4-4 decision on DAPA, preventing Obama from launching the program.

2016

Trans Queer Pueblo is established from a merger between Arcoriris Liberation Team and Arizona Queer Undocumented Immigrant Project to work towards the liberation of trans/queer migrants in the Phoenix area and focus on economic justice, community defense, health justice, and family acceptance.²¹

2017

On June 29th, ten attorney generals led by Texas send a letter to U.S. Attorney General Jeff Sessions threatening to amend the DAPA/ DACA+ lawsuit to include DACA if the program does not end by September 5th, 2017.

2017

On November 9th, *Batalla Vidal v. McAlleene* becomes the first lawsuit to be filed against the termination of DACA.

2019

On June 28th, The Supreme Court of the U.S. announces that they will hear the oral arguments for *Batalla Vidal v. McAlleene* and other legal challenges against the termination of DACA on November 12, 2019. The decision is expected to be made by early 2020.²⁴

PICA acknowledges that we are uninvited guests on the traditional and unceded lands of the Multnomah, Wasco, Kathlamet, Cowlitz, Clackamas, Bands of Chinook, Tualatin Kalapuya, Molalla, and many other Indigenous peoples. We recognize those Native communities in our region today, extend our deepest gratitude to those who have stewarded this land, and offer our respect to their elders past, present, and future.

To learn more about land acknowledgments visit <http://usdac.us/>

We Got Each Other's Back is a three-part multi-channel video installation featuring portraits of queer artists and activists in the U.S. who are openly undocumented migrants and are actively producing work to denounce the historic and present-day broken immigration policies in the US. The project also includes live and online events that engage the challenges faced by undocumented migrants.

The first exhibition of *We Got Each Other's Back*, featuring the project's first chapter, *Narrative Shifter: A Portrait of Julio Salgado*, is a collaboration with LA-based activist and creator of the "Undocuqueer" project Julio Salgado, and was presented in the exhibition *Soft Power* at The San Francisco Museum of Modern Art (SFMOMA) (10/19-3/20), curated by Eungie Joo. The first event was the two-day conference *Bodies at the Border* at SFMOMA and University of California Santa Cruz (UCSC) on 1/20, co-organized by Motta and Rachel Nelson.

The second and third chapters *Edna Vázquez: Sola Soy (I am Alone)* and *Heldáy de la Cruz: Desierto a desierto (Desert to Desert)* were produced in Portland, Oregon in summer 2020 in close collaboration with artist and activist Heldáy de la Cruz and singer Edna Vázquez.

Portland Institute for Contemporary Art (PICA) presents *We Got Each Other's Back* from November 7, 2020 – February 14, 2021 and will host an international online symposium on February 13 & 14, 2021.

We Got Each Other's Back is a new strand of an ongoing body of work by Carlos Motta that seeks to visibilize and center individuals and identities that exist and persist in the margins and on the edges of democracy's politicized landscapes and social geographies. For Carlos, it is a continued collaboration with openly undocumented, openly queer artists in the U.S. whose creative practices are, largely by necessity, indivisible from their activism and daily lives. Coupled with contextualizing content and a forthcoming symposium, the exhibition serves to reveal, engage, and challenge the complex and conflicting narratives of migration—the historic and current, the mainstream and marginalized, the imagined and reimagined, the romanticized and real—in parallel relationship to the movements of bodies, sexualities, and genders deemed illegitimate or transgressive.

Intimate yet highly public, the video portraits of Julio Salgado, Heldáy de la Cruz, and Edna Vázquez share the subjects' autobiographies, artistic sensibilities, and activist engagements through an ethos of participation, collaboration, and self-determination. When Heldáy's and Edna's chapters were filmed at PICA and in Portland over the summer, we witnessed, in part, the building of sets to evoke a sense of place, to replicate homes to which one cannot return, to give substance and specificity to the abstract subject of immigration. This notion of "subject" arose a few times; it felt cold to think of the artists or their personal experiences as "subjects" (of observation, of focus, of film) and yet, it is the subjectivity and agency that emerges from the crafting of one's own intersectional, nuanced narrative that is at the heart of this project and its intentions. Through conversations, stories, drawings, words, lyrics, performance, poetry, music, and movement, we are met with the weight and gift of what is shared so openly with us, while confronted with the reminder that perhaps it is not "for" all of us.

We Got Each Other's Back is an emergent, connective, and iterative project, one that will build on and return to itself, not unlike its timeline—a bright, bold mural and a quiet, printed piece, in both cases an instructional snapshot hinting at the hidden stories behind influential events illustrating inhumane immigration policy, legislative victories and defeats, and the power of people. The sharp mark of the pink line acts as a queer thread, or paint stripe, or strike through history. Simultaneously fixed and fluid, the timeline reminds us, too, of the fallacy of

progress, the betrayal of linear time, and the exclusionary writing of history and dictation of reality by dominant culture. Instead of forward movement, we are confronted with the swing of a pendulum, the tick of a slowing clock, a cumulative cause and effect along temporal lines.

We might also think of a timeline as a horizon—not as a boundary, but as a realm of possibility, a marker of the futures we seek out, reach for, cross over and into. A line, a data table, a set of statistics, a chronology begins to spatialize, materialize, undulate once it is humanized.

Time is evident, too, in what we come to understand as urgent, as critical, and as contemporary. PICA's founding vision statement from 1995 declares the organization's "embrace of individuals who exist at the borders of genres and ideas." The tension is palpable between the poetics of that language and era, and the politics of these times. As much as we might understand both bodies and borders to be tools of colonial contours and nationalist fantasies, we also know them to function actively as weapons of social violence and geopolitical control, brought into sharp relief in the last four years through the erosion of LGBTQ+ rights and protections, as well as long overdue denouncements of the dangerous and deadly conditions of detention and deportation, horrors that were equal or even greater under preceding administrations.

We write this curatorial statement without yet knowing the results of the November 3rd election, and yet knowing that it might very well remain unresolved by the time this exhibition opens on the 7th. Regardless of the outcome, the stakes are much higher for some than others. As we write this in October, and as you read this in November, may we offer and receive this exhibition as both an artistic invitation and a call to action, and may we collectively consider what it means, *right now*, for the real and imaginary borders of aesthetics and politics to elide and collide.

Roya Amirsoleymani & Kristan Kennedy
October 20, 2020

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Exhibition Design / Spencer Byrne-Seres, Carlos Motta

Technical Director / Chris Balo

Crew / Antonio Cruz, Derek Franklin, Gregorio, Mat Larimer, Israel Mota, Ben Pulido, Irene Ramirez

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Printing / nün studios

Translation / Patricia Vázquez Gomez

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Sound / Josué Zeta Rojas

Second Camera and Gaffer / Marcos Nieves Garcia

Producer / Karla Legaspy

Chapters 2 & 3

Director of Photography / Adolfo Cantú-Villarreal

Assistant Director of Photography / Kanon Havens

Sound / Kai Tillman and Sam Hamilton

Second Camera and Gaffer / Eli Haan

Set Design / Gabi Villaseñor

Transcription and Translation / Camilo Godoy

Producer / Ella Marra-Ketelaar

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A Timeline of Migration and the DREAM Act From 1982 Until 2020

1982

On June 15th, the Plyer v. Doe Supreme Court ruling establishes that it is unconstitutional for local districts to deny public K-12 education to undocumented children.¹

2000

Desis Rising Up and Moving (DRUM) is founded to build the power of South Asian low wage immigrants workers, youth, and families in New York City to win economic and educational justice, and civil and immigrant rights.

2001

On September 11th, a series of airplane hijackings led against the U.S. by the extremist group al-Qaeda take place in New York City and Washington D.C. and result in the collapse of the twin towers and the deaths of thousands of people. An escalation of violence and discrimination against Muslim communities follows in the U.S. and abroad and leads to the U.S. "War on Terror."

2002

On November 25th, The Homeland Security Act (HSA), U.S. legislation created to prevent terrorist attacks within the U.S. and to prioritize national security, is passed and signed into law by President George W. Bush.⁴

2006

In April, Black Alliance for Just Immigration (BAJI) is founded in the San Francisco/Oakland Bay Area by Black activists called to action by South African immigrant Rev. Kelvin Sauls and Civil Rights leader Rev. Phillip Lawson. BAJI bridges the gap between African Americans and Black immigrants to address racial, social, and economic issues on a transnational level.⁶

2006

Educators for Fair Consideration (E4FC), a San-Francisco based organization now known as Immigrants Rising, is started by Carrie Evans and Katherine Gin, educators who wanted to provide the resources needed for undocumented people to accomplish their educational and career goals.

2007

A group of undocumented immigrant students found the New York State Youth Leadership Council (NYSYLC) to support each other and fight for the DREAM Act.⁷

2008

NYSYLC, Student Immigrant Movement (SIM), Indiana Latino Youth Collective (LYC), Immigrant Youth Justice League (IYJL), Virginia DreamActivist, and others, form United We Dream Network (UWDN).

2009

With just 40 participants, UWDN holds its first convening in Minnesota. Today UWDN is the largest immigrant youth-led organization in the U.S.^{11 12}

2010

In March, queer immigrant youth from IYJL in Chicago hold the first National Coming Out the Shadows day/week for undocumented immigrants, a direct action to pressure Senator Durbin and President Barack Obama to pass the DREAM Act and to challenge Obama's deportation policies. They also call on other national groups to organize coming out of the shadows actions. These demonstrations would shift and normalize the way undocumented people reclaim their status.¹⁴

2010

On December 17th, the DREAM Act passes in the U.S. House of Representatives, but fell short by five, of the sixty required votes in the Senate, due to a Republican-led filibuster. This is the closest the federal DREAM Act has ever been to being passed.¹⁵

2011

NYSYLC, SIM, LYC, IYJL, Virginia DreamActivist, and other groups leave the UWDN and create the National Immigrant Youth Alliance (NIYA).

2011

On November 10th, two undocumented California activists, Isaac Barrera, 20, and Jonathan Perez, 24, walk into a Border Patrol office in Alabama and declare they are undocumented, in order to test Obama's "low priority" deportation policy and call attention to the need for immigration reform. They are held in detention for two weeks.

2012

Undocumented youth use various tactics to put pressure on President Obama as he was gearing up for re-election. UWDN uses the "seat at the table" tactic, while others take over Obama's campaign offices throughout the country.

2000

Tereza Lee, a gifted 17-year-old pianist, becomes the first inner-city student to play with the Chicago Symphony Orchestra. Her school's artistic director encourages her to apply to college despite her undocumented status. Illinois Senator, Democrat Dick Durbin takes interest in Lee's case and creates a bill for her. After other undocumented students reach out to Durbin, he rewrites the legislation. Lee becomes the inspiration for the Development, Relief, Education for Alien Minors Act (DREAM Act) and becomes the original DREAMer.²

2001

On August 1st, the federal DREAM Act is first introduced in the Senate by Senators Orrin Hatch (R-Utah) and Dick Durbin (D-Illinois). The Act aims at protecting high-achieving undocumented youth that came to the U.S. as children. If individuals met the criteria, after 6 years they would have been able to apply for temporary residency.³

2001

The summer program for high school students Wise Up! is created by the Coalition for Humane Immigrant Rights of Los Angeles (CHIRLA) to advocate for the passing of the California Assembly Bill 540 (AB540), a bill that would allow undocumented and other eligible students to pay in-state tuition at California's public colleges and universities.

2003

The HSA leads to the restructuring of the U.S. Immigration and Naturalization Service (INS) agency to the U.S. Department of Homeland Security (USDHS), a cabinet department with three divisions: U.S. Citizenship and Immigration Services (USCIS), U.S. Customs and Border Protection (CBP), and U.S. Immigration and Customs Enforcement (ICE).⁵

2006

On May 1st, A Day Without Immigrants, a protest and boycott march in support of immigrants, is held. Over one million people, prompted by the Border Protection, Anti-Terrorism, and Illegal Immigration Control Act of 2005 (H.R.4437), a legislation that would criminalize undocumented people and further the militarization of U.S. borders, demonstrate in major U.S. cities.⁷

2007

On June 8th, "Don't Just DREAM, Act!," a DREAM graduation ceremony to rally support for the DREAM Act, takes place on Capitol Hill. The National Korean American Service & Education Consortium (NAKASEC), the Korean Resource Center (KRC) in Los Angeles, the Korean American Resource and Cultural Center (HANA Center) in Chicago, and the Young Korean American Service and Education Center (YKASEC) in New York, organized this event.⁸

2008

DreamACTivist.org is launched by a group of queer undocumented youth to support the DREAM Act. The website becomes a political organizing platform. In 2010, it became the online hub for a national movement to pass the DREAM Act.¹⁰

2009

DREAM Act Portal an online hub for undocumented immigrants to organize and track the progress of the DREAM Act bill, is launched.

2010

From January 1 until May 1, Carlos Roa, Felipe Matos, Juan Rodriguez, and Gaby Pacheco walk "The Trail of Dreams" from Miami to Washington D.C. to demand a halt to deportations and the passage of the DREAM Act.¹³

2010

On May 17th, dressed in cap and gowns, undocumented students Tania Unzueta, Mohammad Abdollahi, Yahaira Carillo, Lizbeth Mateo, and ally Raul Alcaraz, also known as the DREAM Act 5, stage a sit-in in Senator John McCain's office in Tucson, demanding that he support the DREAM Act. Four of them are arrested. Three of them are also part of the LGBTQIA+ community. This is the first incident of civil disobedience led by undocumented immigrants.

2010

Education not Deportation (END), national campaign that focused on preventing the deportations of young people to allow them to continue to pursue their dreams and higher education, is founded.

2011

On June 17th, USCIS director John T. Morton urges the agency to use prosecutorial discretion in the cases of undocumented immigrants without a criminal record, who arrived as children, and who have served or are connected to the military.

2011

On November 25th, undocumented 18-year-old student Joaquin Luna from Texas, leaves letters behind explaining why he decided to take his own life. Luna had lost hope of becoming the first in his family to go to college and become a civil engineer. His death would bring attention to the psychological toll that being undocumented can take on young people.¹⁶

2012

In May, University of California, Los Angeles (UCLA) Law Professor Hiroshi Motomura, gathers 95 signatures from law professors and immigration law experts in a letter to President Obama that outlined the legal argument for expanded administrative relief from deportation, which later became the blueprint for the President's Deferred Action for Childhood Arrivals (DACA) program.