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Alien Affects: Movement, Migration, and Landscapes of Citizenship

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A Dissertation

Presented to

the Faculty of Arts and Humanities

University of Denver

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In Partial Fulfillment

of the Requirements for the Degree

Doctor of Philosophy

_____

by

Michael Lechuga

June 2016

Advisor: Dr. Darrin Hicks

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Abstract

Alien Affects is a materialist examination of the ways citizenship landscapes are shaped by three mechanisms of control—extraterrestrial film, border security, and the legal apparatuses of the State—that accelerate flows of dominant national citizenship and hinder the movements of migrants. As bodies move through borders and through communities in the US, they are subjected to techniques of citizenship control that divide citizens from aliens. This political division maximizes the State's capacity to benefit from the mobility of its preferred citizen groups while subjugating its alien groups—those who might be characterized as such because they have a different tone (skin tone, vocal tone, affective tone). These techniques channel alien groups into citizenship control apparatuses (surveillance, detention, and deportation) where there movements are limited; often-benefiting private detention apparatuses those invested in them.

Alien Affects sets out to explicate the threefold relationship occurring within the cultural-military-industrial complex between cinema (namely extraterrestrial arrival cinema), migration control apparatuses, and the defense of constitutive citizenship laws. I am arguing that what connects each of these aspects of citizenship landscaping are the technologies of illumination (and those who develop them) that add layers of visibility to articulations of state power. The development of these technologies is funded by the US's lawmakers and they are used to create filmic alien affects in today's Hollywood

alien arrival films. Bordering agents also adopt them to amplify alien affects on bodies moving through migration control apparatuses. The method used in this examination not only draws attention to the ways technologies are mobilized in each of these mechanisms, but also focuses on the flows that are moving between them.

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PART I

Introduction

Orson Welles' (1958) *Touch of Evil* is heralded as one of cinema's most influential films for a number of reasons, including its depictions of racism, nationalism, corruption, and other issues tied to the United States (US)/México border (Stubbs, 1998; Murch, 1998; McCalmont, 2009). The film's opening scene is also famous; it is a single, three-minute shot depicting a young couple crossing a border checkpoint from México into the US while a car carrying a bomb passes in and out the shot (McCalmont). A border agent greets the couple at the border checkpoint and is shocked to hear that Mike Vargas (Charlton Heston with exaggerated dark make-up, hair dye, a distinct mustache, and a terrible Spanish accent) and Susie Vargas (Janet Leigh as a fair-skinned, fair-haired US citizen) are married. Just seconds after they pass through, the ticking convertible drives out of the scene where the bomb eventually goes off. This three-minute, twenty-second, anxiety-inducing scene at the beginning of *Touch of Evil* is one of cinema's earliest portrayals of bordering: a process where alien bodies are identified and filtered into the US under highly intense conditions. It was produced by Welles to be scene of

volatility, where bodies with different national and ethnic tones are shown moving through a geographic boundary between two nations (Stubbs; Chapman, 2012).

In that opening sequence, Welles uses a combination of lighting and camera techniques along with music and sound effects to create the transition from México into the US (Cumbow, 2008; Chapman; McCalmont; Murch). Welles shot the film in Venice, CA because "it looked convincingly rundown and decayed" (Sanchez, 2011); it was illuminated and filmed in a way to appear as if Los Robles, a Mexican border town, were run-down and corrupt (Chapman; Cumbow). Despite the relatively few light sources in the town, McCalmont points out that it was illuminated precisely in a way to give viewers better understanding of the border landscape. Cumbow reiterates this sentiment; that in order to help an audience make sense of the film, Welles inspires a cinematic "understanding of the geography of that border town" by illuminating Los Robles and it's residents with long shadows and high contrast (Cumbow). The ways Welles creates a sonic landscape of the border also makes this long-shot one of the most celebrated in film. "Welles familiarizes us with the geography of the town largely through source music. Los Robles is presented as a labyrinth, an inter-place where physical and moral borders are erased" (Chapman). The dissonant transition between the landscape and soundscape of México and that of the US is key to making the three-minute border scene so intense.

Thus, by using a number of lighting and filming techniques, "Welles…made the tension of scene almost unbearable" (Stubbs, p. 193). These technologies are used to

express both the qualities of characters in the film and the cinematic environments in which the characters of the film are featured. Many of the scenes, including the famous opening scene, are shot from low-angles and often illuminate from directly above the characters in the shot as a way to make them appear larger and more distinct upon the backdrop of the scene (Blaser & Blaser, 2008). "Welles consistently uses the camera to manipulate our interpretation of characters and events, especially in the extreme high- and low-angle shots…" (Blaser & Blaser). For example, the character of Detective Quinland (Welles) is initially lit from a low angle with strong contrasting light upon him to make him seem large and powerful, but as the film continues, the camera angle is raised and the light dimmed to portray him as small, shadowy, and insignificant. These techniques align with the narrative of the film in order to portray Quinland's ultimate undoing (Blaser & Blaser; Cumbow). Welles (the Director) utilizes technologies of lighting and camera to illuminate characters in ways to communicate qualities of each character to audiences.

Like the opening scene in *Touch of Evil,* today's bordering mechanisms in the US also rely on technologies of light and surveillance to turn the landscape of citizenship into sites where the movements of bodies are illuminated and controlled—some separated from others based on the bodies' attributes. Cinematic bordering, as Katarzyna Marciniak (2006) points out, relies on a logic of difference to create a political division between bodies. She uses the term "accented bodies" to describe those alien bodies that are targeted by today's bordering apparatuses. Citizenship control policies rooted in

defense of a subjugated US American "identity," she argues, "demonstrate that [by] using the institutional apparatuses of alienhood, the nation has been 'cleansing' itself by keeping out those who are deemed threatening or undesirable, and disciplining those considered admissible" (p. 16). Bordering apparatuses control movement; they are political apparatus constructed to divide populations.

As bodies move through borders and through communities in the US, they are subjected to techniques of citizenship control that divide citizens from aliens. This political division maximizes the State's capacity to benefit from the mobility of its preferred citizen groups while subjugating its alien groups—those who might be characterized as such because they have a different tone (skin tone, vocal tone, affective tone). These techniques channel alien groups into citizenship control apparatuses (surveillance, detention, and deportation) where there movements are limited; often-benefiting private detention apparatuses those invested in them. In 2012, for example, Congress earmarked nearly $2.8 billion for "Detention and Removal," about 35% of that total going to one of two private detention organizations: Corrections Corporations of America and the GEO group (Mason, 2012). According to some estimates, there are nearly 12 million migrants without authorized immigration status and about 1.8 million more arriving every year (Amnesty International). In other words, millions of those migrating alien bodies who make it through apparatuses at the border must still navigate the uneven terrains of citizenship that are designed specifically to channel their bodies

away. This is a study of how those accented alien bodies are illuminated, controlled, and captured by the US using technologies of visibility.

A Rhetoric of the Visible

As Ronald Walter Greene (1998) suggests, a shift from a traditional rhetoric to a materialist rhetoric in the second half of the 20th century introduced the field of communication studies to a conception of subjectivity that broke from rigid and outdates notions of persuasion. He points to how the works of Raymie McKerrow, Michael Calvin McGee, and Maurice Charland challenge the unidirectional conception of how power is enacted on bodies through rhetoric. What Greene proposed in "A New Materialist Rhetoric" is a study of rhetoric that moves beyond the persuasion paradigm and conceives of rhetoric as both influence and a constitutive force over subjects. So while Greene admits that "[t]he problem with an attempt to build a rhetorical materialism is that it is unable to break free from the logics of representation," his goal is "to offer a materialism based on how rhetoric traverses a governing apparatus. Instead of focusing on how rhetoric represents, we should focus on how rhetoric distributes different elements in a terrain of governing apparatuses" (p. 38). He replaces "the logics of representation" with a "logic of articulation as a way to map the multidimensional effectivity of rhetoric…" (p. 39).

A materialist rhetoric follows logics of articulation to understand how power is moved through governing apparatuses. These logics map how power is "transformed, displaced, deployed and/or challenged by a particular governing apparatuses…for the

purpose of policing a population" (p. 39). Greene (2009) understands the rhetorical subject as the point though which rhetorical articulations of power emerge to control populations within governing apparatuses. This concept is central in imagining a "rhetorical materialism," or the ways multidimensional elements of material power, including language, are moved through particular governing mechanisms in order to control populations of political subjects. In short, rhetoric materially affects bodies. My study expands even further on Greene's materialist rhetoric to propose how multidimensional effectivity of the rhetoric moving though governing apparatuses in the US that are implemented using visible and articulable expressions. I add one more dimension in understanding the ways rhetoric distributes power over terrains by introducing logics of visibility that are layered on top of logics of articulability to study of rhetorical materiality. The primary contribution of *Alien Affects*, thus, is to make sense of how state power is moved through governing mechanisms in the US's citizenship control mechanisms in a careful deployment of articulable and visible expressions.

"Visibility is a trap" (Foucault, 1977; p. 200). In his extensive and famous analysis of Jeremy Bentham's Panopticon, Foucault aptly summarizes the logic behind Bentham's architectural apparatus of discipline: it functions in discipline societies to isolate, alienate, and illuminate individuals while giving them the sense they are under constant surveillance.

> The panoptic mechanism arranges spatial unities that make it possible to see constantly and to recognize immediately… Hence the major effect of the Panopticon: to induce in the inmate a state of conscious and

> permanent visibility that assures that automatic functioning of power. (pp. 200–201).

Illumination acts within the realm of the visible to make things perceivable. Making sense of visibility and the technologies of illumination that make visibility possible are vital in recognizing the ways diagrams of state power discipline bodies, both within the institution and beyond it (Chow, 2010; Deleuze, 1988).

> …Foucault associated the process of making-visible with an intensifying order of collectively enforced aggression against the human individual. Light…is theorised by Foucault not as a medium of emancipation but explicitly as a medium of entrapment: precisely as it enables one to be seen, it also enables one to be caught. (Chow, p. 67)

In Deleuze's (1988) analysis of Foucault's diagrams of power, he emphasizes that the visible aspects of the truth—one of the two realms of knowledge, the other being the articulable—are not primary to statements nor are the reducible to statements. "Knowledge is a practical assemblage, a 'mechanism' of statements *and* visibilities" (emphasis added; Deleuze, 1988; p. 51). Knowledge is comprised of the two forms: "things and words, from seeing and speaking, from the visible to the sayable, from the bands of visibility and the fields of readability, from contents and expressions" (p. 47). They rely on one another; they prop each other up. Therefore, in Foucault's disciplinary panoptic gaze, the institution is not just a place where the subject of the institution becomes visible, it is where the articulable archive of delinquency, illness, or psychosis gets layered onto the body of the panoptic subject of the prison, hospital, or asylum (respectively). "The Panopticon functions as a kind of laboratory of power…it gains in efficiency and in the ability to penetrate into men's [sic] behavior; knowledge follows the

advances of power, discovering new objects of knowledge over all the surfaces on which power is exercised" (Foucault; p. 204). The panoptic diagram of power "is in fact a figure of political technology that may and must be detached from any specific use" (p. 205). It's not power, it's a container through which power is moved.

Power, exercised over open surfaces of statehood, is thus dispersed by diagrams of power, or systems of governing apparatus, which are "the presentation of the relations between forces (visible and articulable) unique to a particular formation, [they are] the distribution of the power to affect and the power to be affected" (Deleuze, 1988; p. 72–73). The prison, for example, is a panoptic machine organized by the diagram of state power to illuminate the subject of the articulable penal code (Deleuze, 1988; Caluya, 2010). Power is not exercised through the content of the visible, but rather, power is exercised through the illumination of the content. The prison "is the form of content since it is a way of acting on and organizing bodies. It is a system of light that constitutes a new way of displaying crime" (Caluya, p. 628). It is precisely the articulation of crime and the illumination of the criminal subject that emboldens this particular diagram of power, and the panoptic institution's technological architecture is the illuminating mechanism of this otherwise invisible set of forces (Deleuze, 1988; Caluya). As Deleuze reminds us,

> Visibilities are not to be confused with elements that are visible, or more generally perceptible, such as qualities, things, objects, compounds of objects…Visibilities are not forms of objects, nor even forms that would show up under light, but rather *forms of luminosity* which are created by the light itself and allow a thing or object to exist as a flash, sparkle or shimmer. (emphasis added; 1988; p. 52)

Therefore, *Alien Affects* is a study of the ways rhetoric is distributed through the multidimensional logics of articulation and logics of visibility across national surfaces to control the populations of people in the US. While much has been written about the ways logics of articulation deploy power, I suggest that it is necessary to also study logics of visibility in research on power, politics, and citizenship. Adding a conceptualization of visibility adds depth to such studies that account for the ways state power is enacted on both citizen and migrant bodies. *Alien Affects* seeks to uncover the ways populations of people in the US are controlled by the distribution of power through both migration control apparatuses and corporate cinematic apparatuses that are spread across the national terrain. More precisely, this study sheds light on the articulable and visible expressions of state power that channel flows of non-citizen bodies into cycles of violence, exploitation, and expulsion.

Citizenship Landscapes in the United States

After the passage of the 14th Amendment in 1868, the federal government controlled citizenship in the US, no longer allowing individuals states to govern citizenship (U.S. Cont. amend. XIV). Since then, the U.S. has continued to rigidly maintain distinctions between citizens and aliens, often in cooperation with local and state officials, by developing bordering techniques that enforce laws written to protect

citizens, their property, and their jobs from aliens.[1] Today, migrants in the US without authorization are the targets of strict migration control by the state, xenophobic ridicule in the media, and even violence from vigilante groups. While the debate over what should be done with migrants continues among the citizens and politicians, those with alien affects, or embodied accents of national difference, are already being moved through unevenly shaped landscapes of citizenship by numerous control apparatuses that separate them from the citizenry, process them through federal apprehension infrastructure, detains them without criminal charges, and even deports many of them. Hundreds of thousands of unauthorized migrants are deported annually under the Obama administration (American Civil Liberties Union; United States Border Patrol, 2013). More tragically, though, thousands of migrants have died making the treacherous trek across the dessert into states like Arizona, New Mexico, and Texas or have died in state custody (United States Border Patrol).

The defense of constitutive citizenship manifests in a highly volatile landscape for alien migrants on many levels, two of which I discuss at length in *Alien Affects*: geographically and cinematically. First, on the geographic surface, lawmakers perpetuate a decades-long stalemate over whether to allow those migrants who are without authorized status chances to stay. States like Alabama, Arizona, Georgia, and others are implementing local bordering techniques in collaboration with US Immigration and

[1] The 2013 US Senate Bill S. 744 (Border Security, Economic Opportunity, and Immigration Modernization Act of 2013) and any of the state legislations like Alabama's HB 56 (Beason-Hammon Alabama Taxpayer and Citizen Protection Act) use language about economic and personal protection, implying the link between citizenship and economic liberty.

Customs Enforcement (ICE) to monitor and track migrants in communities across the US. These include programs like "Secure Communities,"[2] ICE detention in local jails, and racial profiling mandates; they extend the national border infrastructure of citizenship into communities nationwide (I describe the current landscape of citizenship further in chapter 1). Yet, while the political battle rages, the mistreatment and exploitation of unauthorized migrants persist. Deportation and detention continue to separate families, unfair and even deadly labor conditions for migrants worsen, and many are victims of exploitation: economic, physical, and even sexual by federal agents (Mason).

To make matters worse, the US has invested billions of dollars over the last decade in the defense of constitutive citizenship laws—those that define the subjectivities of citizenship and those of alienhood (Mason). These practices are attempts to secure the border and secure communities with apparatuses that create different pathways for different bodies, with border agents who enforce the rigid citizenship laws with those apparatuses, and with new technologies that make monitoring aliens easier. This is demonstrated in the border checkpoint example in the next chapter. The technologies used to maintain this illusion of security for the sake of its citizens are done so to keep a steady flow of migrants moving through secondary channels while citizens are free to move along safe, well-lit paths, both near the US/México border and in cities, suburbs,

[2] See the federal government's description of the Secure Communities Program at http://www.ice.gov/secure-communities. Also, see Michele Waslin's (2011) analysis of the impacts the program has had in "The Secure Communities Program: Unanswered Questions and Continuing Concerns."

and towns across the nation. Current efforts to defend citizenship are hurting migrants by driving them into dangerous terrains of capture, violence, and isolation.

At the border and within communities throughout the US, apparatuses of migrant control are actively shaping landscapes that channel different bodies into different pathways. Bordering techniques in general divert those with alien affects to the flanks, or the periphery, into more dangerous terrains. This process happens at ports of entry along the border, in interactions with law enforcement officials in routine traffic stops, in surprise checkpoints in cities and towns, and in many other efforts to identify and apprehend alien migrants. It is important to note the role of emerging technologies that allow for bordering apparatuses to illuminate landscapes and bodies to identity alien affects more efficiently. These technologies are aiding in the reshaping of our national landscapes. The process of landscaping is a material process. Therefore, the process of citizen landscaping sustains a material division between citizens and migrants according to the status (largely and economic function) administered by the state. Drawing attention to the ways bordering apparatuses work and what motivates them to actively separate alien migrants from citizens is central to the study of citizen landscapes. What political purpose does dividing migrants from citizens serve for the sake of the constitutive contract? I argue throughout *Alien Affects* that the purpose is to channel citizens into more fluid consumption and aliens into profitable and exploitative labor and state control apparatuses (namely detention/deportation).

In cinematic landscapes, I am interested in the productions of cultural artifacts that utilize technologies of visibility to create highly intense expressions of alienhood for audiences. Alien affects are intensities that are attached to bodies, which are made sensible by logics of visibility. We are not necessarily attuned to alienhood from birth, though; we are attuned in relation to our national landscape (and I don't think this is a uniquely US American phenomenon). So, like the technologies of illumination and surveillance at the border, the film industry participates in the governing mechanisms that control populations of people on the national surface. Geographic and cinematic (cultural) landscapes are not the only aspects of citizen landscaping. For the purpose of my research, though, I rely on the two of them to uncover a relationship between the enforcement of the strict legal definition between alien and citizen. This logic manifests in both bordering techniques and the cultural-military-industrial complex that each fund the development of those technologies utilized by both border security agents and Hollywood filmmakers. This study is unique for a number of reasons, but primarily in its attempt to understand migration across the US/México border in the context of affect, movement, technologies of visibility, and material landscapes of exclusion. Unlike other typical rhetorical or cultural approaches to the study of the US's migration phenomenon, the approach in *Alien Affects* focuses on how technologies created and developed by a handful of industrial interests aid in shaping landscapes and illuminating the bodies that move through those landscapes. The ways these technologies are deployed in bordering techniques have material implications for citizenship, and thus my approach to the study

of citizen landscaping, alien affects, and bordering technologies draws particular attention to the material relationship between them.

Studying Alien Technologies that Shape Landscapes Of Citizenship

Alien Affects is a materialist examination of the ways citizenship landscapes are shaped by three mechanisms of control—extraterrestrial film, border security, and the legal apparatuses of the State—that accelerate flows of dominant national citizenship and hinder the movements of migrants. The method used in this examination not only draws attention to the ways technologies are mobilized in each of these mechanisms, but also focuses on the flows that are moving between them. In order to account for the relationships that forge material landscapes of power distribution, I consider how these mechanisms channel power via carefully modulated articulable and visible expressions of alienhood. The rhetorical materialist method in *Alien Affects* builds from Greene's rhetorical materialist method, but adds a specific study of the ways visible expressions of power interact with articulable expressions of power the governing apparatuses—or what I am calling mechanisms of control. This method is uniquely suited to study how power is channeled through technologies of visibility and has particular implications to the fields of Rhetorical Studies, Film Studies, Cultural Studies, Security and Surveillance Studies, Philosophy, and others.

Alien Affects borrows from a number of theoretical fields to craft an analytical approach that is broad enough to grasp how emerging technologies contribute to a wide array of border control apparatuses. For one, this study is focused on a nomad thought

(Deleuze, 2004; Delueze and Guattari, 1987) and how it adds to the concept of rhetorical materialism (Greene, 2009). A Nomadic rhetorical materialism frames the concept of citizen landscaping I develop to explain the ways statehood materially divides bodies of citizens from migrants, moving them into different flows. Secondly, this study relies on a theoretical grounding in movement and process philosophy to make sense of alien affects. Rooting this approach in movement philosophy helps to make sense of intensive and extensive movements, technologies of illumination, and how those that channel alien affects are surveilled by the state. I develop these concepts, rooted in relevant literature, further in chapters 1 and 2. Movement philosophy and affect scholarship are both key in crafting this study of the material relationships between the state logic of citizen/migrant control, apparatuses of illumination like film and border surveillance, and the ways bordering apparatuses shape uneven landscapes of national belonging in our neoliberal control society.

The Loop

Alien Affects sets out to explicate the threefold relationship occurring within the cultural-military-industrial complex between cinema (namely extraterrestrial arrival cinema), migration control apparatuses, and the defense of constitutive citizenship laws. I am arguing that what connects each of these aspects of citizenship landscaping are the technologies of illumination (and those who develop them) that add layers of visibility to articulations of state power. The development of these technologies is funded by the US's lawmakers and they are used to create filmic alien affects in today's Hollywood

alien arrival films. Bordering agents also adopt them to amplify alien affects on bodies moving through migration control apparatuses. So, in each of the case studies (chapters 3, 4, and 5), I follow the technologies of illumination from their emergence in a cinematic universe (like *Predator*) to their emergence in today's bordering apparatuses that shape landscapes of citizenships for migrant aliens. I suggest the same technologies of visibility (like night vision, heat sensors, or other technologies that assist in visualizing body movements) are shaping landscapes of citizenship at a filmic and a geographic level. The development of these technologies, largely aided by federal and state funding, are having a material impact on the ways alien migrants are perceived and channeled into dangerous basins of citizenship.

This process loops. To get a sense of what this loop might look like, consider the following three areas as distinct focal points of my analysis:

1. Cinema: Beyond the representational ascriptions of alien and native identities, extraterrestrial arrival films imagine and implement numerous technologies to mediate intense alien affects to viewers (like special effects, CGI visualizations, etc.). They are packaged into highly consumable Hollywood films that attune viewers to alien affects. These are technologies of illumination; they allow moviegoers to perceive aliens set against the backdrop of an otherwise normal, low-intensity US landscape. Filmmakers are using the latest technologies of visibility available on the market to produce scenes of terrifying alien invasion, and

typically in association with the military-industrial interests. Those technologies are both influencing and being influenced by bordering technologies that are being used on the actual US/México border and in communities throughout the US. These films are also influenced by and influencing the neoliberal defense of constitutive citizenship. They attune filmgoers to the national affects and visualize the shimmers of alienhood that contrast sharply with landscape of citizenship. As cinema is more able to illuminate the exaggerated differences of alienhood in film, those bodies primed by the film will be more highly attuned to a national, low-intensity dividuating frequency. A subtle alien magnitude is more perceivable as security technologies in entrainment more seamlessly produce alien affects.

2. Bordering: Like I mentioned above, the technologies used at the border to illuminate alien affects on bodies are influenced by and influence those cultural technologies that are producing alien affects in film. There is a relationship between these two primarily because of the corporate/military interests that are responsible for developing and manufacturing the tools to illuminate alien affects geographically and cinematically. Border apparatuses (walls, drones, checkpoints, etc.) and the technologies they use divide citizens from aliens. These apparatuses are expressions of the neoliberal defense of citizenship that no longer rely on discipline, but on

the control of national, dividuated bodies. Border apparatuses carve an uneven landscape for migrant aliens. The uneven landscapes keep migrants flowing into cycles of poverty and exploitation, where they are unable to easily navigate out. In illuminating border landscapes, these apparatuses control the flow of migrants while also illuminating safe passage for citizens, giving the impression that these techniques are keeping citizens safe.

3. State Defense of Citizenship: The neoliberal US state no longer isolates migrants and citizens to individualizing institutions (though detention centers and other disciplining apparatuses are still widely employed). Migrants and citizens now move through the same terrains; what separate them are the bordering apparatuses that are not just at the border, but distributed throughout the nation, that keep them caught in different flows. Cinema, lights, surveillance, computer generated images, and many other apparatuses of flow control create alien affects in film as well as at the border. Thus, the industrial relationship between those bordering, military, and film interests influences the extent to which the production and detection of alien affects are possible. Bordering and cinematic apparatuses shape the landscape of the state, allowing citizens to smoothly flow through material economic national terrains while moving migrants into cycles of exploitation. In doing so, the apparatuses visualize the

articulated alien subject, justifying their use by making migrants moves differently. The ways migrants move as a result of these techniques makes them more alien. This cycle loops.

A Focus on Movement

The analytical frame outlined and developed above interrogates the ways technologies are shaping today's landscape of citizenship in the US, both through nascent bordering apparatuses like interior checkpoints and in more latent cultural artifacts like alien films. Technologies of illumination are used in citizenship landscaping to amplify alien affects so that they might be perceived on alien bodies more easily, contributing to the process of landscaping. At the root of the process of citizen landscaping, as I argue throughout the project, are mechanisms that implement technologies of illumination to govern the movements of migrants. The goal of this study is not necessarily to understand how to describe landscapes as much as it is an attempt to see how the shape of landscapes affects movement. In particular, I am interested in the ways the movements of both alien migrants and citizens are activated through control apparatuses. In studying alien affect and landscapes of citizenship in this way, I look to find the material processes that drive those with alien affects (one type of movement; intensive) along material paths toward terrains where they are likely to face exploitation and violence (the other type of movement; extensive). Technologies used to surveil alien affects and augment alien movements become adopted by apparatuses of statehood in the US to enforce a constitutive citizenship paradigm. Legislative and enforcement apparatuses maintain

today's landscape of citizenship by reinforcing these divisions and privileging the movement of the citizen. In other words, to make sense of citizenship in the context of a neoliberal US control society, an ontology of movement must be sought.

Throughout *Alien Affects*, I describe how technologies of illumination are often produced in and communicated through cinematic expressions of extraterrestrial invaders. Each case study uncovers how certain state apparatuses have implemented technologies of illumination in the governance of migrants, altering the migration patterns of those crossing the border, as well as modulating the movements of migrants within numerous communities in the US. Each study considers how those technologies have been woven into anti-immigration legislation, implemented in its enforcement, and adopted to govern the movements of aliens for the sake of maintaining a controlled citizenry. In short, they answer how Hollywood film technologies and technological bordering governance each rely on perceptions of those who possess alien affects in order to shape landscapes of citizenship that control the ways both citizens and migrants move within them.

Looking Ahead

Alien Affects is divided into two parts. The first part theorizes the concepts of citizenship landscapes, alien affects, border security technologies, and film technologies. In the first chapter, I delve more into the process of landscaping—shaping citizen landscapes by channeling migrants with alien affects (high-magnitude intensive movement) into the cycle of violence and the exploitation implicit to statehood. This

process forges the geographic landscape of citizenship through which citizens and non-citizens are moving. I describe how through restrictive legislation and harsh enforcement of that legislation, federal and state governments critically alter the landscapes of citizenship, and thus, the relationships of those bodies within the landscape—US citizens, "authorized" migrants and unauthorized migrants. The chapter addresses the ways in which movement by migrants is surveilled and modulated through apparatuses like a virtual border fence, racial profiling, border patrol check-points, immigrant detention centers, deportation infrastructure, and "show-me-your-papers" laws. The US centralizes citizenship through state movements that force out those who don't belong—particularly in its attempts to limit the nomadic movements of alien migrants. I define and describe who migrants are, how their movements are controlled by US immigration law enforcement, draw specific attention to the ways migration is framed as a flow, flood, or wave. These flows are channeled to preserve US American statehood. I conclude the chapter with a discussion of nomad thought and deeper reading of rhetorical materialism, two concepts that guide my study of migrant movement and the logics of statehood that control it.

In the second chapter, I go on to develop the concept of alien affects. My conception of alien affects and movement is rooted in process philosophy, which has a lot to add to current research around migration and citizenship in the US. Process philosophy accounts for the perceptions and articulations of difference activated by the presence of alien affects in the US. I parse through the body of scholarship that describes

extensive movements (locomotion), intensive movements (qualitative change), and the relationship between the two. With regard to migration, the extensive movements of migrants are often the focus of migrant control in the public discourse and in scholarship on the topic. On the other hand, control over both extensive *and* intensive movements manifest in the adoption of technologies of illumination used to control migration both at the US/México border and within communities throughout the US. The study of alien affects requires us to consider how the movements of bodies within certain affective landscapes are perceived as different—different because of the perception of changing intensities. Technologies of illumination heighten the visibility of alien affects. I then map out the current filmic landscapes of citizenship in the US that manufacture alien affects. A study of these filmic technologies uncovers how they move power through their viewership, populate citizenship landscapes with fear and anxiety, and contribute to the technological advancements in bordering. This facet of the anti-migration assemblage within statehood is well connected to other facets, and may have more currency in controlling migration than is evident.

In part II of *Alien Affects*, I utilize the analytical frame from above in three case studies that apply the method of rhetorical materialism with an emphasis on visibility. Chapter 3 begins with the description of the alien affects used to create and grow the *Predator* franchise over nearly 3 decades. Many technologies are employed to manufacture the Predator alien in the filmic imaginations of US Americans and that has led to the (fictional) alliance between humans and Predators in hunting Xenomorphs

(those slimy, black creatures from the *Aliens* film franchise in the two *Alien vs. Predator* films). In many ways, the filmic production of the Predator relies on the visualization of the alien's cloaking ability and its super-perception—like amplified hearing, cloaking, infra-red sensory, and night-vision. As these technologies have quickly evolved over the last three decades in the films, they have been more vividly employed in combating alien arrivals on screen and along the border. On a large scale, states along the southern borders and the federal government are using techniques of landscaping to drive migrants through certain channels with the hopes of apprehending most of them. Then, the chapter describes how the US legal apparatus mobilizes Predator technologies to aid us in the pursuit and capture of aliens, on the geographic border and in film. They illuminate alien affects and aid in shaping uneven landscapes of US citizenship that divert alien migrants elsewhere.

In the next case study (chapter 4), I consider how intensive alien movements (affects), like furtive movements and sonic variations, are policed in moments of relation with state agents. The extraterrestrial film franchise *Men In Black* manufactures a number of technologies to create alien affects. Agents in the film rely on their attunement to the small differences in alien affects in order to pursue and apprehend aliens that are on the planet without authorization. Agents also use "neuralyzer" technology to mediate narratives of alienhood that obscure the ways the government controls aliens. Then, the chapter examines the relationship these technologies of visibility have with federal border security protocols over the last decade. I examine how

techniques utilized in the surveillance of migrants are adopted in places like border checkpoints and immigration raids while the national media redirects the attention of citizens to hide the violent and exploitative nature of citizenship control. Lastly, this chapter explores how the US legal apparatus mobilizes *Men In Black* technologies that illuminate alien affects to limit unwanted aliens and obscure the government's role in controlling alien migrants on the national surface of citizenship. Technologies used to monitor and limit migration rely on the same visual and sonic variances as those in the films and employ similar policing technologies to remove aliens from our cinematic and geographic landscapes.

Then, chapter 5 flips the script, so to speak, on the case studies from the previous two chapters. In the first two cases, the manufacturing of alien affects in film correlated with those used in the surveillance and control of migrant movement. In this chapter, though, we see how many citizens and migrants are engaging in a nomadic resistance embracing many of the same filmic technologies that are actively used in Hollywood's alien films. Typically, a resistance rooted in a paradigm of identify/language can be critical (or reactive) to the state, but often coalesce (again) around a politics of inclusion/exclusion. In this chapter, I consider the affirmative aspects of manufacturing technologies of visibility for the purposes of resisting the techniques of migration control. In other words, chapter 5 considers how nomadic activists are developing technologies to surveil the surveillance apparatuses in the US rooted in movement and affect. In one case, activists are creating YouTube videos where they film themselves openly rejecting

the authority of border agents at interior Borer Patrol checkpoints. These short, user-generated films serve partially to train potential checkpoint "refuseniks" on what to say at a checkpoint, but also turn the lens of illumination back on the border agents and the apparatuses that equip the checkpoints. The other case study in chapter 5 examines *Sleep Dealer* (2008), an activist film that challenges the US's depiction of alienhood. I describe how the film's use of technologies enacts a nomadic resistance not only in its narrative (articulable) but also in its production. The goal of these case studies is to demonstrate how migrant activists are rejecting dominant technologies of rigid geographic and filmic citizenship and how they are working to create freer spaces to actively defy movement control in the United States.

Finally, the closing chapter explores the implications of adopting an ontology of movement in scholarship around difference with regard to the larger paradigmatic tension between identity and movement. I advocate for an adoption of digital communication techniques that fosters affirmative interventions by scholars, artists, and activists into collaborations with communities most affected by sloped landscapes of belonging today. A movement politics asks us to forgo a paradigm of identity—and the limitations that come with it. I also describe other important cultural, social, and political implications for the study of alien affects and why it is imperative that more research be done on expressions of alienhood and alien artifacts.

Chapter One

Geographic Citizen Landscapes: Migrant Flows and State Control

Over the last decade, the United States/México borderland has become more volatile as a result of exploitation, violence, and military occupation (Canales & Armas, 2007; Nail, 2012). But the bodies at risk are not those of the US citizens. Migrants, both authorized and especially unauthorized, overwhelmingly face the most immediate threat from bordering techniques. The number of migrants who die attempting to cross in the US from México is higher since the Department of Homeland Security installed border walls in major metropolitan crossings like Cuidad Juárez/El Paso and Tijuana/San Diego; 445 in 2013 alone (Nail, 2012; Border Patrol, 2014). The US is also actively surveilling the movements of migrants throughout the nearly 2,000 mile border region with both Border Patrol agents on the ground and with technologically advanced machinery (like unmanned aerial vehicles and surveillance towers) in the air. Techniques of bordering, and the ever-evolving technologies that aid them, are adapted in defense of the constitutive definition of citizenship (and non-citizenship) circulated throughout legislative and mediated discourses about migrants. These technologies of bordering,

though, are not just perpetuating violence against migrants at the border—they are also shaping a dangerous environment for migrants throughout the nation.

In April of 2012, armed men in camouflage ambushed a truck carrying more than a dozen unauthorized migrants near Eloy, Arizona. Reports indicate that this area is a well-known corridor for unauthorized migrants to move between more economically developed cities like Tucson and Phoenix. Two migrants were killed, and authorities believe there were up to 30 others in the truck when it was struck with bullets from multiple firearms in what was described by local law-enforcement as an ambush with no motive. To this day, those responsible for the violent assault on the migrants have not been caught. This is the third such shooting in the area since 2007, each resulting in the murder of unauthorized migrants through a common human-trafficking passageway (Castellano, 2012; Associated Press, 2012a; Ludwig, 2012). In October of 2012, Sergio Hernandez-Guereca, a fourteen-year-old Mexican national, was killed when a Border Patrol Officer from the US side of the border shot and killed him as the boy threw rocks from the Mexican side of the canal. The Border Patrol officer who shot him was apprehending another migrant suspected of entering the US without authorization near El Paso, Texas when he pulled out his firearm and shot Hernandez-Guereca from across the man-made ditch dividing the two nations (Associated Press, 2012b; Tanfani & Bennett, 2014). Each of these cases demonstrates how the spaces through which migrants move volatile; they are uneven terrains where militaristic violence directly results in injury and even death for alien bodies. These are only two examples of the nearly daily reporting of

violence along the US/México border. Typically, the victims are vulnerable border-crossers and the volatility of the border only increases as the US Department of Homeland Security heavily fortifies the US/México border and with soldiers equipped with the latest in bordering technologies.

Migrants crossing into the US without state authorization are the targets of intense apparatuses of movement control. The flow of migrants, like other flows, is controlled using channeling techniques, augmenting the free flow of migrant bodies into basins of control. The state apparatuses of migration control and the evolving technologies they employ, whether at the US/México border, in cities and towns throughout the state, or in cultural production centers like Hollywood, actively and unevenly shape the material landscapes of citizenship in the US. This process is citizenship landscaping; it's a material process that creates slopes, peaks, channels, and other shapes on the surface through which citizen and non-citizen bodies move. The consumer-minded citizen easily traverses these sloped landscapes. Unfortunately, this sloped terrain also drives migrant alien bodies into exploitation and violence at the hands of federal and local legislation or law-enforcement. Material landscapes are the material spaces through which we move. One aspect of these landscapes is terrain, or land. However, material landscapes are also comprised of architecture, affects, and data (I discuss this concept more in the next chapter) (Thrift, 2004). The ways these and many other aspects of landscapes act on bodies, moving them through the material spaces and in relationship with other bodies. This study examines how by adopting bordering techniques throughout the state, the US

is shaping a landscape of citizenship that controls the flow of migrants into and through its interior.

Landscaping is political in the sense that it's a process of dividing citizens from alien bodies—it functions within a larger cultural-military-industrial complex of US statehood to maximize the economic flow. The technologies emerging out of military, industrial, and entertainment sectors (like night vision and super-sonic microphones) are continually reshaping the physical landscapes of exclusion in the US, sloping them in such a way as to drive migrants toward violence and exclusion. There is a distinct relationship between the emerging technologies that propel the implementation of state apparatuses of migration control, which if unearthed some, might shed light on the ways constitutive statehood in the US entangles its (political and economic) subjects in the fight against alien invasion. This study is not the first in the realm of communication or media studies to make connections between state citizenship and cinematic alienhood (though these studies are generally invested in a representational connection).[3] However, this study is unique in its adoption of nomadism, movement philosophy, and rhetorical materialism to make sense of citizenship landscapes—the material terrain that technologically advancing apparatuses used for monitoring, controlling, and communicating alien movements are having in carving out spaces of belonging in the US today.

[3] For a discussion of this relationship, see C. Ramirez Berg's (2002) *Latino Images in Film* and K. Marciniak's (2006) *Alienhood.*

Landscaping

The US is implementing techniques of migration control that surveil the movements of migrants (at the macro and micro level) and then channel those migrants with alien affects toward basins where they become susceptible to detention and possible removal. Surveillance techniques layer a visible expression of nomadic migrants that can be cast onto the articulable expressions of citizenship behind US immigration law. Migrants are governed through geographic landscaping both at the border and within communities throughout the US using visible and articulable mechanisms of control. These forms of governance include techniques like a border fence, racial profiling techniques, immigration checkpoints, detention facilities, and deportation infrastructure. The process of landscaping involves techniques utilized by the US—and its subjects—to shape a material, national terrain of citizenship in a way that creates steep and uneven planes of belonging for those aliens with visible attributes of a migrant. The material landscapes of citizenship are highly sloped, channeling those migrating without authorization, and some that are, into apparatuses of state citizenship control, like border patrol or ICE checkpoints, detention centers, and maybe even deportation.

Waves, Floods, Tides, and Surges

The most recent and current wave of migrants from México, Central America, and South America has changed today's US American landscape of citizenship. Economic, social, and political ebbs and flows propel them. They represent the world's largest mass migration and saturate a national landscape north of the Mexico/US border with different

cultures, ideologies, and discourses (Livi-Bacci, 2012). Many argue that migrants are associated with the metaphor of flood because this and others negative representations (flow, surge, wave, etc.) negatively shape the attitudes towards migrants by many US Americans today (Cisneros, 2008; Nail 2014; Santa Ana, 2002). However, associating migration with surging water is not necessarily inaccurate or implicitly negative. Migration moves in waves, attracted to locations of lesser economic and political resistance (Livi-Bacci). We are all migrants to some degree, who ebb and flow daily throughout our town to work and learn. Transnational migrants from México in the last decade, for example, have begun to ebb back into México due to several factors like the de-escalation of drug violence along the border, a stronger industrial sector in México, and strict migration legislation in states like Arizona and Alabama (Passel, Cohn & Gonzalez-Barrera). Many migrants crossing the US's borders are seasonal laborer, seeking employment in agriculture industries and returning back during colder weather (Lee, 2014). The ebbs and flows of migrants are a daily occurrence at the more urban ports of entry like in places like El Paso and San Diego.

Still, for many, the flood metaphor is dangerously shaping the attitudes of a growing nativist US American population toward migrants (Cisneros, 2008; Nail, 2014; Santa Ana, 2002). Otto Santa Ana describes how attitudes are shaped by metaphors in public discourse in two ways. For him, metaphors circulating in public discourses around political issues are not only linguistic, but a cognitive reality for shaping our lives. Those metaphors that are attached to communities with contested subjectivities, like

unauthorized migrants for example, shape the experiences of those who interact with public discourse. Secondly, Santa Ana suggests using certain language to frame an entire community shapes the relationships between civic bodies. "In turn, these social relationships give form and direction to the function of social institutions, and the people within them who act to create their social positions, relations, and selves" (p. 61). In other words, metaphors have a material impact in shaping our public perceptions of communities. The flood metaphor used in reporting the issues around California's Proposition 187, he points out, was focused on the potential for a cultural flood to wash away American identity, mobilizing voters to protect themselves from the "surge" of migrants from México.

David Cisneros (2008) points out that the linguistic function of the metaphor is only part of the impact that metaphors may have in shaping public attitudes towards migrants groups. Given the recent reporting of the migration conundrum, he argues that the visual imagery of flood or flow accompany the linguistic metaphor to "create social visions, constitute identities, create publics, and influence individual and group interrelationships" (p. 573) of migrants. Giving a visual component to the metaphors used to describe migrants centralizes the purity of US citizenship, and for Cisneros, juxtaposes the flood of migrants with polluted water seeping through our borders. In federal discourses concerning immigration policies, the flood metaphor shapes the attitudes of those who are engaging in political and social dialogues to address the issue. Even the US Supreme Court's description of the "immigrant wave" is bleak, suggesting

that the flood "is too massive and the federal government is too inept for citizens to hold back the alien surge" (Cunningham-Parmeter, 2011; p. 1582). As the polarized houses of congress debate the most current migration reform policies, migrants continue to be described used metaphors of flood, surge, flow, influx, wave, and many others that suggest rising (likely contaminated) waters are threatening the landscape of citizenship (Nail, 2014).

Thus, the rising tide/migrant metaphor that is often alluded to in the news coverage and legislative language about immigration issues circulates and shapes the social and political relationships of those in the US American landscape. Controlling the flow of migrants has become like controlling the flows of water—hydraulic control has been the logic used in political formations of neoliberal states like the United Kingdom and in the US. Thomas Osborne (1996) points to how the development of hydraulic control infrastructure played an important role in enhancing the economic vitality of Victorian England while privatizing citizenship. By both controlling the flow of water into the homes of citizens and in providing a drainage system that removes wasteful flows, designers of early neoliberal nations further individualized the citizen by conveniently channeling the flows of useful water and wastewater through the private spheres of people's homes. This logic of hydraulic control individuated the population of citizens from one another, he argues, replicating the logic of state economic control. Today's migration control techniques in the US rely on the same logic.

Santa Ana echoes this point by suggesting that the control of water can take the form of something as small as opening a faucet to the magnitude of damning large rivers. Negative perceptions created by perpetuating the flood metaphor of migrants lead citizens and public/state institutions to adopt technologies that foster better techniques for controlling migrants like water. The border wall is essentially a damn that attempts to hold back the surges of migrants; detention centers are essentially reservoirs where migrants are held indefinitely, and deportation apparatuses serve as the drainage/sewage apparatus for migrants to be flushed out of the state. The state logic of hydraulic control is embedded within the metaphor used to associate migrants with floods, waves, or surges (Santa Ana; Cisneros). So while I don't necessarily agree that the hydraulic control of migration is a consequence of the metaphorical associations (but rather linguistic expression of a felt logic of control that emerges alongside expressions in movement), I do agree that the metaphor offers insight into the assumptions that lead to citizenship control apparatuses. Santa Ana points to three such assumptions:

> First, by way of the IMMIGRATION AS DANGEROUS WATERS metaphor, aggregates of human beings are reduced to or remade into an undifferentiated quantity that is not human. Second, as this mass moves from one contained space to another, some sort of kinetic energy is released. The contained space referred to is California, the United States, Los Angeles, or other polities. Recall that political entities are not inherently a contained finite space. Third, such movements are inherently powerful, and if not controlled, they are dangerous (p.76).

Metaphors mediate dominant logics about citizenship that keep nomadic migrants from moving freely across state borders and through the contained spaces of citizenship, like the US.

I draw attention especially to the second and third of these logical assumptions embedded within the migrant/flood metaphor. First, I don't think that the logic of statehood "reduces" nomads into "undifferentiated quantities" as much as at reduces its citizens to individuated persons constituted by the state's apparatuses of citizenship (I will develop this logic more in Chapter 2). Migrants are seen simply as "undifferentiated" masses, exactly because the federal government is so heavily invested in controlling the contained space of constitutive citizenship. The danger alluded to in Santa Ana's third logical assumption is not entirely a threat to US American safety as much as it is a threat to the privileged individuality that is implied in being a citizen. Therefore, citizenship control apparatuses that are employed in defending the US from the waves of nomads, on the surface, appear to be protecting citizens from dangerous, invasive migrant communities when in fact, they are channeling migrants into cycles of violence and exploitation to protect an ideological state-sponsored citizenship. However, many migrants rely on logic of their own to evade the dangers of state control. It's a logic that requires those who live outside the parameters of a constituted citizenship, like unauthorized migrants to the US, to make sense of the material apparatuses of state control that channel them into surveillance, detention, and deportation apparatuses both at the border and in communities across the country. Specifically, the continually evolving apparatuses of citizenship control all rely on a logic of hydraulic control to govern the movements of migrants. Migrants might resist channeling into basins of control, as I argue later in this chapter. Many do so by making

sense of the logics of state control embedded in the popular representations of migrating nomads.

Shaping Landscapes to Control Flow

As the flows of migrants grow, so too does the imperative of the US to control this flow with more forceful bordering techniques. Apparatuses of immigration control like border securitization, migrant detention infrastructure, deportation infrastructure, immigration raids, and random checkpoints are part of a larger system of state citizenship control aimed at preserving a dominant economic, cultural, and political heterogeneity. Apart from the contributions in the form of taxes, agricultural production, and manufacturing production by migrants to the state, the cyclical flow of migrants across the border into detention facilities and eventually deported out of the country also generates revenue for the those invested in industries (Nail, 2013; Burke & Wides-Muñoz). Control apparatuses are used to illuminate alien affects on migrants and control their flow across the border. Communities throughout the US have adopted these apparatuses to channel unauthorized migrants out—flushing them into detention and deportation.

The US is continually adapting technology to employ techniques of citizenship control that shape a landscape of constitutive citizenship. Dozens of ports of entry along the US/México border and Border Patrol checkpoints in communities throughout the nation direct the flows of migrants, carving patters of migrants flow that differ from the movements of citizens (like those migrants attacked by gunmen in Eloy who were

traveling through a "known corridor" for the trafficking of unauthorized migrants) (Ludwig). Newly emerging mechanisms of surveillance watch and modulate migrant movements and shape citizen landscapes, the material terrain of statehood, thus producing an uneven terrain that directs unwanted migrant flows into exploitation and eventually out of the country. Tim Cresswell (2011), interested also in the ways movements of a body are channeled through political landscapes, asks that we consider six aspects to mobility (including why people move, how fast, and at what rhythm) to make sense of this phenomenon. Here, I emphasize his fourth point: "*what route does it take*" (p. 165). These routes are not random offshoots of migrant movement; they follow distinct channel that are materially made out of the spaces we occupy. "Producing order and predictability is not simply a matter of fixing in space but of channeling motion—of producing correct mobilities through the designation of routes" (p. 165). The production of order in this manner for the sake of state citizenship control is what I will refer to as landscaping. Recent state and federal laws demonstrate how statehood continues to reshape landscapes and develop new apparatuses of migration control to further limit movements of migrants from place to place and while profiting from their surveillance, detention, and deportation (Mason, 2012). The migrants travelling in a pick-up truck near Eloy, for example, were doing so specifically because enforcement of Arizona's strict anti-immigration bill (SB 1070) includes a racial profiling mechanism. This diverted the migrants from main roads onto rough and dangerous passage through the desert. The legal and enforcement apparatuses of citizenship control today precisely

channel migrants through routes carved into the landscapes of our nations that often lead to capture or worse.

In a conversation with other mobility scholars, Cresswell argues that landscapes can be seen as sites marked by exclusion. He asks if there can be an adoption of the concept of "landscaping that goes on in a political sense, where landscaping becomes a way of creating a particular aesthetic that hides all kinds of other processes that are going on in it" (Merriman, et al. 2007; p. 194). In many ways, making sense of the landscaping in this study identifies the latent processes of landscaping that illuminate migrants in landscapes of citizenship, pull them into basins of low-mobility, and remove them from landscapes of citizenship. This process keeps migrants like those shot and killed near Eloy off the Interstate and redirects them unsafe passages were they are likely to encounter violence. This process adopts the same control logic that manifested in the construction of the border wall, which drives migrants away from ports of entry into the treacherous deserts of Southern Texas, New Mexico, and Arizona. The cycles of exploitation of migrants by the state and citizens of the state rely on government control of citizenship through the mobilization of technologically evolving bordering techniques that shape conduits for migrant flows. State movements force out those who don't belong—particularly in its attempts to limit the nomadic movements of migrants—by continually reshaping our material landscapes in order to channel migrant groups toward danger or capture.

To think about landscaping from a different perspective, consider a literary example. Coraghessan Boyle's (1995) novel, The Tortilla Curtain, is a story about two different married couples navigating landscapes of citizenship within their Southern California community. Delaney and Kyra Mossbacher are middle-class residents of Arroyo Blanco (the fictional community situated in Topanga Canyon) who are experiencing unwanted visitors to their hillside community (just coyotes at first, but also Mexican migrants later in the novel). Cándido and América Rincón are recent migrants from Tepoztlán, México who live in encampments in the valleys below the town, at the base of the hills on which the towns are built. Throughout the novel, Cándido and América struggle in the Southern California community; they are unable to find work, they live hand-to-mouth, Cándido is struck by a car (Delaney hits him, then gives him $20 to go away), and two men in the encampments rob and rape América. All of this while Delaney and Kyra engage in a heated discussion with their neighbors whether to put up a gate around the community to keep out intruders.

For Boyle to develop his narrative of migrants being rejected by the residents Arroyo Blanco, he relies on a sloped setting. Topanga Canyon, which is just between Malibu and Santa Monica, is characterized by rocky hills and steep cliffs. Cándido and América must come up out of the canyon to find work, get food, and interact with citizens of the fictional Arroyo Blanco. Boyle, who lives near Santa Barbara, CA, incorporates the sloped terrain of Southern California, where white, middle-class communities (like Santa Barbara) easily move about and migrants are flushed into the

low-lying neighborhoods and towns. Boyle also relies on an interesting special/temporal relationship between the US/México border and the communities like Santa Barbara or the Arroyo Blanco. Spatially, the gated communities have replicated their own borders against the alien bodies that live in basins and valleys throughout the landscape. Temporally, Boyle's novel explores that the ebb and flow of migrants that happens daily, as migrants come out of the valleys to work in the restaurants, farms, and homes and gardens of community members during the day only to ebb back down the slopes of citizenship by night. I rely on this discussion of *The Tortilla Curtain* to demonstrate that citizenship landscaping is a material sloping, not just a metaphorical sloping. It's a practice that occurs both at national borders, but also in the large cities and smaller communities throughout the US and is aimed as controlling the flows of bodies that are shimmering with alienhood and then diverting them into the unseen basins state control.

Today's Geographic Landscape of Citizenship Control

Again, global migration moves in waves (Canales & Armas; Livi-Bacci). Modernity is shaped by migration; the impacts of the global movements of people are an impactful force in our day-to-day lives. Migration relocates cultural knowledges, ideological orientations, and sociopolitical power dynamics that have emerged with the formation of nations (Canales & Armas; Livi-Bacci). However, the formation of nations has also brought with it nativist and often violent attempts to subjugate aliens, often leading to physical and economic exploitation. These nations employ a process of geographic landscaping that alters the terrain of citizenship through which bodies move. Migrants

are at a particular disadvantage. They are often unable to navigate these rough terrains—as well as the obstacles positioned throughout—as easily as the more mobile citizens of these nations. Today, migrants are at risk of becoming victims of strict enforcement of nationalist legislation that often rejects them for being alien. The first place this occurs to usually at the border. For Canales and Armas:

> Traditional international borders and the restrictions created by migration laws remain, for many, if not an insurmountable barrier, then at least an obstacle to be overcome. The perception that borders are disappearing is a Eurocentric one, since they are still there, and are a greater challenge than ever, for most of humanity. (p. 229)

This insurmountable barrier is most evident at the México/US boundary where, currently, the US is heavily invested in enforcing strict local, state, and federal immigration laws that channel migrants into control apparatuses where they become institutionalized into the state system of citizenship control—a system that politically divides aliens from citizens at state boundaries and within cities. However, more US Americans are seeing these control techniques and apparatuses emerging closer their communities.

Border Control

In June, 2013, the US Senate approved S. 744, "The Border Security, Economic Opportunity, and Immigration Modernization Act. " The primary role of the immigration reform bill, eventually killed by the Congress, was to militarize the México/US border where securitization efforts will cost nearly $46 billion, 700 miles of fencing would be built, and unmanned predator drones would be utilized with the goal of apprehending

90% of the undocumented migrants crossing into the US from México (National Immigration Law Center, 2013; S. 744). This bill is the latest federal response to address an "immigration crisis" that is often characterized as a flood, influx, or surge. Federal and state governments in the US are employing bordering techniques, detention infrastructure, and forceful removal of unauthorized migrants to establish control over an immigration "crisis" (National Immigration Law Center). Migration control today is largely focused at fortifying the nearly 2000 mile US/México border as well as securing communities throughout the nation by surveilling, apprehending, and detaining alien migrants. Along with walls being constructed between México and the US, the Department of Homeland Security has also invested billions of dollars in private industry (nearly $2 billion with Boeing alone) to craft a virtual border that surveils the movements of migrants across the border. These apparatuses utilize technologies like GPS locators, night vision and infrared cameras, and highly attuned seismic sensors to monitor the movements of migrants potentially crossing the border (Preston, 2011; Nail, 2013).

The apparent goal of such a steep investment in the heavy fortification of the border is to funnel migrants through designated border checkpoints. These ports of entry serve as the first experience many migrants crossing into the US have. More than 400 million people enter through ports on entry, with only 2% of people being channeled into a secondary inspection (Transactional Records Access Clearinghouse (TRAC), 2006). The strict regulation of the southwest border by US Customs and Border Protection filters migrants through inspection procedures with the goal of apprehending those in violation

of drug, trafficking, or other criminal offenses (TRAC). While 40% of the more than 400 million entering are citizens, most (more than 44%) are individuals entering with guest VISAs, student VISAs, or work VISAs seeking a temporary status. The others (16%) are attempting to permanently immigrate or seek asylum in the US from countries those pose a serious threat to their wellbeing (TRAC). About 6 million unauthorized migrants—roughly half of the total number—entered through a port of entry with authorization but overstayed their temporary VISA status (Seghetti, 2014). Also "[a]n unknown proportion of illegal entrants also passed through [points of entry], either concealed in a vehicle or by using fraudulent documents" (Seghetti, p. 3).

For many migrants who cannot easily apply for entry, options are limited. At ports of entry, migrants are subjected to interrogation protocol that determines whether migrants are or are not authorized to be entering the US. Those who are not authorized are apprehended and placed into the migrant detention system to await an immigration hearing or arrested on criminal charges (Simanski, 2014). Immigration and Customs Enforcement (ICE) is typically responsible for the internal investigation, detention, and deportation of those migrants who evaded border control and are living in communities in the US without authorization. Those who can demonstrate an imminent danger can apply for asylum and are granted refugee status for temporary stay (in 2013, the US only admitted 25,199 refugees (Martin & Yankay, 2014)).[4] In general, ports of entry serve as

[4] Of those, about 15,000 of those refugees were given asylum affirmatively, meaning they were granted asylum upon reaching a port of entry in the US by Customs and Border Protection. The rest were given asylum defensively, meaning that the US Department of Justice grants asylum to "aliens" already in the US

nozzles that modulate the flow of migrants from one country into another. They filter border-crossers through a maze of surveillance and integration procedures characterized by a series of concrete barriers, tire-piercing spikes, turnstiles, gates, and in many places, irrigation ditches. The physical ports of entry are skillfully designed basins carved into the border landscapes between México and the US that sift through the influx of migrating bodies, allowing those with authorization nearly seamless entry.

The other option for millions of migrants around the world is unauthorized migration across state boundaries. In the US alone, anywhere from half of a million to a million migrants enter each year without authorization from the federal government (Simanski). This type of migration sidesteps state's systems of citizenship control, like border walls and drone surveillance, with the hope of filling the need for unskilled labor through the country, escaping unbearable conditions in their own countries, or seeking opportunities for younger family members to succeed. In 2013, 662,483 people were apprehended in the US by both ICE and the Border Patrol. The Border Patrol apprehended 420,789 migrants nationwide; 414,397 of those apprehensions happened along the US/México border, making up 62.5 percent of the total migrants apprehended (Simanski). Of those apprehended by Border Patrol, 38,833 are children who are unaccompanied by parents (and 8,564 accompanied minors). In addition, the Border

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who demonstrate reasonable danger during their immigration hearing (Martin & Yankay; Nwosu, Batalova, & Auclair, 2014). Half of those granted refugee status, either affirmatively or defensively, are children (Martin & Yankay). However, the US Congress and others are acting to limit the ability of migrants, migrant youth in particular, from applying for refugee status (Walsch, 2014). The US is granting asylum defensively less and less each year, meaning that migrants are more likely to be detained and/or deported than in previous years (Martin & Yankay).

Patrol reports 2,346 rescues and 445 deaths of migrants crossing the US/México border region without authorization (Simanski; United States Border Patrol, 2014). Despite the efforts to funnel migrants into ports of entry, hundreds of thousands of migrants continue to make the treacherous journey through a highly volatile zone of militarized bordering and severely unstable environmental conditions.

In response to heightened border security and increase in apprehension, the US is expanding its capacity to detain unauthorized migrants in privatized detention facilities as they await an immigration hearing. Of those apprehended by either the Border Patrol or ICE, 440,557 migrants (66.5% of the total apprehended) were admitted to an ICE detention facility (Simanski). Recently, migrant detention took the media spotlight after many citizen protests turned away busloads of migrant families and unaccompanied migrant children from entering detention facilities in places like Murrieta, CA and McAllen, TX (El Nasser, 2014). The US currently detains nearly 500,000 unauthorized migrants each year, from the time they are apprehended for unlawful presence until the time they are deported (American Civil Liberties Union). In most cases, this period of detention is indefinite and in severe cases, can last for up to two years (Amnesty International, 2009; Burke & Wides-Muñoz, 2012). Detention facilities serve both an economic and legal purpose. In 2009, nearly two thirds of detained migrants in the county without documentation were held in facilities contracted either to states and counties or to private detention firms like Corrections Corporation of America (CCA). Currently, there are approximately 260 detention facilities—public and private—in the United States and

nearly half of all migrants detained for violating immigration codes were imprisoned at a private detention center—costing tax payers nearly $2 billion (Burke & Wides-Muñoz, 2012; Mason). While only about 50 of those facilities were private facilities, each private facility housed 342 migrants a day, on average, while public facilities housed only about 5 (Mason). Even though many cities have begun to end their detention contracts with Immigration and Customs Enforcement (ICE), the privatized migrant detention infrastructure grows as a big business for many invested in detaining 34,000 migrants a day in the US (Mason; Morgenthau, 2014). These facilities act as reservoirs for migrant bodies that are filtered and either channeled back into the state or given deportation orders.

Today, the US is forcefully removing unauthorized migrants at record rates. The Obama administration boasts the highest number of deportations of unauthorized migrants for any US president—368,644 (in some reports as high at 438,000) in 2013 (Simanski; Unites State Immigration and Customs Enforcement, 2014). 235,093 of those who are deported (63.8% of the total deportations) are apprehended crossing into the US at the border without authorization (Unites State Immigration and Customs Enforcement). Of the total number of migrants removed, 96% of them are returned back to México, Guatemala, El Salvador, or Honduras (Simanski). In recent years, ICE has expedited the removal of hundreds of thousands of migrants, rejecting their right to an immigration hearing. For many who may qualify for refugee status, expediting their removal denies them the ability to make an asylum defense if they are entering without

authorization. In 2004, only 4.1% of those removed were considered expedited removals (Rosenblum, M. R. & Meissner, D, 2014). In 2013, expedited removals accounted for 44.0% of all deportations, with more than 193,000 migrants being deported without an immigration hearing. Three quarters of those who were removed on expedited orders were deported to México (Simanski). The changing policies on deportations strip migrants of the right to due process; the US quickly sends migrants back to their nations of origin. They are flushed out of the landscape of statehood altogether through state apparatuses of migration control.

Community Migration Control

The very same techniques used at the border are also now being adopted by local law enforcement officers who are tasked with enforcing a growing number of anti-migration legislation nationally and in cities and towns throughout the US. These apparatuses of migration control have been adopted within communities, by organizations like ICE and local police, to replicate the articulable and visible power of border checkpoints on a local level. There are currently 71 internal traffic checkpoints up to 100 miles from the US/México border that are operated by the Border Patrol (United States Government Accountability Office, 2009). In 2012, the US Supreme Court upheld racial profiling laws in Georgia (HB 87) and Arizona (SB 1070) that allow local law enforcement in those states to question the migration status of those who appear to be undocumented (HB 87; SB 1070; Arizona, et al, v. United States, 2012). ICE's interior migration policies accounted for 38% of the total number of deportations (United States

Immigration and Customs Enforcement). ICE and the Alabama Immigration Information Center operate a websites (http://www.ice.gov/exec/forms/hsi-tips/tips.asp; http://immigration.alabama.gov/Tips-Complaints.aspx) that allows users to report violators of immigration codes to the government agencies. In 2013, ICE was responsible for 241,694 apprehensions (36.5% of total apprehensions) (Simanski). These techniques are adopted in communities to replicate bordering practices of economic and physical exclusion, channeling migrants to the margins (and even out) of communities. This allows local law enforcement and ICE to implement barriers and conduits within deep landscapes of citizenship to channel suspected unauthorized migrants into the detention and deportation infrastructures.

Like control apparatuses at the border, these barriers and conduits within communities also utilize optical technologies of perception to monitor the micro-movements and macro-movements of citizens and migrants. It is not a secret that the US relies heavily on the economic contributions of migrants. However, the military/industrial complex is currently controlling each step of migration from entry through detention to deportation, both at the border, and in communities across the US. Border control is being adopted in towns and cities by police and ICE to create micro-borders as well as to dispatch mobile interrogators (local law enforcement and ICE agents) that are given authority to determine the "legal" presence of those migrants who have successfully crossed the border. Micro-borders shape communities, like Arroyo Blanco, such that they are protected from the rising tide of migrants. Migrants perceived

to be alien (those channeling alien affects) are moved into dangerous flows of control or into the shadows to avoid apprehension by law-enforcement. Like the migrant encampments in *The Tortilla Curtain*, many unauthorized migrants live in crowded, low-lying areas of suburban areas that are often high in crime, environmentally polluted, and are highly patrolled by law-enforcement.

Yet, despite the numerous cultural, political, and economic measures taken to track, apprehend, and remove migrants, the flows continue. Migrants today create a conundrum for US American statehood: how can their models of constitutive citizenship that rely on individual subjectivity granted by the state (articulable aspects of state power) account for migrants, nomadic groups of bodies who elude definition by the state. The Unites States Supreme Court, in its 2012 final ruling in a lawsuit against the State of Arizona, declared again that migrants entering the US without authorization are not violating of any federal law (Arizona, et al, v. United States). Yet, attempts to criminalize unauthorized migrants by states along with the continuing rhetorical criminalization of migrants (widespread usage of the term "illegal" to describe unauthorized migrants, for example) continue. A logic of statehood cannot quite account for nomadic migrant subjectivity through legislative definitions of citizenship primarily because migrants move. Citizenship to a state does not typically entail transition, yet for migrants movement is intrinsic.

In the next section, I make sense of nomad logic, a logic of movement and resistance that will inform this study of landscaping. I will also justify the study a

nomadic rhetoric—a research orientation that is rooted in nomad thought and rhetorical materialism that might help make sense of how material landscapes are shaped to allow certain bodies who have been limited by the state to move more freely. I also describe the logic of nomadic movement and how it pertains to the current experiences of migrants crossing the US/México border today. Starting a study of the apparatuses of citizen control from nomad logic may challenge many of the assumptions implicit to state logics of control, including constitutive (subjective) citizenship.

Migrants, Movement, and Nomadism

Migrants who cross international boundaries are just one type of migrants—a transnational migrant. Nearly everyone migrates (Livi-Bacci; Bauman; 1996). There are those that cross oceans, rivers, arbitrary national and state borders, or even those who just travel across town to get to work. Just like migration in nature is an essential part of ecological sustainability of many species (Eriksson & Taylor, 2008; Nail, 2013), human migration drives the sustainability of our international communities.[5] College students often migrate across the country to seek a better opportunity for economic advancement. Families move across town to put their children in better schools, again, with the aim seeking a better economic opportunity. Some migrate daily from suburbia to metropolitans to work in large office buildings and then return home at the end of the day. These micro-migrations are not so different from the transnational migrations of those Central American and Mexican migrants currently entering into the US. Localized

[5] For a discussion about the ecological impacts the border wall is having on the US/México borderland, see Lindsay Eriksson and Melinda Taylor's "The environmental impact on the border wall between Texas and Mexico."

and transnational migrations are typically bound to economic waves that move jobs from sector to sector and town to town (Livi-Bacci; Bauman).

John Urry (2007) draws attention to the relationship between localized mobility (people moving daily through urban and suburban "transportation and material cultures") and global mobility of migrant groups (p. 36). He argues that one component of a study of mobilities is to consider "the 'technologies' of information and communication technologies and the emerging infrastructures of mobility and surveillance" that bring global communities together with local communities in certain urban spaces (think Times Square) (p. 36). Furthermore, the "forced migration" of many nomads creates a situation where the US (as well as many other nations) is simultaneously limiting the ability of migrants to move around while also refusing to let them stay anywhere within the borders of the state. "These features [of citizenship control] ensure a nation-state that is able to striate the space surrounding it, clearly distinguishing its people and institutions inside its borders from those outside" (p. 188). Citizenship landscaping, the process of materially channeling nomad flows into basins of government control, utilizes the latest in surveillance technology to distinguish between migrants who don't belong and citizens who can easily traverse the national landscape (Kurz, 2012).

The one glaring difference between citizens (localized migrants) and transnational migrants in the US is that those who cross international borders are often subjected to strict control, violence, and exploitation (Bauman; Canales & Armas; Livi-Bacci; Nail, 2013; Urry). Migration defined by international boundaries privileges citizens—those

who are only localized within communities inside of state boundaries that do not cross national boundaries (Bauman). Today, transnational migrants must enter into a bureaucratic application process for a VISA to enter into the US or the European Union, which may take months, even years. In most cases, preference is given to transnational migrants who are highly skilled and can demonstrate financial stability (by having a substantial amount of savings). Passports allow those in wealthier states to easily cross international borders for business or travel while those who are poor, unskilled, or otherwise burdensome to the state must often fall into systems of strict control. Privileged bodies of those in the "first world" are allowed to migrate more freely than others (Bauman).

Zygmunt Bauman (1996) argues that the stratification between the privileged "consumer" living in a "consumer society" and those living in the second world in today's postmodern society is precisely a matter of movement. "The dimension along which those 'high up' and 'low down' are plotted in a society of consumers, is their *degree of mobility* (author's emphasis)—their freedom to choose where to be" (p. 86). For consumers living in consumer societies, of which the majority of US Americans are, Bauman argues that borders are erased. International travel is a reality for many wealthy Americans. Daily border crossing is common for many who live along the US/México border for business or family reasons. However, Bauman contends:

> For the inhabitant of the second world, the walls built of immigration controls, of residence laws and of 'clean streets' and 'zero tolerance' policies, grow taller; the moats separating them from the sites of their desire and of dreamed-of redemption grow deeper, while all bridges, at the

> first attempt to cross them, prove to be drawbridges…[They] travel surreptitiously, often illegally, sometimes paying more for the crowded steerage of a stinking unseaworthy boat than others pay for business-class gilded luxuries—and are frowned upon, and, if unlucky, arrested and promptly deported, when they arrive. (p. 89)

In the case of the US, the flow of migrants from Central America and México that enter without authorization are those from Bauman's second world—those that are as an imminent threat to constitutive citizenship. The apparatuses of control being employed to grow the figurative and literal moats of division shape our modern communities.

Nomad Thought

The logic of migration control described above is not based on a tension between migrants who migrate and citizens who stay put. This explanation for the draconian measures to control the flow of migrants is oversimplified, but it is often the way the metaphors used to describe migrants frame the "immigrant crisis" along the border and in communities throughout the US. The current limitations being placed on migrating communities today are rooted in a model of constitutive citizenship. The constitutive citizenship paradigm starts with the assumption that migration is bound to its relationship to statehood, but statehood is not static. US American statehood relies on its own logic of movement in order to capitalize on the waves of migrants entering its borders. Therefore, to challenge those assumptions, this research is grounded in a paradigm of nomadism that frames how governance through traditional legislation and enforcement (constitutive) utilizes technological apparatuses to surveil and limit migrants' movements through our landscapes of citizenship.

The US's hydraulic logic of migration control is one aspect of a broader state logic of centrifugal movements. In the next chapter, I will expand on the logics of movement that shape landscapes of national citizenship—logics of movement materially emerging in state apparatuses that monitor and control the micro and macro movements of migrants as well as state subjects. This discussion of movement shifts ontological assumptions about the political body (both person and mass) from constitutive subjectivity—individuality imagined through statehood—to an (ontological and political) orientation rooted in movement. For this, I turn to nomad thought—a concept developed by Gilles Deleuze to formalize a logic by those bodies who move outside of the pre-scripted movement ascribed by Empire (the perfect fusion of capital and state) (Hardt & Negri, 2000). It resists the dominant ways of knowing implicit to it: segregation, state subjectivities, international borders, etc. (Massumi, Forward to *Thousand Plateaus*). It breaks from dominant Western political thought and subsumes movement as a primary factor in political relationships to Empire. Nomad thought operates outside of the logic from which legislation, enforcement, and subjection are conceived, and in doing so, realizes possibilities outside of their constraints.

> "Nomad thought" does not immure itself in the edifice of an ordered interiority, it moves freely in an element of exteriority. It does not repose on identity; it rides difference…The concepts it creates do not merely reflect the eternal form of the legislating subject, but are defined by a communicable force in relation to which their subject, to the extent that they can be said to have one, is only secondary. They do not reflect upon the world but are immersed in a changing state of things. (Massumi, xii).

Nomad thought interrogates the powers that move bodies into state subjectivities, not accepting the authority of the state to legislate what a body should be. It resists the subjectivities that states apply to bodies; it's a logic of elusion. It is an orientation that emphasizes movement and makes sense of the intensive forces that shape how our bodies move. After all, "[f]orce arrives from outside to break constraints and open new vistas. Power builds walls" (Massumi, xiii).

Nomadism, or a "nomadic consciousness" (p. 25) as Rosi Braidotti (1994) describes it, is a "way to explore and legitimate political agency while taking as historical evidence the decline of metaphysically fixed, steady identities" (p.5). Nomadism resists coding; constitutive citizenship in the US codes its subjects as way to order them and divide them as individuals with a series of differentiated identities (Braidotti; Deleuze). For Braidotti and others, nomadic consciousness is also creative. It opens spaces "to reconcile partiality and discontinuity with the construction of new forms of interconnectedness and collective political projects (p. 5). Her impetus for relying on Deleuze and Guattari is to decenter assumptions about subjectivities and to resist "more localized but…exploitative power formations" that emerge as states further subjugate bodies (p. 5). Yet, while Braidotti's book on nomadic subjects differentiates the experiences of nomadic subjects from those of migrants, I look to the nomadic expressions that occur within migrant groups specifically because of the ways statehood materially acts on their bodies.

The state's bureaucratic-war machine is currently trying to turn the US/México border into a coded space of US citizenship and many migrant communities are forced to navigate this space. "[N]omads are unhappy in our regimes: we use any means necessary to pin them down, so they lead a troubled life…[however] the nomad is not necessarily someone who moves around: some journeys take place in the same place, they're journeys of intensity" (Deleuze, 1987; p. 259). For nomads—both migrants and those who resist coding under US imperial statehood—navigating the uneven spaces of citizenship can be difficult, if not impossible. Nomad thought privileges wandering bodies and migrating communities that sustain a resistance against the hydraulic logic used to channel migrants into apparatuses of control—migrants resisting the unevenly shaped landscapes of citizenship are doing just that. Adopting a nomad thought disempowers the codes of citizenship to unmask the violent techniques used to unevenly shape the "contained spaces," or "ordered interiorities," of statehood that exploit aliens and channel them out.

Nomad thought has specific implications for the study of communication. Nomad thought draws from the margins to challenge the codes centralized by dominant systems of power. In "Nomad Thought," Deleuze responds to Nietzsche's claim that the imperial despot recodes the territories captured in war to a system of imperial thought. Nietzsche, Deleuze argues, is nihilistically asserting that the entire territory's codes are recoded systematically and absolutely in the interest of empire, from center to the fringes. However, for Deleuze,

> It is true that rural communities at their center are caught and transfixed in the despot's bureaucratic machine, with its scribes, its priests, its bureaucrats; but on the periphery, the communities embark on another kind of adventure, display another kind of unity, a nomadic unity, and engage in a nomadic war-machine, and they tend to come uncoded rather than being coded over. (Deleuze, p. 258)

He thus positions nomad thought as an ontological and methodological way of knowing the world that meets empire with a sustained, mobile, and "uncodable" resistance. By refusing the dominant codes, or discourses, nomads elude Statehood's subjectivities. For migrant communities navigating through the fringes of empire, the "communicable forces" that guide their logic of nomadism are the same forces that allow them to evade channeling into apparatuses of citizenship control.

A nomad rhetorical materialism shifts focus away from the constitutive (or symbolic) to consider how the manipulations of our material landscapes (embedded with a logic of controlling flow) move bodies—it's an investment in the visible (that which can be sensed) and how it shapes the articulable aspects of state power. Nomad rhetorical materialism is an example of rhetorical materialism; and for a study of migration, an orientation toward rhetorical materialism allows scholar-activists to map the ever-evolving techniques that shape (and reshape) the US as an exclusive landscape. For Ronald Greene (2009), questioning the ways in which language and codes (typically considered to be the "stuff" of rhetoric) manifest subjectivities are at the heart of a rhetorical materialism. "Rhetorical materialism understands the rhetorical as material; that is, it rejects a dualist ontology that separates speech from materiality" (p .50). Nomad rhetoric, like Greene's rhetorical materialism, rejects codes of subjectivity to

uncover “a generalized process of rhetoricality [that] requires a second articulation, an articulation of rhetoricality into the modes of production and diagrams of power” (p. 61). Nomad rhetoric, as a rhetorical materialist approach, makes sense of how the shaping of landscapes is a political expression of division.

Rather than just focusing on how to include the apparatuses of migration control and extraterrestrial film into the realm of the rhetorical (a criticism Greene has about many who adopt materialist rhetoric), this study focuses away from the articulation of migrant subjectivities and toward the rhetoricity of how alien affects are illuminated by technologies of control. This study, like many rooted in rhetorical materialism, is “committed to mapping the ways bodies affect and are affected by rhetorical techniques and technologies [that] compose organizations of power” (Bost & Greene, 2011; p. 444). In *Alien Affects*, I use a nomad rhetorical materialism to (1) identify logics of state movement and control that are found in the technologies that make alienhood visible in the US and (2) make sense of technologies adopted in the techniques of citizenship control that modulate the flows of different bodies to movement ascribed to those subjectivities. A nomad rhetorical materialism resists an ontology where subjectivities are privileged and questions the ways citizenship is communicated in landscapes of statehood.

Changing Citizen Landscapes

For this study, assumptions about nomadism and the ways constitutive statehood governs nomads operate outside of the logic that bodies are somehow bound to their state

constitutions. This study also works under the assumption that all bodies migrate and that the ways the US and other global economic superpowers are using extreme measures to defend their borders against waves of migrants are creating violence, fear, and anxiety for both migrants and citizens. In general, this is a study of movement—global movements and micro-movements—that are governed, controlled, and produced by the numerous citizenship mechanisms in use today. Some of those apparatuses are salient; the border wall, Border Patrol checkpoints, and media reporting of the "immigration crisis" are highly visible. Others are latent, found in places like Hollywood's popular extraterrestrial arrival films.

A nomad rhetorical materialism relies on a theoretical grounding in movement philosophy, and in the next chapter, I develop a theoretical concepts of extensive movement, intensive movement, and luminousness. I focus on the relationship between extensive movement—movement from one place to another; locomotion—and intensive movement—micro movements of quality that are perceived in relation to other qualities. Migrants are characterized by the ways they move, both extensively and intensively. As such, illuminating those movements using surveillance technologies, the US legislative and enforcement regimes can more easily monitor, apprehend, and remove alien bodies that are not moving in the way that is desirable by the state. The relationships between those salient and latent apparatuses of citizenship control are contributing to the uneven shaping of communities, making it difficult for migrants to thrive.

Implications for studying the ways constitutive statehood controls the movements of migrants are twofold. First this study unmasks the salient and latent technologies that are used by the US to control unauthorized migration in order to shed light on the brutal and violent treatment of migrants by our military-cultural-industrial complexes. At the heart of this research is my advocacy for the rights of migrants to move unobstructed through communities without fear and anxiety. I draw attention to the manners in which articulable aspects of constitutive citizenship and visible aspects of alien control in the US continually reshape the landscapes of belonging unevenly against those that enter over our borders seeking social and economic well-being.

Second, focusing on this tension between nomadism and constitutive citizenship also illuminates how movement technologies are used to monitor and control migration across the US/México border and within communities in cities throughout the US. I focus on how the those technologies used to produce, surveil, and apprehend aliens have emerged out of Hollywood extraterrestrial film, another apparatus of state which produce intense, visually stunning aliens. Those same technologies that have been used for the last four decades to create fear and anxiety in moviegoers are being employed to defend the US against unauthorized migrants—both at the border and in our own neighborhoods. State assemblages of citizenship control reach beyond just border control. They attune US Americans to alien affects and smooth a flow for militarized technologies of control populate various landscapes. Therefore, a study of the technologies used to surveil and

control migrants requires that we make further sense of affect, movement, and the multidimensional processes of landscaping.

Chapter Two

Cinematic Citizen Landscapes: Alien Affects and Filmic Technologies of Illumination

Nomadic migrants glimmering with alien affects flow through a treacherous geographic landscape of citizenship in the United States, often being captured by the surveillance systems used to shape that treacherous landscape. At the same time, bodies with alien affects are also moving through cinematic landscapes, where technologies of visibility are equally active in capturing aliens and carving uneven landscapes of citizenship. In chapter 1, I described the processes of geographic landscaping that are channeling migrants into apparatuses of control in the US. I described the ways in which technologies of visibility have evolved, allowing alienhood to be seen through numerous bordering apparatuses. In this chapter, I focus on extraterrestrial arrival cinema to make sense of how it operates to make alienhood visible and layers it onto surfaces of national belonging. Those bordering apparatuses described in the first chapter and extraterrestrial arrival cinema are two parts of the same optical machinery that control the flow of light and bodies. The citizenship control assemblage, of which geographic and cinematic surfaces are a part, is dispersed throughout the national landscape and augments the trajectories of alien bodies while accelerating the dominant national flow of bodies

passing through. They create grooves of mobility for citizens and an unevenly sloped terrain of citizenship for migrating bodies with alien affects.

This chapter starts with a discussion of extensive and intensive movement. This discussion is key in understanding the ways in which alien affects, intensive movements of migrating nomads, are related to their flows across the planes of citizenship—the extensive movements of migrants. This is followed by a description of cinematic landscaping. Like my description of geographic landscapes in the first chapter, this section describes how the processes of cinematic landscaping utilize technologies of illumination to make alienhood visible and shape landscapes that channel those with alien affects out of dominant national flows. Here, I justify the claim that US extraterrestrial invasion cinema and US Border Patrol mechanisms are alike: they are both layering visible alienhood onto a surface of articulable citizenship with the help of advanced technologies of light and digital surveillance equipment. I make three assumptions about cinematic technologies used to make aliens visible on national surfaces that will guide my discussion in the next chapters: (1) that those technologies used in illuminating aliens in film are adapted to illuminating migrants in bordering apparatuses (and vice versa); (2) that cinematic landscapes, just like geographic ones, make alienhood visible through light and digital coding, thus capturing bodies that shimmer with alienhood in dangerous flows of state control; and (3) that the cinematic machinery of today's Hollywood alien cinema aid in the processes of citizenship landscaping—they organize the fields of

relationships between bodies of citizens and the bodies of aliens by continually intensifying alienhood while strengthening and expanding the national flow.

After the description of these assumptions, I briefly describe how these assumptions play out in US alien cinema over time. This discussion centers on the developments of lighting technologies, and eventually digitally generated images, that have made Hollywood aliens more intense over the last several decades. Today's cinematic aliens, just like the geographic and political aliens in geographic landscapes, are being made visible through highly developed, digital visual technologies that are intensifying alienhood. There is a very precarious relationship between the two landscapes; by shedding light on their relationship to legal apparatuses of citizenship, I introduce a study of the three-part assemblage of citizenship control used in the second part of *Alien Affects*. The three-part assemblage—comprised of cinema, bordering, and legal apparatus of control—serves as an analytical framework by which this study investigates how the flows of technology, financial resources, and bodies are simultaneously being shaped and actively shaping the landscapes of citizenship in the US.

Extensive and Intensive Movement

As described in the previous chapter, the United States currently surveils the movements of migrants both at the border and in communities throughout the country with expansive, technologically advanced surveillance techniques. In this chapter, I suggest that these technologies illuminate the alienhood on a migrating body, making

them visible to the state. Those bodies that shimmer with alienhood are apprehended by the state to be put into cycles of control that exploit nomadic migrant aliens. Detention apparatuses like private holding centers and deportation infrastructure express the logic of hydraulic state control (see Chapter 1) by which migrants are trapped, stored, and filtered like floodwaters into low lying basins. In many cases, migrants who are apprehended by The US Border Patrol or Immigration and Customs Enforcement (ICE) are deported back to their nations of origin; they are flushed out of the landscapes of citizenship altogether.

Thus, for this discussion of migration, it's important to conceptually note two types of movement—extensive (locomotion) and intensive (qualitative change or tone). I turn to a broad body of scholarship that describes both extensive and intensive movements and the relationship between the two emerging mostly out of movement philosophy. Typically, the extensive movements of migrants are the focus of migrant control in public discourse. Where are migrants coming from? What communities are they moving to? Should they have driver's licenses? Should they be kept in detention facilities as a punishment for moving without documentation? But as Thomas Nail (2015) points out, the figure of the transnational migrant is simultaneously a nomadic body that is moving from fixed point to point (extensive) while also "affect[ing] an intensive or qualitative social movement of the whole of society…the figure of the migrant is a socially constitutive power. It is the subjective figure that allows society to move and change" (p. 13). Here, I draw specific attention to how the US is adopting

techniques of control to surveil and limit the extensive movements of migrant bodies and the ways this in rooted in technologies that fortify the national flow of US statehood (a qualitative expansion of the nation).

The notion of extensive movement and how one comes to perceive it emerge out of the distinction made by Plato (in the *Timaeus*) between the world of the exterior—the perceivable universe around us—and the world of the interior—the soul (Lash, 2010; Manning, 2007). The extensive is that which lies in the perceivable world outside of soul, like bodies and the natural landscapes through which those bodies move. For Deleuze and Felix Guattari (1987), movement as we generally conceive of today is extensive. It's movement from one place to another over a given span of distance over a given amount of time. "Movement designates the relative character of a body considered as 'one,' and which goes from point to point" (p. 381). It's the logic that has developed into a study of astrophysics (movement on the planetary level) and quantum physics (movement on the atomic level). This type of movement, movement as we classically understand it, is divided from the realm of the intensive mostly because it constitutes the realm of the perceivable (and eventually measurable) (De Landa, 2002). It is also important to note Deleuze and Guattari's notion of the "one" here. In this sense, extensive movement is the measurable movement of individual bodies through space as they relate to one another. The individuating aspects of extensive movement, the measurable locomotion of bodies around things and each other, are central assumptions of State movement as well as constitutive citizenship (Deleuze & Guattari; De Landa).

Intensive movement, or what Deleuze and Guattari refer to as speed (velocity), is that qualitative difference that "*constitutes the absolute character of a body* (author's emphasis)" (p. 381). Speed is intensive; it is a qualitative movement. It's vibrational, affective, and always in-becoming. Unlike a logic of "the one," it's a logic of relationality (Manning, 2009). It's "feel[ing] that the quality perceived analyses itself into repeated and successive vibrations, bound together by an inner continuity" (Bergson, 1911; p. 269). Intensities populate our environments. Each force and micro-force coming into contact with our bodies registers sensation—a perception or a feeling of intensity, conscious or subconscious (Brennan, 2004; Manning, 2009; Massumi, 1995 & 2009; Thrift, 2004). Being "is an intensive quality, as if each one of us were defined by a kind of complex of intensities which refers to her/his essence, and also of relations which regulate the extended parts, the extensive parts" (Deleuze, 1978). For this study, the extended and extensive parts to which Deleuze refer are the modes by which bodies extensively move and communicate in material landscapes. He argues that the felt changes in the intensities of our environments modulate the movements of those extended parts and the bodies moving through those environments (Deleuze, 1978). Put otherwise, "[i]ntensity is immanent to the [extensive] movement of matter, to its formation, transformations, actions and interactions" (McCosker, 2013; p. 17).

The perceptions of these qualitatively differing intensities is done by numerous sensory organs in our human bodies that are persistently being bombarded by a multitude of light, sound, or other energy waves (Whitehead, 1967; Massumi, 1995 & 2002).

"With the body, the 'walls' are the sensory surfaces," Massumi writes, "The intensity is experience. The emptiness or in-betweenness filled by experience is the incorporeal dimension of the body…" (Massumi, 2002; p. 14). This felt intensity is commonly referred to as an affect. Felt intensity is active and continuous, always in a state of qualitative difference (Bergson, 1911). It "is an impingement or extrusion of a momentary or sometimes more sustained state of relation *as well as* the passage (and duration of passage) of forces and intensities" (Gregg & Seigworth, 2010; p. 1). Bodies are porous and open to the intensive flux of felt difference active in movement. Thus, bodies move and are moved by the circulating intensities that populate and shape our material landscapes. It's a cyclical and symbiotic relationship between bodies, landscapes, and intensities.

Therefore, intensive movements are the felt, ever-changing affects that populate our material environment and that are channeled through bodies that inhabit those environments. The intensive movements of bodies added to the qualitative change of our environments and are perceivable by other bodies that are simultaneously being moved through environments (Bergson; Deleuze & Guattari). Affective intensities are channeled through bodies that relate with one another as they move extensively throughout material environments. In other words, intensive movement is the already existing, fluctuating intensities that are perceived as they are channeled through the bodies of those in our landscapes. It should be noted that those bodies moving through our environments are different, qualitatively and in the ways they move through space.

Therefore, different bodies channel intensities at different levels in different environments (Brennan). This leads to political divisions between those bodies who are channeling intensities desirable levels of intensity and those who don't.

In terms of citizen landscapes in the U.S., bodies with low intensive speeds (or magnitudes) are free to extensively move through landscapes, at great velocities, where bodies with high intensive magnitudes (accents) are often restricted from moving from place to place (Bauman, 1998). Like Nail (2015) points out, the figure of the migrant is primarily an intensive figure; the state magnifies its social, economic, and political power through the expulsion and exploitation of migrants. "When societies desire change or expansion, they may harness the mobility of the migrant in the form of slavery, militarism, incarceration, and waged labor in order to help them expand" (p. 14). The next section delves deeper into the ways that the perception of intensive migrant movements, alien affects, are articulated in the national landscape of the US. Increasingly, these perceptions are being aided by technologies that intensify the micro-movements of migrants. This allows the US to shape a national landscape of citizenship that expands its power while channeling migrant bodies into cycles of state control.

Alien Affects and Collective Articulations of Alienhood

Alien affects are those perceived intensities that are channeled through bodies of migrants, nomads, refugees, and others whose tonal amplitude varies to a perceivable degree from those bodies with low-magnitude national intensities. The intensive movements perceived on alien (migrant) bodies in landscapes of US citizenship channel

high-magnitude affects in relation to the dominant national flow. Bodies with certain accents, be it audible, visible, or sensual tonal variations, have higher speeds (or magnitudes) than those bodies without such variations, and this becomes important in contexts of citizenship in the US. Alien affects are accelerated intensive velocities of difference. They are affective excess (Muñoz, 1999). They are noticeably identifiable in relational to bodies with minimalistic national velocities that tend to go with the dominant flows. The perceptions of alien affects, and the extensive movements that are spurred by those perceptions, contribute to politics of belonging that is at the heart of rigid citizenship control techniques being employed today in the US. Nigel Thrift describes this phenomenon, suggesting "systematic knowledges of the creation and mobilisation of affect have become an integral part of the everyday urban landscapes…[T]hese knowledges are not only being deployed knowingly, they are also being deployed politically" (p. 58). Cities and towns in the U.S. are being shaped to keep those with high-magnitude intensities in restricted patters of extensive movements, where they can be surveilled and exploited more easily by the state. This occurs while those without alien affects are able to freely move through the county and across its borders with little to no resistance (Bauman; Thrift).

To make sense of the relationship between perceptions of intensive movements and the extensive expressions of those perceptions, Bruno Latour (2004) uses an extended description of the olfactory as it operates to trigger particular thoughts and conjure certain emotions. He argues that the perception of changing intensities—

affects—develops processually. The course of registering the processually sensed intensities occurring at the surface of the sensing body (in this case the nose) into the realm of the "measureable"—the realm of extensive movement—is *articulation*. Through articulation, the body, more specifically, the subjective 'I,' is not thought of as an entity, but a process. "The main advantage of the word 'articulation' is not its somewhat ambiguous connection with language and sophistication, but its ability to take on board the *artificial* and *material* components allowing one to progressively have a body" (p. 210). For Latour, articulations of difference move bodies into action. For example, the smell of smoke may cause one to run in the other direction, before one necessarily *chooses* to run in the other direction.

In political terms, the perceptions of alien affects on bodies in our landscapes spur a movement, a political expression of belonging. The articulated expressions that are activated by the perceptions of alienhood in the US, whether they are communicated through language or movements, aim to detect migrant differences and drive them away. "When articulation becomes collective, a politics is made palpable whereby what is produced is the potential for a divergent series of movements. This is a virtual politics" (Manning 2009; p. 27). Collective articulations emerging out of the perceptions of alien affects in the US spark a series of expressions that can be seen in the systems of state control. As discussed in the previous chapter, bordering apparatuses at points of entry, interior border checkpoints, racial profiling laws, and others aim to drive those with alien affects into areas or terrains far away from those who do not possess these high-intensity

national magnitudes. These processes are actively shaping a material US nation-state with the inclination to divide. I agree with Manning (2007), that "the internal vocation of state politics is the unification of aims and the organization of those aspirations into a unique spatiotemporal whole"—a landscape (p. 62). This means that migrants, citizens, and those somewhere in the middle are politically plotted on the surface of statehood for the purposes of placing their bodies into systems of relation that maximize the state's political power over them. "The body becomes intelligible insofar as it becomes common. Intelligibility as commonality is the primary political articulation within the language of the nation-state" (p. 62).

For those whose bodies serve as conduits for alien affects, the fissure between them and the US's preferred citizen groups is a political one. It emerges not just in the perception of alienhood, but also in the "spatiotemporal" landscapes that make up the spaces of citizenship in the US. The fissure between the bodies of citizens and aliens are most evident at the geographic border, where the techno-militarized state apparatuses of surveillance, apprehension, and removal unevenly and dangerously shape the 2,000 mile-long international boundary. But the border is no longer the only space where bordering technologies are shaping uneven terrains; technologies of control are being deployed throughout the national landscape to direct migrant flows into detention and deportation (Kurz, 2012). Again, migrants whose bodies are wrought with perceivable alien affects, those whose movements are "journeys of intensity" (Deleuze, 1987), flow across uneven and often dangerous landscapes of citizenship, illuminated (and thus captured) by the

state's widespread surveillance systems. These systems are actively shaping landscapes, further modulating the movements of nomadic migrants who are moving through geographic and cinematic landscapes—where technologies of visibility are increasingly illuminating alien affects. Moreover, as these technologies of lighting and digital surveillance evolve, they further intensify perceivable alien affects as they are perceived upon the backdrop of a low-intensity national landscape in the US. The cinematic-industrial complex is one of those mechanisms responsible for actively shaping citizenship landscapes.

The following section describes migrant flows and national landscapes that are found in the cinematic. Cinematic landscapes are landscapes of light, like the apparatuses of surveillance and control at border checkpoints, which unevenly shape movements of the bodies that encounter them. Like the more salient technologies Kurz (2012) describes that modulate migrant flows today in the US—surveillance, localized traffic stops, deportation and detention—cinematic technologies also shape a national landscape that places migrants at risk. They are material, like geographic landscapes, and they have a power to move bodies. The following discussion about cinematic landscapes returns to the discussion on illumination and visibility found in Deleuze's extrapolation of Foucault's diagrams of power.

Cinematic Citizen Landscaping

Thinking back briefly to the example (from the introduction) of Orson Welles' (1958) *A Touch of Evil*, there are specific technologies used in the film's opening

sequence that set the tone of the film. The audio dissonance, lighting techniques, and camerawork all contribute to making the three-minute scene an anxiety-inducing depiction of border crossing. Welles' use of such technologies gives viewers of the film a glimpse at the intenseness of both alienhood and national boundaries—intensities felt in the perceivable aspects of the film, beyond those of just the border crossing narrative. This is not to say that the narrative doesn't communicate a number of intensities; they do. There is no denying that there is a relationship between the plot and the imagery of any film—in *Touch of Evil* and in the most popular alien arrival films today. This relationship has been focus of generations of scholars in film studies, including studies of science fiction film (Freedman, 2000). With advancements in filmic technologies over the last half-century, science fiction film has actively participated in and benefited most, perhaps, from the technological innovations in visual cinematography (Freedman). More than just look at the ways the visual aspects of film add to the narrative of sci-fi cinema, though, the case studies in *Alien Affects* are interested in the technologies of illumination that are utilized to shape the visual aspects of alienhood in film. This includes both the cinematic landscapes and the bodies that are lit up as they move through those landscapes. Technologically enhanced visibilities in cinema allow audiences to make sense of the alien narratives. Perhaps more importantly, though, the production of those perceivable aspects of alienhood visible in film—alien affects—prime audiences to better perceive the presence of alien bodies in shared landscapes.

Cinematic apparatuses in the US rely on illumination to capture migrant figures as aliens and shape citizen landscapes. This process is part of a larger system of segregation by the state, whereby those with alien affects are made visible, then driven toward basins of control where they are often expelled or exploited (I describe how this process unfolds on geographic landscapes in chapter 1). Cinematic landscapes utilize techniques of visibility to make alienhood shimmer on migrant bodies; I briefly describe that logic here. I also take the opportunity in this section to describe how the techniques and technologies of cinematic illumination are adapted from those at border checkpoints and ports of entry (and vice versa), how filmic alien visibility reaches through viewers to illuminate more of the national landscape, and how these technologies aid in quickening dominant national flows of citizenship.

Illumination and Capture Technologies

Returning briefly to the discussion of articulation and visibility, this chapter's aim is to consider the technologies that make aliens visible. Many scholars, including contemporary surveillance and governmentatlity scholars, often attribute the notion of self-discipline through a sense of constant visibility to Foucault's work on the panoptic gaze (Haggery & Ericson, 2000; Simon, 2005; Yar, 2003). With that, I would also like to draw attention to two important aspects of panoptic logic Foucault develops in *Discipline & Punish* that are of particular importance to the study of alien affects. First, panoptic logic encapsulates the subject through illumination—it individuates as it captures.

> The crowd, the compact mass, a locus of multiple exchanges, individualities merging together, a collective effect is abolished and

> replaced with a collection of separated individualities. From the point of view of the guardian, it is replaced by a multiplicity that can be numbered and supervised" (Foucault; p. 201). The Panopticon separates bodies from one another to be counted and catalogued within the system (Deleuze, 1988 & 1995; Voruz, 2013).

The alienation from one another is implicit to the inmate's experiences within the Panopticon, and allows for the guard to more easily "recognize" the inmate. Capture does not just mean being isolated physically, but it describes the process of subjection that panoptic surveillance imposes. Subjection is capture. Visibility within the Panopticon, in a sort of symbiotic relationship with the articulations of the law holding a diagram of state power together, forges an individual subjectivity of discipline—the "constitution of finite man [sic]…apprehended in its physical individuality as a knowing subject, duplicated in an object to be known, through the gaze of modernity" (Voruz, p. 131).

Second, the panoptic gaze in a diagram of power organizes bodies in space; it is a technique for the state to govern an enclosed space, both localized and nationally, with a catalogued number of individuals contained within it. It landscapes. "It is a type of location of bodies in spaces, of distribution of individuals in relation to one another, of hierarchical organization, of disposition of centeres and channels of power…" (Foucault, p. 205). Panoptic surveillance moves bodies into positions of visibility by changing the flow of light onto their bodies. In doing so, it operates as a form of power distribution that orders bodies into isolation. A panoptic apparatus shapes material landscapes, creating different trajectories for individuals with noticeable and articulable differences

(Brigheti, 2007; Deleuze, 1988 & 2007; Varuz). For Deleuze (1988), it's important to note that the panoptic visibility is not limited to the interior of the institution, be it the prison, school, or hospital. Panoptic discipline is just as much about ordering those bodies outside of the institutions as much as they about ordering those within (Deleuze, 1988; Chow). Deleuze goes on to reiterate that the exterior is "the area of concrete assemblages, where relations between forces (the visible and articulable) are realized" (p. 43). "Power…is diagrammatic: it mobilizes non-stratified matter and functions, and unfolds with a very flexible segmentarity" (Deleuze,1988; p. 73). Power emerges in the seemingly open spaces of citizenship, outside of the institutions of enclosure, where apparatuses of illumination make bodies visible and thus subject them to the panoptic gaze of control.

The two aspects of Foucault's analysis of the panoptic gaze—the subjection of bodies to individualization and spatial organization of power over bodies—carry over from his discussion of surveillance in discipline societies into Deleuze's (1995) discussion of assemblages of power in contemporary control societies, which are organized as non-localized manifestations of power. Today's visible and articulable aspects of life in a control society also rely on a sort of mobile diagram evolving out of Foucault' s panoptic discipline. Given that control societies are no longer comprised of systems of enclosures but of open spaces of flow, power is exercised throughout the exteriority of society (Deleuze, 1995; Massumi, 2015). Gilbert Caluya suggests that Deleuze and Guattari's broad theorization on assemblages (mostly in *A Thousand*

Plateaus) builds on this foundation Foucault lays in describing the ways power is dispersed in modern spaces of control societies. "Deleuze and Guattari's form of expression and form of content," two aspects of how power is arranged in assemblages, are "mapped onto Foucault's discursive and non-discursive formations…"—the visible and articulable realms that are organized in diagrams of power (Caluya, p. 628). Deleuze and Guattari's assemblages are conceptually layered over Foucault's diagram. "The diagram or abstract machine is the map of relations between forces, a map of destiny, or intensity, which proceeds by primary non-localizable relations and at every moment passes through every point" (Deleuze, 1988; p. 36). Or, as Deleuze (1995) writes elsewhere,

> The socio-technical study of the mechanisms of control (assemblages), grasped at their inception, would have to be categorical (visible and articulable) and to describe what is already in the process of substitution for the disciplinary sites of enclosure (control society), whose crisis is everywhere proclaimed. (p. 7)

My focus on assemblages is to demonstrate the ways landscapes are shaped to modulate the flows of power. The assemblage of US state power is increasingly utilizing technologies of visibilities on both cinematic and geographic landscapes to expand US statehood while expelling aliens from its surface. "[V]isibilities," Deleuze (1988) clarifies, "are inseparable from machines. A machine does not have to be optical; but it is an assembly of organs and functions that makes something visible and conspicuous" (p. 58). The apparatuses of illumination, or machines, are non-localized. They are dispersed throughout the landscapes of citizenship in the US and are emergent at different moments

of relation. Thus, for a study of alien affects, I argue that visible aspects of alienhood are those that are illuminated in "systems of light" (Deleuze, 1988; p. 32). The systems are not confined necessarily to structural apparatuses of migration control (ports of entry, checkpoints, detention facilities, etc.) but are dispersed throughout the national surfaces of citizenship—the "everywhere proclaimed" of the US.

In today's control societies, illumination both captures bodies in subjectivities and shapes a landscape of relations between those subjectivities. Being caught does not necessarily mean being institutionalized as in the disciplinary sense (as in the asylum or prison). In a control society, capture for migrants means being coded as alien and the getting caught up in the cycle of state violence within the military-industrial enterprises of migrant surveillance, apprehension, and removal (see chapter 1). However, the floodlights and cameras at border ports of entry and interior checkpoints aren't the only techniques of visibility that amplify glimmers of alien affects on bodies. Technologies of illumination like those from today's Hollywood extraterrestrial cinema enhance the capacity to surveil migrants within the processes citizen landscaping, as I point out in the following. They are latent but actively contributing to the rapidly emerging technological assemblage controlling geographic citizen landscapes.

Cinematic Luminousness

On a planar surface of national belonging in the US, apparatuses of light capture alien subjects in fields of visibility and techniques of articulation reject that alien subject in accordance with the immigration "penal code." Just as bodies are illuminated at

borders checkpoints and asked to verbally acknowledge national status, the cinematic apparatus relies on curated techniques of illumination that are layered onto the articulable archive of constitutive citizenship in a direct expression of power. "All social apparatuses, from sovereignty to discipline and beyond, feature regimes of light, regimes of enunciation, as well as lines of force that cross between the visible and the utterable and constitute their power dimension…" (O'Conner, 1997, p. 49). In today's societies of control, this social apparatus "comprises, firstly, an optical machine. An optical machine consists of lines or planes (plans) of light which structure fields of visibility and invisibility, illuminating some objects and causing others to disappear" (p. 49). Cinematic optical machines are continuous and material; they flow through national landscapes like any other body. There is *oneness* between the filmic and human bodies that occupy these fields (Deleuze, 1997; Rodowick; 1997). What is luminous and what is not depends on the technologies of light that are structuring perception within them.

In *Cinema I: The Movement-Image* (1997), Deleuze uses the term movement-image to describe this *oneness*. For Deleuze, all consciousness is light. It is that which is perceivable upon the "plane of immanence." The perception of all that unfolds on the plane is movement-image of matter already luminous and moving. "[T]he plane of immanence or the plane of matter is: a set of movement-images; a collection of lines or figures of light; a series of blocs of space-time" (Deleuze, 1997; p. 61). Cinema is like any other surface that is illuminated within the plane of immanence; the light acting upon that surface the same light acting on the surface of the brain to create images (Deleuze,

1997). The concept of the movement-image does not centralize the seeing-eye, but rather, describes the seeing-eye as simply another image within the plane illuminated to be seen. Deleuze breaks from phenomenological, subject-centered epistemologies of perception that often assert the perceiver as an epistemological focal point of perception, particularly in studies of cinema (Rodowick). By rooting his study of film in Bergsonian thought, Deleuze reiterates that all matter is luminous, including humans. The plane of consciousness is comprised of luminous matter; it is not simply illuminated by the phenomenological gaze of the viewer. There are those that are seen and those that are not seen, and this control over the seen is not an expression of the viewer but of those with the power to diffuse light. This notion is important in considering cinema as an apparatus of control that shapes landscapes of belonging.

Thus, cinema is a mechanism of power that emerges in national-economic landscapes of societies of control. It directs flows and controls the flows of movement bodies take within its landscapes.

> Film spaces are opened out by technologies of vision so they are not self-contained…The watching individual is a mobile, changing, and unstable assemblage of actions. Deleuze is right to define the process through 'assemblage' rather than tools. This step allows us to move from a focus on the motion of images swirling around an analytically stationary and embattled subject to a view of the subject in motion and occupying the same terrain as the images. (Crang, 2002; p. 27)

For Deleuze, cinema is an expression of power that is able to make some bodies visible and others invisible. It is part of an assemblage of power that calls bodies into

subjectivity by casting a light of visibility upon their bodies that is layered over the utterable.

In other words, cinema is political. In drawing only some subjectivities into luminous visibility, the cinematic optical apparatus unevenly shapes landscapes where those with "unwanted" subjectivities are rejected.

> The optical machinery of the cinema functions differently from both sovereignty and discipline… [It] operates by *introducing signs of the unseen to the seen* (author's emphasis)…The other, in this sense, is not simply an empirical other populating our field of visibility, as is the case in the face to face encounter of gazes doing reciprocal perspectives (interactionism) or engaging in a subject/object dialectic (existentialism). This Other is not necessarily actualized or materialized in one's perceptual field, nor does it have to be in order to make its affects felt…[Cinema] is a structure (of alterity) constituting the margin or horizon of visibility beyond the frame, like a spectre haunting the seen. So the question is not what this Other *is*, but what it *can do*. Nor is the problem one of trying to contain or locate its source, but, rather one of assessing its *affects*. (O'Conner; p. 57)

A study of alien affects assesses just that: the intensity of alienhood visible on alien Others as they move through landscapes of national belonging. The optical machinery of cinema modulate flows of light on cinematic surfaces, just like geographic surfaces, that alter the trajectories of those bodies moving through them (Deleuze, 1997 & 2007). This is important to note as the discussion turns to the cinematic technologies of alienhood. I am not arguing that the narrative elements of alien cinema are not important to the study of alien affects. The focus here, though, is to consider how optical machinery of visibility is mobilized throughout national surfaces, like land and movie screens, such that migrant bodies are illuminated with intense shimmers of alienhood,

captured in flows of dominant US state power, and exploited for the sake of expanding the state.

Cinematic Alienhood

Extraterrestrial arrival cinema, in particular, channels a national citizenship flow; it is one of many optical mechanisms of control dispersed throughout the citizen landscape. For centuries, expressions of alienhood have been linked to national belonging (Marciniak). It isn't until the second half of the twentieth century, though, that the visible expressions of extraterrestrial alienhood (from other planets) emerge in US cinema (Geraghty, 2009). Extraterrestrial cinema—especially those films that portray aliens from other galaxies moving as images through the surfaces of modern earthly societies—is an expression that appears in the decade following World War II. Deleuze argues that it is also in during period after WWII that discipline societies throughout the Europe and North America begin a transition into societies of control. A panoptic institution is replaced with a national landscape of surveillance (Caluya; Simon). It might be said that extraterrestrial cinema is an expression of power unique to societies of control that layers visible alienhood onto constitutive citizenship codes. It functions as a control mechanism for those that are visibly alien in the US, just like the detention facility operates as a discipline mechanism or the border wall as a sovereign mechanism (Nail, 2013).

Dominant national flows in the US are expanded through both bordering mechanisms and through cinematic mechanisms as technologies are intensifying the

visibility of alien affects. The alien body is observed as having flashes of high-intensity affects when set to the backdrop of a striated, low-intensity state landscape. I would like to reiterate that extensive and intensive alien movements interact with one another inversely as they are controlled through sloping, both at the border, in local communities, and on movie screen in the US. The more alien affects that a body channels to others, the more likely techno-militarized mechanisms of citizenship control—like border walls, drone surveillance at the border, show-me-your-papers enforcement techniques, alien arrival films, and many others—are to notice them and divert them into basins of control. Thus, the advancements in optical technologies being employed at the border and in our communities are making the intensive movements of migrants more visible.

There are almost no material differences between an interior checkpoint and an extraterrestrial arrival film. Both mechanisms emerge as expressions of power on national cinematic and geographic surfaces that layer visible alienhood onto constitutive citizenship code. They are two technological components of the same control assemblage of US state power that utilize optical machinery to control the flow of migrant bodies. This assemblage relies on geographic, cinematic, and many other surfaces dispersed throughout the national landscape to augment the trajectories of alien bodies. In the following chapters, I focus on the technological technologies from extraterrestrial arrival cinema and the border security mechanisms in the US and to make sense of how they are each mobilized. To do so, I make three assumptions about these cinematic technologies used to make aliens visible on national surfaces: (1) that those

technologies used in rendering aliens in film are no different than those used to surveil migrants in bordering apparatuses; (2) that cinematic optical technologies, just like geographic ones, make alienhood increasingly visible, thus capturing more bodies who shimmer with alienhood; and (3) that cinematic visual effects technologies organize the fields of relationships between bodies of citizens and aliens by continually intensifying alienhood while expanding the national flow. By harnessing the flow of migrants with the help of technologies of visibility, the US accelerates the expansion of the dominant national flow of citizen bodies that traverse national landscapes. It creates grooves of mobility for citizens and traps for migrating bodies with alien affects.

The next section briefly discusses how such technologies have emerged on both the geographic and cinematic surfaces of citizenship over the last several decades, how they intensify shimmers of alien magnitudes to contrast with national affects, and how they strengthen and expand the dominant national flow in the US. I focus on these aspects of the cinematic assemblage as they pertain to extraterrestrial arrival images to get a sense of how much technologies of illumination have intensified alienhood in US cinema. While a thorough investigation into how this genre of cinema has emerged and dramatically evolved over time is warranted, this examination only touches on a few expressions of cinematic alien affects. It emphasizes how the three assumptions about cinematic optical machinery from above operate and interact with one another. More specifically, it draws a link between the technological development of illuminated

alienhood and the expressions of constitutive citizenship emerging out of cinema that shape today's national flows.

Today's Cinematic Landscape of Citizenship Control

In the last decades in US American cinema, extraterrestrials have made quite a visible transition from benevolent visitors to monstrous attackers. Though films depicting extraterrestrials have been produced since the turn of the century, only a few were made and largely distributed in the US and Europe before the 1950s (Geraghty). We see in films like *The Day the Earth Stood Still* (1951) and *The Thing from Another World* (1951) featuring alien others who are very much like the humans they are visiting. The bodies of those aliens don't shimmer with alienhood quite to the extent that today's do, but through cinematic cueing, we are able to recognize the flashes of alienhood that are attached to their bodies. During this time, visual effects were basic. Filmmakers relied on camera tricks, like stop-motion and double exposure, to make alien appear on and disappear from the screen (Dirks, 2015). With such basic film technologies used to make these early alien invasion films, human actors in costume often played aliens. In the case of *The Thing from Another World*, the large alien creature is an actor in a shiny suit. In the few scenes in which the alien is portrayed, for example, the foreground is darkened the alien is back-lit, making the figure appear taller. The characters in the film use fire at one point to combat the alien figure; in one scene, the "thing from another world" is set ablaze, casting a sharp contrast against an otherwise dark set. In the final

scene, actors utilize electricity (a superimposed image of electric bolts) to ultimately capture and kill the alien.

In this section, I delve into the evolution of lighting and computer generated imagery (CGI) that has illumined alienhood on cinematic figures for decades. Hollywood has come a long way since its earliest images of aliens in *The Day the Earth Stood Still* (1951) and *The Thing from Another World*; today's aliens are largely complex digitally coded images that are created using the latest in imaging and animation software. First, returning to Deleuze (1988 and 1995) on illumination, coding, and societies of control frames the discussion of how cinematic technologies have advanced, starting as techniques of perception, then techniques of lighting, and eventually a complex digital coding. Then, I parallel a discussion of this technological evolution with the corresponding filmic renderings of alienhood, how they have intensified the visible magnitude of alienhood on the cinematic surface of US citizenship, and what impact this evolution has had on shaping the national landscapes and flows in the US.

From Lights to Codes

On both geographic and cinematic surfaces, alienhood is made visible by a complex system of light. Bodies, after all, are made of energy (Foucault, 1977; Deleuze, 1988). So, conceiving of aliens as bodies with different energy intensities isn't just an interesting thought experiment or a cool idea for a new alien film. Bodies are a culmination of waves and forces and frequencies—this notion is at the heart of making sense of societies of control, as proposed famously by Deleuze (1995) in "Postscript on

Control Societies." In our current control societies (of which I would certainly place the US), a dividual human body—what would have been the *in*dividual body under a discipline society—is no longer the product of a mold or cast, but is the culmination of a series of frequencies that are in tune with a number of attachments to consumer/cultural flows (Deleuze, 1995; Massumi, 2015). In other words, bodies are simply parts of larger flows of energy that populate our environments and interact with other bodies. Alien bodies are seen as they move across surfaces precisely because cast upon the national flow, the qualitative aspects of their bodies are lit up by technologies of illumination making them shimmer with and intensive excess. Aliens don't go with the national flow, and technologies of illumination make that more apparent.

Deleuze describes how bodies negotiate a multitude of energy flows circulating through our surfaces of consumer-statehood as "surfing", "undulat[ing], moving among a continuous range of different orbits" (Deleuze, 1995; p. 180). There are multitudes of flows crisscrossing the surfaces of citizenship in the US. Bodies that are moved by those flows do so in part because they are tuned into certain frequencies. "Control society does not mold, it modulates… It is pulsing, liquid. It is waveform, in continuous transformation…The small-scale (in) dividuals populating the [control society] are themselves populated by coexisting metastable states" (Massumi, 2015; p. 40). This is the major difference between yesterday's societies of discipline and today's societies of control: where discipline is characterized by counting individual bodies within an

enclosure of power, control exerts power over open surfaces where bodies comprised of endless intensive frequencies and are pushed and pulled by the flows of desire.

For this discussion, it's important to note that bodies, especially those of aliens, are illuminated by the optical mechanisms of control that are mobilized throughout our national landscapes. In discipline societies, the apparatuses of enclosure "are first and foremost places of visibility dispersed in a form of exteriority, which refer back to an extrinsic function, that of setting apart and controlling" (Deleuze, 1988; p. 60). The function of light is to control an enclosed landscape of the state by illuminating those individuals whose bodies shimmer with alienhood and obscuring those that don't. In control societies, this function is not served by light; it's served by coding. "The digital language of control is made up of codes indicating whether access to some information (including locations on a national surface) should be allowed or denied" (Deleuze, 1995; p. 180). Thus, technologies of illumination, as seen in the evolution of alien invasion cinema, have advanced from lighting and capturing bodies to coding and modulating the flows of bodies. Where aliens were once captured using systems of lights, they are now illuminated on national surfaces using technologies that code their alien affects in stark contrast to the low-intensity flows of US statehood. The following briefly describes how cinematic technologies have evolved, how they are coding aliens using advanced imaging software, and how this materially shapes flows of citizenship.

Illuminating, then Coding, Alien Affects

As discussed above, filmmakers relied on camera-tricks and simple lighting techniques to depict alien figures in the 1950s and 1960s. These visual effects techniques in films and television programming featuring aliens in this time (*Star Trek*, *Godzilla*, and *Superman*) were basic, and usually involved a human actor portraying an alien body. When color was added to the cinematic landscape, visual effects techniques evolved into the more traditional techniques emerging in the 1970's (Dirks). During this time, the effects used to create alien affects were a bit more realistic: filmmakers were using robot and human controls puppets, small-scale replicas, basic holographic superimposing, and elaborately choreographed lighting that illuminated shimmers of alienhood for audiences unlike before. Two of the most popular films of this period—*Alien* (1979) and *Star Wars* (1977)—utilize these techniques in some capacity to illuminate alien affects.

In *Alien*, Ridley Scott (director) used a number of lighting, scale, and holograph techniques to achieve a believable rendering of horrific alien infestation. Scott collaborated with Filmfex Animation Services to bring his aliens to life (though Filmfex was a short lived company, its other notable film collaboration was on Scott's *Blade Runner* (1982)). The first encounter is with an alien egg enhanced by a set of glowing lasers used to backlight the leathery, slimy texture of the egg sack. Scott is said to have borrowed the lasers from the British rock band, The Who, who were preparing the lasers for a light show in a studio nearby ("*Alien* (film)," n.d., para. 23). For other scenes, including those depicting the crew of the *USCSS Nostromo* traversing the terrain of an alien planet, Scott used a scale modeling, intricate blue and grey lighting, as well as

smoke fans to create a highly intense alien atmosphere. What is most memorable from Scott's iconic alien film is the terrifying, tall, black, slimy alien figure that hunts the crew of the *Nostromo*. A man in a slimy alien suit became Scott's alien figure through cinematic magic. It was Scott's use of lighting, and perhaps more importantly, shadowing, that kept the creature from fully being fully seen, as critic Roger Ebert suggests, making the alien figure especially frightening. Audiences never quite get a glimpse of the alien until it is jumping out and attacking someone ("*Alien* (film)," n.d., para. 31). This is especially true of the famous scene where an alien hatches out of the chest of one of the crewmembers and scurries away. Ridley carefully orchestrated the lighting and shadowing of the most intense parts of the film in order to show glimmers of alienhood without ever fully shedding light on exactly what the alien is. Despite its relatively primitive visual effects, and only relying on the "blue-screen" technology (action images that are layered over a computer generated backdrop) for one scene, the alien in *Alien* (with seven films in the franchise, including the two *Alien vs. Predator* films) has become a quintessential figure on the cinematic landscape in the US (Dirks).

In *Star Wars*, George Lucas (Director and Writer) renders aliens, alien landscapes, and battles between the Jedi and the Empire using many of the same visual effects techniques seen in *Alien*. Though his aliens are often more benevolent that Scott's aliens, Lucas relies on the same techniques that Scott does: human actors wearing suits or puppets controlled by humans and lit by elaborate systems to achieve the look of alienhood (Dirks). Despite the global success of the *Star Wars* franchise, though, the

Lucas' most widespread impact on today's Hollywood alien cinema is his contribution to the development of what is now one of the largest cinematic visual effects studios in the world, Industrial Light and Magic (ILM). The studio is a division of Lucasfilm, founded by Lucas in 1975, and has been at the forefront of rapidly developing technologies of visibility in alien films for four decades. ILM was born alongside the *Star Wars* franchise, initially relying on puppets and lighting to create Lucas' aliens, but now leading the industry in CGI technology. ILM has worked on *E.T.*, the *Star Trek* film franchise, the *Transformers* film franchise, the *Men in Black* film franchise, and countless other expressions of cinematic alienhood. The transition from puppets and lighting to CGI has been a slow one. ILM, along with other companies like Amalgamated Dynamics Incorporated, Autumn Light Entertainments, Hunter/Gratznr Industries, Vision Art, and Digiscope, are actively reshaping cinematic landscapes with complex and increasingly intense alien affects with computer codes, but often still rely on the choreographed lighting and shimmering alien figures played by actors.

So from *Star Wars* and *E.T.* (1982) through *Predator* (1987) and *Independence Day* (1996), a combination of techniques of lighting and basic visual effects were combined with early CGI to illuminate alienhood for filmgoers. However, in the mid 1990s, two films were released that gave audiences glimpses of aliens who were rendered completely using CGI technology. *Starship Troopers* (1997) was a militaristic extraterrestrial battle film that used aliens rendered entirely by CGI technology, though some battle scenes required large-scale robotic puppets that interacted with actors. *Mars*

Attacks (1996), however, was the first major Hollywood film in which the alien invaders were rendered exclusively by CGI technology (Dirks). This marks a dramatic shift in the ways alien affects are visualized in cinematic landscapes and serves as a model for today's experience of alienhood in film. It is no coincidence that in both films, ILM was the primary visual effects company hired to render alienhood in each of these films.

Today, it is safe to say that nearly all alien affects in Hollywood cinema are coded using some sort of CGI technology. While there are still several filmmakers who are utilizing more traditional visual effects techniques, CGI is a mainstay in the expression of alienhood in today's extraterrestrial invasion genre. Even films that once utilized only the traditional lighting and special effects techniques of a generation ago now rely on computer generated glimpse of alienhood. For example, Steven Spielberg (one of ILM most frequent collaborators) used CGI technology to re-render E.T. using CGI technology for the 20th anniversary rerelease of the film in 2002 (Dirks). The aliens from the *Alien* franchise have also benefited from the advancements in CGI technology. While the early versions of the figure are rendered using actors and lighting techniques, those seen in the *Alien vs. Predator* franchise (with the help of Amalgamated Dynamics Inc.) are a product of traditional visual effects along with computer-generated glimmers of alienhood. This shift in the technologies used to illuminate alienhood on cinematic surfaces demonstrates the ways in which control societies are increasingly reliant on coding to illuminate alienhood and modulate the flow of bodies across national surfaces.

As described in chapter 1, the shift from lighting technologies to coding technologies and increased presence of optical apparatuses on national geographic surfaces layers alienhood onto migrant bodies and modulates the flows of migrants around and away from border checkpoints. Border Patrol checkpoints are apparatuses of optical and articulable (legal) military technology that accelerate the national flow of citizenship and halt the flows of migrant bodies that are shimmering with alien affects. On cinematic landscapes of citizenship today, the shift from lighting to coding also accelerates citizenship and national belonging by mobilizing the same optical military technologies to render alienhood onto cinematic bodies. The coding being used to illuminate alien affects easily moves between cinematic and geographic surfaces, allowing both moviegoers and border agents to see glimmers of alien affects on bodies that move through the landscape. Therefore, as the amount of optical machinery used to illuminate alienhood increase an either landscape, alienhood becomes increasingly visible and flows of those whose bodies shining with alien affects will become increasing augmented toward exclusion. This shapes a surface of citizenship that unevenly expands the low-intesity national flow and modulates migrants into state control.

As both traditional and new cinematic/surveillance technologies evolve, alien affects become more visible across all landscapes of national control. Those bodies that might not have been perceived as alien as they passed through older mechanisms of control are now gleaming with alienhood. This results from the ability of illumination technologies to amplify the slightest variations in noticeable intensities emanating off of

bodies that do not go with the national flow. The collective articulation in response to those with alien affects, generally, is to capture the aliens, quarantine them, and remove them. Thanks to technological innovation, it's easier to see aliens today than it was a few decades ago—in film and in national terrains. Thus, there are many more bodies that are subjected as alien. Also, today's cinema audiences are inundated with a simultaneous bombardment of images of highly intense, invasive alien, but also a healthy helping of nationalistic and militaristic pride for the American humans that are fighting back the invaders. Films like *Independence Day*, *Battle: Los Angeles*, and *Battleship* visualize massive alien swarms that overwhelm our senses to then envision a tactical US military attack that emboldens national unity (Lechuga, 2015). As the flows of aliens become more intense, more and more military technologies are appearing on national landscapes—cinematic and geographic—to expel alien. This US security-cultural-industrial assemblage speeds the trajectories of citizen, consumer, and military bodies through national landscapes. An accelerated national flow of statehood means an even further intensive gap between alienhood and citizenship.

Uncrambling Codes

Alien affects are intensive movements with forceful magnitudes that appear when lit under the technologies of visibility adopted by the state; they shimmer with foreignness. I reiterate here that bodies are not intrinsically alien. Each body is a dividuated self, emerging in societies of control as a multiplicity of frequencies that tune into any number of flows moving through our landscapes (Deleuze, 1995; Massumi,

2015). When assemblages of citizenship control illuminate a body, as they often do in the US, those bodies are lit upon the backdrop of a dominant national flow. This dominant national flow is the baseline against which the perceivable intensive qualities of alienhood are contrasted. It's worth repeating that subjecting those bodies that shimmer with alien affects as *aliens* is a collective articulation. Bodies do not begin as, alien, they are subjected as such by assemblages of state power that layer citizenship codes over the visible regime of alienhood. Border checkpoints and ports of entry are strewn with traditional surveillance machinery (microphones and cameras) but are also now relying on advanced imaging equipment, like thermal scanning, to generate images of bodies that might be stowed in the hidden compartments of vehicles, for example. Migrant aliens along the southern US border with México and extraterrestrial aliens in cinema alike are made visible by optical technologies that are part of a larger assemblage of citizenship control in the US. Cinematic surfaces and geographic surfaces are just two of many surfaces on which state assemblages of citizen control emerge. Making sense of these relationships is a key focus of *Alien Affects*.

In part II of *Alien Affects,* I delve into the relationship between US security (legal and military), cultural (cinematic), and industrial (corporate, technological, and investment) flows and how they interact in the citizenship control assemblage today in the US. The case studies in this study rely on a discussion of the evolution of computer-generated images in cinema and the remarkable impact it has had on the ways in which both humans *see* aliens and aliens perceive humans. This can be seen in the technologies

that contribute to the Predator's array of vision filters or those technologies that make it appear as if indiscreet aliens are a little off, allowing Men in Black Agents to notice them. This method of analysis does not comprehensively discern a causal relationship, though. Migrants are not being detained and exploited by Border Patrol in the US *because* Hollywood makes alien films. This analysis simply describes how multiple layers of national flows interact with each other in order to maintain an anti-migrant state that expels migrants, strengthens the national flow of citizen bodies, and shapes and expands the its landscape. It's a glimpse at the working parts of state power in a control society through a closer examination at technologies of alien visibility.

The method I use to analyze the films in the next chapters relies on a materialist approach to exam how alien affects are made visible in both cinematic and geographic landscapes of citizenship. I am interested in the technological innovation driving apparatuses of surveillance and control that are at the heart of these and other techniques of citizen landscaping. My approach is nomadic because it refuses to abide by the coding system used to privilege citizens over aliens. Rather, like Nail's (2015) ontological assumption, it privileges movement as a primary ontological motivation to make sense of, and eventually challenge, migration control in the US. In seeking ways in which power operates outside of citizenship coding, I look to find ways in which subjectivities (dividuals) under today's control society might emerge outside of an us/them political binary. This is the material rhetorical aspect of the study. In other words, beyond the narrative/symbolic aspects of these films (which we have granted have affective force),

the approach in *Alien Affects* recognizes how the creation of technologically advanced, visible alien affects in today's alien arrival films contribute to materially forging citizen landscapes.

Finally, it appears as if the process of citizen landscaping is rapidly quickening. Today's aliens are rapidly morphing into highly intense computer-generated forms. More and more, the process of shaping uneven national landscapes to capture aliens and hasten the dominant US national flow evolves. Slopes are steeper. Assemblages of control are more powerful. Technologies of illumination are more sensitive and precise. National flows of self-interested citizenship are stronger; there seems to be no shortage of state officials calling for stricter migration law enforcement. So this begs the question: can the sloping stop? Can there be an intervention into the process that reverses the damage to the bodies of migrants who are subjected as aliens and exploited in US landscapes? Nomad thought might be a place to start. As we see in Chapter 5, there is already activism nomadically resisting landscaping. These groups interrupt the national flow by using the emerging digital technologies, including cinema, to challenge the articulable constitutive citizenship/visible alienhood binary expressing state power over national belonging. They are unscrambling the codes of citizenship and eluding visibility in order to turn the light back onto the US's assemblage of citizenship control.

PART II

Introduction

In first part of *Alien Affects*, I develop the concepts of citizen landscaping and alien affects to describe how alienhood is made visible on two distinct national surfaces: geographic and cinematic. The migration control assemblage that is shaping landscapes of citizenship in the US (geographically, cinematically, and otherwise) channels those with perceivable attributes of alienhood into pathways of violence and exploitation implicit within control society. The emerging technologies that are being deployed to illuminate and carve these uneven landscapes are aiding federal immigration control agents in monitoring and controlling both the migratory movements of bodies and the bodily attributes of alienhood of migrants at each interaction with the state. Sloping national landscapes create valleys that trap migrant nomads and channel them into state surveillance, detention, and deportation—both at the border and in communities throughout the country. These valleys are like hiking paths: following them creates more distinct grooves, making it more likely that those who follow will take the same paths. The increased investment in technologies of illumination by the US to monitor those perceivable intensities leads to new and changing pathways through which unauthorized migrants move.

In Part II, I consider more closely how the US citizenship control assemblage modulates flows of migrant and citizen bodies, channels economic and technological resources, and employs technologies of visibility (and invisibility) to strengthen and expand statehood. Beyond the articulable aspects of alienhood that drive the constitutive citizenship paradigm and alien film plots, this study emphasizes the rhetorical force of the visual and interrogates the material technologies, processes, and agents that produce visible alienhood on national landscapes of citizenship. The case studies in Part II concentrate on legal, bordering, and cinema apparatuses that are responsible for layering articulable and visible power on top of one another. The cases also focus on the flows of resources and bodies through the three apparatuses, how they rely on technologies of illumination, and how these processes are actively contributing to uneven national landscapes for bodies shimmering with alienhood. The goal is not to demonstrate a causal relationship between any of the three elements of the citizenship control assemblage, but to show that the assemblage is a moving system with multiple parts that are continually expanding the dominant national flow and channeling migrant flows into state control.

This study differs from other traditional rhetorical studies of migration. While much of today's rhetorical research centers on articulable features of citizenship and alienhood—namely constitutive citizenship legislation, state-issued documentation, criminalizing subjection of migrants, alien film plots, etc.—*Alien Affects* turns attention to the visible layer of power to get a sense of how rhetorical power is distributed in

material landscapes by increasingly advanced technologies of control. So, a study of citizenship and alienhood through a rhetorical lens that only addresses the utterable or symbolic misses something. This focus on subjectivities folds back into a representational politics, where the inclusive/exclusive dynamic dominates. I hope to problematize the ways citizenship is crafted onto bodies rather than solely focus on how it is represented legally or cinematically. Identifying only on the articulable parts of

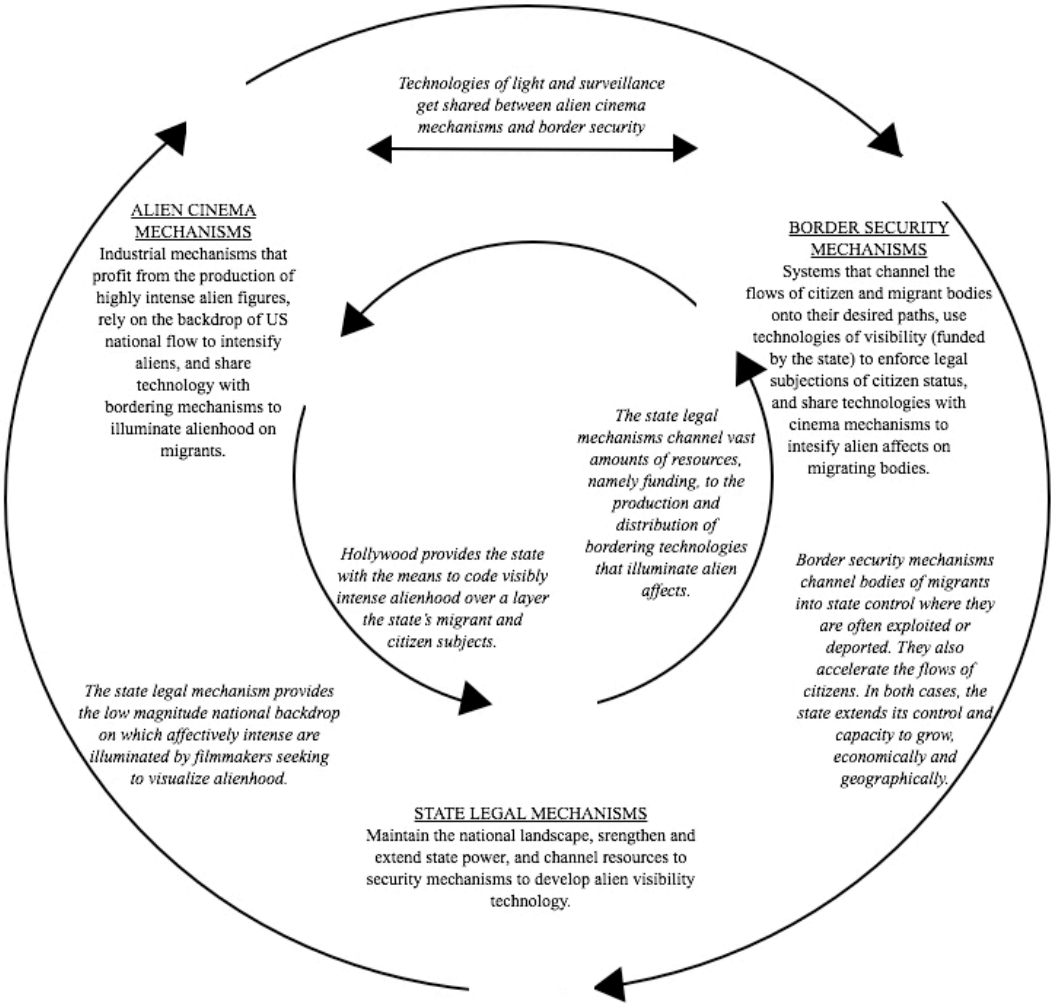

Figure 1: Citizenship Control Assemblage with Visible and Articulable Layers. This figure of the US citizenship assemblage caputres the processual relationships among the three mechanisms of state power and the flows of bodies and resources between them.

citizenship can only account for apart of the power assemblage built to maintain citizenship. Studying the ways technologies make alienhood visible on national landscapes gives us a glimpse at how numerous processes are at play in the US citizenship control assemblage. Those processes modulate the flows of bodies and resources through legal, security, and cinematic mechanisms deployed throughout nation. The chapters in Part II follow these flows through various cinematic and geographic landscapes to describe how the nation is being materially shaped by technologies of alien visibility.

First, I describe what a study of alien affects from an orientation toward material rhetoric (assemblage of articulable and the visible) looks like and what is missing when we only look at migration from a language or symbol rhetoric (the articulable) modality. This is important because it gives a shape to the analyses of cinematic alienhood in the case studies. I then discuss an example of "security theater"—the visible layer of citizenship control that modulates the flows of citizens and migrants. It is the stagecraft of statecraft; it's a construction of visible power to layer on top of the articulable constructs of constitutive citizenship. This description of bordering mechanisms serves as a leaping-off point for the discussion of alien affects in the rest of Part II.

A Material Study of the Citizenship Control Assemblage

The study of alien affects in chapters 3 and 4 take shape as a diagram of power—an assemblage (see *Figure 1*). This visualization, at best, stands in for a moving diagram that demonstrates a processual system of state power that is continually strengthening and

expanding. While this figure represents a moving, fluid structure for the study of citizenship landscapes, it only does so using three sets of mechanisms: state legal mechanisms, border security mechanisms, and alien cinema mechanisms. In reality, there are many other mechanisms at work in the citizenship control assemblage (judicial, medical, labor, and others); I have only chosen these three to show the complex and often latent relationships among cinematic, state, and security technologies for shaping a citizen landscape. The case studies in the following two chapters only describe the technological components of the citizen landscaping process with respect to films in the *Predator* and *Men in Black* franchises as they flow through the cinematic, security, and legal fluid framework described in *Figure 1*. Chapter 5 describes the nomadic interventions taken by activists at various points in the assemblage using technologies of visibility (and invisibility) to redirect counter flows, interrupting the dominant national flows though the citizenship control assemblage. However, it's important to make sense of the citizenship control assemblage of state power in *Figure 1*.

The Materialist Orientation

As describe in chapter 1, those mechanisms deployed to at the border to surveil and capture migrant are *border security mechanisms* as labeled in *Figure 1* above. These mechanisms rely on a balance of visibility and articulability to segregate flows of migrants from flows of citizens, channeling migrants into capture. At the same time, these mechanisms strengthen the dominant national flow through which citizen bodies pass in the US. Border security mechanisms are relying more on the development of

technologies that make alien affects more visible (higher-magnitude intensities) against the backdrop of the low-magnitude national landscape. They are extensions of state power that are distributed throughout the US, especially in Southern states and those along the México/US border. Border security mechanisms channel bodies of national subjectivities (both migrant and citizen) into flows that maximize the capacity for the state to expand. Migrants are channeled into *state legal mechanisms*, like detention and deportation (see chapter 1). Border security mechanisms and *alien cinema mechanisms* share evolving technologies of illumination and surveillance—in both cases, making alien affects more and more visible on national surfaces.

Each chapter in Part II is organized around particular cinematic technologies. The alien cinema mechanism depicted in *Figure 1* are the industrial film companies that create and distribute highly intense alien affects across cinematic surfaces. These mechanisms, like Industrial Light and Magic (discussed in chapter 2) are at the forefront of developing both lighting and coding technologies to make alienhood visible the US. These mechanisms are also distributed throughout national landscapes via film distribution channels, and like border security mechanisms, are layering a visible alien figure onto a low-intensity national surface of citizenship in the US set by the state legal mechanisms. Again, border control mechanisms and cinematic mechanisms share the same technologies of illumination and surveillance. Alien cinema mechanisms illuminate national surfaces of citizenship with highly intensive alien visibilities that shape the

landscape to expand and strengthen the dominant national flow (including the further mobilization of bordering technologies).

Lastly, each case study follows flows of resources and bodies through US state legal mechanisms. These legal mechanisms are tasked with maintaining sloped national landscapes of citizenship that increase mobility for citizens while expelling migrants. State legal mechanisms expand and strengthen state control by modulating flows of bodies and resources throughout the citizenship control assemblage. For this study, I am interested in how these legal mechanisms interact with alien cinema and border security mechanisms to shape citizen landscapes. As noted in *Figure 1*, state legal mechanisms channel vast resources (mostly in the form of funding) to border security mechanisms in order to develop and implement technologies of illumination and surveillance for the purposes better seeing shimmers of alienhood on migrating bodies. At the same time, state legal mechanisms set the tone and grounds upon which Hollywood filmmakers layer increasingly intense alien figures.

The diagram depicting the citizenship control assemblage in *Figure 1* is incomplete. If it were to depict the assemblage comprehensively, one would see moving parts, increases and decreases in flows, and new mechanisms that appear and those that disappear. One would also see a multitude of other flow vectors, channeling bodies and resources to other mechanisms in the citizenship control assemblage like judicial mechanisms or healthcare mechanisms, both of which can also channel migrants into expulsion. Furthermore, one might see this citizenship control assemblage linked to a

number of other control assemblages, like the immense consumer debt assemblage of control, which also modulate flows and shape national landscapes. To say the least, we are looking at only a small segment of the citizenship control assemblage by studying only three mechanisms of state citizenship control. That being said, the material approach roughly outlined in *Figure 1* relies on a study of technologies of visibility (illumination and surveillance) to demonstrate how the processes of the citizenship control assemblage operate. Much of the rhetorical scholarship on migration and

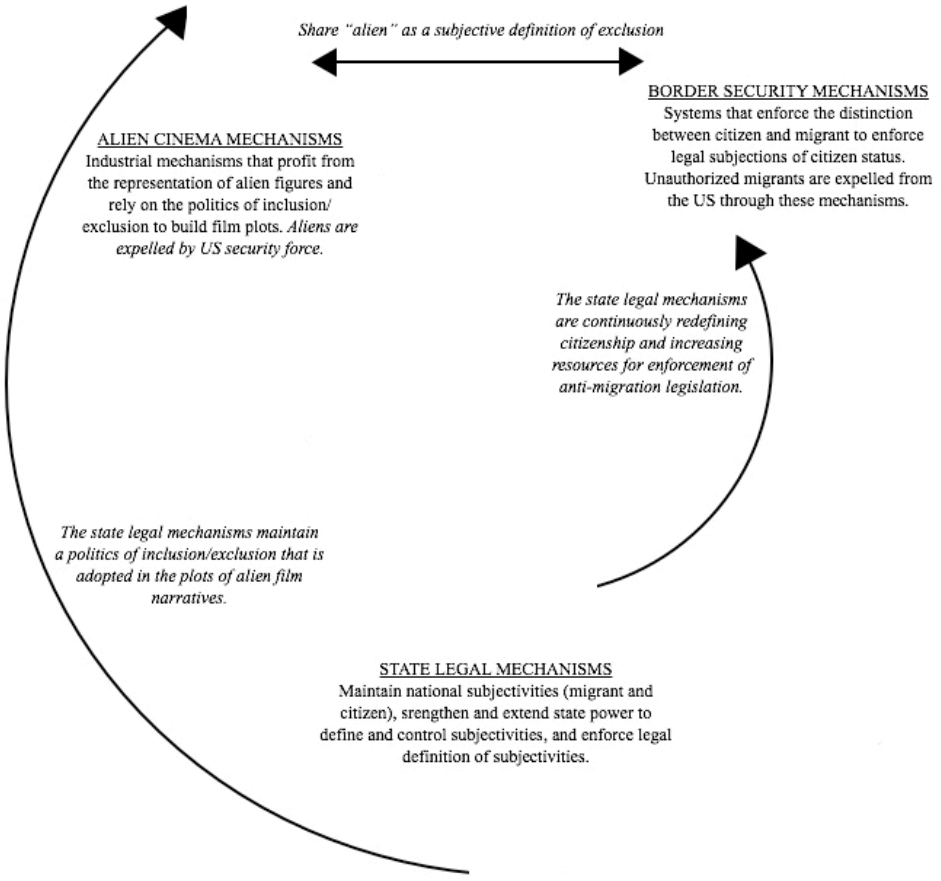

Figure 2: Citizenship Control Diagrm with only Articulable Layer. This figure of the US citizenship diagram represents the causal relationships among the three mechanisms of state power and the flows articulable subjectivities between them.

alienhood today (pictured in *Figure 2*), however, is only approaching the study alienhood from a subjective paradigm.

The Articulation (Only) Orientation

A study of alienhood that relies only on linguistic and representational expressions of belonging is missing something. It misses the extent to which cinematic, security, legal, and many other mechanisms of control are continuously deployed throughout the national landscape in the US to keep citizen flows in cycles of exploitation. By focusing on state subjectivities, this type of study relies on the single articulable dimension of state control and the ways that expression of inclusivity is represented across multiple surfaces. *Figure 2* points to how a politics of inclusion and exclusion might be distributed to both the border security and alien film mechanisms. In bordering mechanisms, this politics of inclusion seemingly influences the enforcement of legal subjections. In cinematic mechanisms, the politics of inclusion becomes the basis for the narrative of alien invasion, capture, and eradication of aliens. From this perspective, the only real link between alien film and border security mechanisms is the use of the subjective term "alien". As described above, a material rhetorical study of alien affects delves much deeper into the visible aspects of alienhood.

Studies of alienhood that don't take into consideration alien visibilities (as shown in F*igure 2*) often won't discuss, much less privilege, the advancing technologies of illumination and surveillance that are making alienhood more apparent upon a low-intensity national surface. However, the focus on cinematic and bordering technologies

(which I argue are one in the same) is necessary in making sense of the material shaping of citizen landscapes. The "articulable only" approach to the study of alienhood also often bypasses a processual approach of citizenship control for a static identity-based approach—this is reflected in the inclusion/exclusion dynamic to a politics of constitutive citizenship. The material orientation in Part II of *Alien Affects* draws attention to the ongoing processes of the citizenship control assemblage not to deduce a cause, but to highlight the ways (in part) the assemblage functions by developing increasingly advanced technologies of illumination and surveillance. Again, as Deleuze (1988) points out, it is the careful balance of between the articulable and the visible that move power within an assemblage. That is precisely why this examination of alien affects, technologies of illumination, and state control is so invested in making sense of the ways alienhood is made visible on national surfaces in the US.

Chapter Three

Predator Technologies

The entire *Predator* franchise—from the visual effects strategy to the plot line of the films in the series—is about the relationship between visibility and invisibility (Robley, 1987b). There are several instances in the films where both the human protagonist and the predator alien rely on masking themselves by blending into the background while using techniques of illumination to see one another. This chapter analyzes the technologies used to create alien affects in the *Predator* film franchise—namely thermal sense imaging and cloaking—and how they have been distributed throughout the national landscape of citizenship in the US. To conduct this case study, I return to the diagram described in the introduction to the part II to frame the analysis of the films' technologies of visibility and invisibility (thermal sensing, cloaking, and others), to explain how these technologies emerge in relation to militarized border security mechanisms, and to describe how these technologies have been mobilized throughout national surfaces of citizenship in the US by state legal mechanisms over the last three decades.

I follow the diagram representing the citizenship control assemblage in order to trace the flows of bodies, resources, and technologies through border security

mechanisms, alien cinema mechanisms, and state legal mechanisms. This analysis focuses on how such technologies have been utilized to make alienhood more visible over the last three decades—both on cinematic surfaces and on geographic surfaces. The advancement of computing technology in this span of time has fostered the development of surveillance and film equipment that can see aliens better, benefiting both the cinematic and border security industries. By deploying Predator technologies to illuminate alienhood, the US is strengthening dominant national flows and capturing aliens into cycles of expulsion.

Predator

There are currently five films in the *Predator* franchise: *Predator* (1987), *Predator 2* (1990), *Alien vs. Predator* (2004), *Alien vs. Predator: Requiem* (2007), and *Predators* (2010). The predator alien species are ritualistic hunters who have come to Earth seemingly to pursue and kill the Earth's most skilled human hunters (except in *Predators* though, where human protagonists find themselves being hunted on an alien planet). Predators live by an honor code: they only kill those that pose a threat; they are highly skilled at doing to. They are also a highly technological species, relying on myriad devices, tools, and instruments to assist them in hunting humans (and eventually aliens from the *Aliens* franchise) as a rite of passage. Throughout the three *Predator* films not featuring Ridley Scott's Aliens, humans must learn that they are the ones being hunted, eventually engaging in battle with a Predator (*If it Bleeds We Can Kill It* (*IIBWCKI*), 2001). In the *Alien vs. Predator* films, humans play a small part in the

centuries long conflict between Aliens and Predators; Predators employee their arsenal of technologies to hunt and kill another, more grotesque alien species. In any case, apart from its advanced weaponry, like a laser-guided shoulder cannon and nuclear explosives, the predators' technologies of visibility and invisibility are the most apparent aspects of alienhood visualized on the cinematic surface. In this chapters, I focus on two of those technologies of (in)visibility, thermal imaging and cloaking, developed by filmmakers as part of an alien cinema mechanism of citizenship control in the US.

In *Predator* (1987), directed by John McTiernan and written by Jim and John Thomas, a group of elite ex-special forces mercenaries (led by Dutch played by Arnold Schwarzenegger) are called in by the US Central Intelligence Agency (CIA) to rescue a group of prisoners believed to be held hostage in the jungles of a fictional Central American rogue nation. One by one, the group of elite soldiers is hunted down and killed in cold blood by the Predator. The Predator is able to do this primarily because the alien uses light-bending cloaking technology to blend into the jungle scenery and thermal sensing vision that allows the Predator to track the commandos. The technology used to achieve this effect was a combination of camera techniques and post-production special effects that were edited into the final scenes (Robley, 1987a & 1987b; *IIBWCKI*). First, Stan Winton Studios (who also designed and produced creatures in *Aliens* (1986), the *Jurassic Park* franchise, the *Terminator* franchise, and many others) created the predator alien after the first version of the Predator alien was sent back by McTeirnan (*IIBWCKI).* The final creature was a combination of an actor a suit (Predator was played by seven-

foot tall Kevin Peter Hall) and a remote-controlled mechanical predator head that was used for close-ups. Like earlier alien franchises (discussed in the introduction to part II), *Predator* relied largely on absence (or invisibility) to create anxiety about the potential of an alien. There are very few scenes in the first hour of the 90-minute film that depict the alien, only glimmers (Robley, 1987a; *IIBWCKI*). Those scenes that do reveal the Predator rely on computer-generated images to create the two glimpses of alienhood shimmering from the Predator: light-bending camouflage and first-person thermal vision.

For Joel Hynek, the film's Visual Effects Supervisor, creating the predator's cloaking apparatus and displaying the alien's first person thermal perspective were the two primary functions of the visual effects team (*IIBWCKI*). R/Greenburg Associates created these two alien effects for the film, as well as the iridescent yellow blood left on the jungle floor from an injured Predator (Robley, 1987b). First, to create the appearance of a camouflaged Predator, the visual effects team filmed a stunt actor in red suit that would be shot with the actors as they moved through the jungle. The stunt suit needed to be red so that in post-production, the figure of the alien in the suit could be removed from the dense green background and replaced with a second layered image of a body bending light around it. Robley (1987b) describes this process in more detail:

> At the first stage in the filming, the actor who played the creature was photographed wearing the red suit in the jungle exterior. Next, the actor left the frame and an identical take was repeated, this time recording only the background. Finally, a third take was made using a 30% wider lens on the camera. These three negatives were later optically combined, resulting in a composite which revealed a vague outline of the creature moving through the greenery as the background bent around its shape. When it stopped, it vanished completely… 'It was as if you were taking a Fresnel

> lens and moving across the environment," said [Hynek]. “As soon as he moved, we'd get all these weirdly distorting shapes and textures of the jungle. (Robley, 1987b; p. 102)

In other words, the shimmer of the Predator’s cloaking is a product of its movement. It glimmers as it moves across the cinematic surface. Also, this visual effect is one of the first encounters audiences have with the Predator’s alien affects. It’s simultaneously a technology of visibility (to audiences) and invisibility (to the characters in the film).

Second, the Predator’s vision is thermal sensing and is aided by the battle mask worn by while on a hunt. Initially, McTiernan and Hynek wanted to film the scenes from the Predator’s perspective using only an infrared camera. However, Hynek thought that the images generated by the thermal imaging cameras alone at the time were not dynamic enough. They didn’t have the bright colors representing the contrast they were hoping to visualize (*IIBWCKI*). To add to this, the rugged and hilly jungles of Southern México, where *Predator* was filmed, were quite warm. This meant that the body temperatures of the actors were nearly identical to the jungle backdrop through which they were trekking, making them virtually undetectable by their thermal camera (Robey, 1987a). The final images of Predator’s thermal vision in the film are composites of standard film and the thermal film layered on top of one another. The visual effects studio colored in the composite footage to accentuate the bodies of the commandos moving across the cinematic screen (*IIBWCKI*). This first-person perspective, like the Predator’s cloaking, was a technology of visibility that lit up bodies’ intensive movements as they extensively moved through the jungle. By using a combination of the two technologies, the Predator

alien easily captures (and eventually kills) most of the commandos. These two technologies of (in)visibility, cloaking and infrared sight—are staples throughout the franchise. Apart from more computer-generated imaging to achieve the cloaking effect, the technologies have stayed roughly the same since the first *Predator* film.

In *Predator 2*, a new predator alien (considering the first film ended with Predator detonating a nuclear charge in its arm-computer) is hunting the streets of Los Angeles, where the hunted are no longer well-trained commandos, but rival drug gangs. The second film was also written by the Thomas brothers, but directed this time by Stephen Hopkins. The premise of the second films remains the same as the first film—alien race of hunters find violent humans to hunt for trophies. For the most part, the technologies also remain the same. The two technologies of (in)visibility are still the primary ways in which the predator moved across the cinematic surface of *Predator 2* to kill its prey. Stan Winston created the visible Predator alien (again played by Hall) and R/Greenburg Associates produced the visible (visual) effects of cloaking and of thermal imaging. Hynek (also the visual effect supervisor on the film) and the Thomas brothers wanted to get a sense of what the predator technologies would look like set against the landscape of the crime-ridden streets of a major US city (*The Hunters and the Hunted: The Making of 'Predator 2'*). They illuminated the alien's affects against the backdrop of ongoing US American flows of crime, racial politics, and policing techniques.

For example, in one key scene about an hour into the film, the human protagonist LAPD Lieutenant Mike Harrigan (played by Danny Glover) stumbles into a stakeout

conducted by the federal government to capture the Predator alien. Special Agent Peter Keyes (played by Gary Busey) is explaining to Harrigan the new ways the US government is tracking the dangerous alien after an attack on a group of Special Forces in the Central American jungles a few years earlier (the plot from *Predator*). Keyes gives a brief description of the technological capabilities of the Predator alien (as much for Officer Harrigan as for the audience of the film) including its ability to cloak by bending light and its reliance on a thermal sensing vision. When Harrigan asks whether Keyes and his group of agents admire the alien, Keyes replies by saying, "Not for what he does, lieutenant; for what he is—for what he can give us…A new era in scientific technology" (*Predator 2*). In this film, the government doesn't want to kill the alien as much as it wants to capture the alien to adapt its technology.

On top of two technologies of (in)visibility that are constant throughout the *Predator* franchise—a light-bending cloak and thermal vision—*Predator 2* uniquely employs another two technologies of visibility as a way to illuminate Predator's alien affects on a cinematic surface: pheromone detection and radioactivity tracers (these are examples of biometric sensory apparatus discussed more in chapter 4). On the geographic surface, US border security uses these technologies and many others to make alienhood visible. In the next section, however, I focus in large part on cloaking and thermal vision as technologies adapted by border security mechanism of state control that have been dispersed throughout the national landscape to surveil migrant movements. I suggest that all of these technologies distributed throughout apparatuses of state

citizenship control function to make alienhood visibly intense when illuminated upon the backdrop of the US cinematic landscape.

The final scene of *Predator 2* takes place inside a Predator space-vessel that temporarily houses the Predator aliens when they are hunting (*The Hunters and The Hunted*). In the end, Harrigan kills the film's antagonist, translucent blood squirts everywhere, and the alien dies. Perhaps the most important part of this scene is not the killing of the alien, but the shot of the trophy case the Predator alien has kept. In that case, along with human skulls and those of extraterrestrials never before seen, there is a long, slender skull of a Ridley Scott alien (from *Alien*). Set designers and visual effects teams worked who worked on both films decided it was a way to pay homage to the popular graphic novels, *Alien vs. Predator*, and to set the stage for the next chapter of the *Predator* franchise (*The Hunters and the Hunted*). So, given the Predator aliens' capacity to see intensive and extensive movements using advanced technologies while remaining invisible, it makes sense that humans would come to regard them (and their technology) so highly when faced with an even more deadly alien invasion. By the second *Predator* film, humans have grown to respect and even admire the Predator for "what it can give us": a way to hunt the slimy, invasive Alien. In the next *Predator* films, the Predator becomes a protagonist alongside humans.

The *Alien vs. Predator* (*AVP*) films play out the battle between humans, Aliens, and Predators on the cinematic screen. In the first of the two films, *Alien vs. Predator,* Predator aliens appear on earth to do combat with Aliens (those from Scott's original

Alien film) as a rite of passage in the Predator species—humans are caught in the middle (*The Making of 'Alien vs. Predator*). In the film, unsuspecting humans who are part of a mineral expedition get trapped in the middle of a rite of passage ritual, leaving all but one human dead (a common narrative in the *Predator* franchise). The film ends with human and Predator collaborating to kill Aliens and save humanity. In the second film, *Alien vs. Predator: Requiem*, the hybrid Predator/Alien (referred to as the "Predalien" on some discussion boards) that was created at the end of the *Alien vs. Predator* returns to Earth in a hijacked space vessel, along with several facehuggers, that eventually infest a small Colorado town. A Predator bounty hunter is called in to eradicate the alien/Predalien invasion without a trace.

Apart from a major narrative shift in the *Predator* franchise—the collaboration between human and Predator to fight a common threat—the two technologies of visibility found the in original films are also updated in the *AVP* films to make a more visually stunning alien affect. According to John Bruno, visual effects supervisor for the first *AVP* film, where the first two *Predator* films required a layering of image and coloring techniques to achieve the Predator's cloaking and thermal vision renderings, computer-generated images were used in the *AVP* films to enhance those technologies. For the cloaking effect, Bruno worked with Double Negative visual effects studio to replace the alien cloaking with a CGI effect that accomplished the same image: "light-bending" camouflage (*The Making of 'Alien vs. Predator*). For the thermal vision renderings of the Predators' perspective, the Bruno relied on a combination of both the technique of using

a “military” thermal imaging camera to shoot human actors and CGI to add color and Alien figures seen by predators (*The Making of ‘Alien vs. Predator*; DVD commentary from Bruno on *Alien vs. Predator*). He hired Double Negative and Cinesite to create these effects (Skweres, 2004). As the films evolved, visual effects teams used more technologically advanced illumination techniques and computer assisted visibility to intensify alien affects upon the cinematic screen.

This trend continues into *Alien vs. Predator: Requiem* and *Predators*. In *Alien vs, Predator: Requiem*, Colin and Greg Strause (directors and visual effects supervisors) used a CGI cloaking effect for the Predator as well as to give more layers to the Predator’s thermal vision, including electromagnetic imaging and x-ray vision (Hydraulx was hired to do both). In 2010’s *Predators* (directed by Nimród Antal), the Predator’s cloaking is still CGI and the thermal imaging, unlike the previous film, are all CGI (Troublemaker Studios was responsible for the creature CGI in *Predators*) (*Making a Scene*; Geiger Bot). Though the *Predator* film franchise relies almost entirely on men in alien suits to act out the narratives of these Hollywood thrillers, its visual effects capacity has evolved tremendously. Nearly all alien affects are now created using CGI. The franchise’s relative financial success and large cult following can primarily be attributed to the technological contributions the various directors and visual effects crews incorporated in the cinematic illumination of alienhood. Primarily, Predator’s cloaking and thermal vision are technologies that are closely linked to other control mechanisms throughout the US national landscape. Just as these technologies of (in)visibility

advanced over nearly three decades to make alienhood more intense on a national landscape through the *Predator* franchise, the same technologies of (in)visibility have become more widely used to locate and illuminate the alienhood on migrant bodies, enemy bodies, terrorist bodies, and many others. The next section goes into more detail about the relationship between cinematic mechanisms and border security mechanisms as it pertains to their shared technologies of (in)visibility: Predator technologies. I explore a bit deeper from where the Predator technologies mentioned above come, how they have come to be adopted in controlling migration, and the ways they continue to evolve to intensify alien affects.

Predator Technologies and Border Security

According to the US Border Patrol's Strategic Plan for 2012-2016,

> Border Patrol agents' use of technology continues to be an important capability and force multiplier for the Border Patrol and its partners. The Border Patrol leverages various forms of technology to gain situational awareness to better detect, identify, monitor, and respond to threats to the Nation's borders. (US Customs and Border Protection, 2015a; p. 15)

This concept is reiterated by the private surveillance technology sector, which is developing the latest surveillance technologies to meet the demands of the highly militarized national frontier. "The goal now appears to focus on creating frontier force multipliers by strategically deploying infrastructure along remote borders to house technical equipment and staff and aggregate intelligence from multiple systems" (Merlino, 2013). In his article instructing the surveillance technology industry on how to attract bids from the US Customs and Border Protection, John Merlino repeats the need

for better technologies to provide "the relevant situational awareness that the border protection staff need for actionable use and intelligence gathering" (Merlino). In these cases, force multipliers are synonymous with the expansion of state power (not nomadic force, as Deleuze and Guattari (1987) reminds us).

These forms of technology that are multiplying state power include Predator technologies. They mobilize power at the border in order to augment the flows of bodies, rhetoric, and the latest in surveillance technology to maintain the citizenship status quo. The focus of this section is to situate the *Predator* franchise—and in particular the two primary technologies of visibility and illumination used to create alienhood in the films—within the context of the citizenship control assemblage by demonstrating their relationship to border security. The Predator technologies discussed in the previous section emerge on the cinematic surfaces just as they do on national landscapes throughout the US and in places around the globe where the US is exerting its national power. This section discusses how the technologies of thermal imaging and light-bending cloaking were created, the ways they have been integrated into the citizenship control assemblage, and how they have evolved to strengthen the national flows between control mechanisms within that assemblage.

Thermal Sensing

William Herschel, German astronomer and discoverer of Uranus, is widely credited with discovering infrared energy. In an experiment with prisms and sunlight, Herschel took Newton's findings about the fragmentations of light (also using a prism).

He concluded that each visible color of light had a unique wavelength, but they also varied in temperature. Herschel also measured the temperature of the area just beyond the visible red ray, concluding that this region just beyond the visible red—the infrared—had a higher temperature than the visible spectrum. He went on to use this scientific breakthrough to the pioneer a technique for determining the elemental composition of planets and stars using their temperature signatures (White, 2012). This science is also the basis for thermal detection and thermal imaging technologies that emerge in the middle of the 20th century. However, these technologies were not used for the sake of scientific discovery. They were used for the purpose of military security (Wimmer, 2011).

A primitive version of thermal imaging technology was developed in 1929 by Hungarian inventor, Kálmán Tihanyi, for the use in aerial night surveillance on British Airships. However, the process to render readable images from the thermal data involved many steps and was not always suitable for combat situations. It wasn't until nearly three decades later that the technology advanced enough to be useful for the US military (Wimmer). In the later 1960s and early 1970s, companies competed for military contracts to develop and patent the first thermal imaging system that could be used for night-time combat situations in the post-WWII era. Eventually, Raytheon (a subsidiary of Texas Instruments at the time), Honeywell, and FLIR Systems were all awarded contracts to develop front facing thermal imaging cameras that would be used on military aircraft (Wimmer; Lloyd, 1975). From the time Tihanyi developed the slow prototype

for the thermal sensor until 1965, thermal imaging technology had a number of shortcomings. First, most thermal imaging systems faced downward when mounted from a plane. This did not provide a very dynamic image. Second, the image generated by the thermal sensors was not real time, so even if they image was dynamic, it would not be seen by anybody until even days after the images were taken. Finally, thermal imaging devices were very expensive and did not have a huge demand after the Korean War (Wimmer; Lloyd).

In 1956, the University of Chicago and the US Air Force developed the first real-time, forward-looking infrared (FLIR) sensor for the purpose of night surveillance. However, it wasn't until nearly a decade later that two separate projects involving a military and private industry partnership sparked an era of innovation in for thermal imaging. In the first half of the 1960s, Texas Instruments (the parent company of Raytheon) and the US Air Force partnered to develop one of the FLIR cameras that would be widely used in Vietnam (Lloyd). In 1965, Hughes Aircraft Company (which eventually merged with Raytheon in 1997) and the US Navy partnered to develop and test a separate FLIR camera that would serve many purposes including combat, firefighting, and electronics repair (Wimmer, Lloyd). "From that point on, the FLIR business burgeoned, and between 1960 and 1974 at least sixty different FLIRs were developed and several hundred were produced…the term FLIR now properly connoted any real-time thermal imager" (Lloyd; p. 5).

By the end of the 1970s, the industry largely relied on barium strontium titanate (BST) infrared detectors. These BST sensors, developed by Raytheon (still part of Texas Instruments at the time) and Honeywell were part of the first wave of thermal sensors that were compact and efficient enough to be equipped to military aircraft, but also to be used in civilian industries like firefighting and energy infrastructure (Wimmer). FLIR Systems (pioneers of FLIR technology) was founded in 1978 solely focused on the commercial market. FLIR Systems cameras are those used in *Predator* and *Predator 2* by McTiernan and Hopkins to capture thermal images of the actors that are eventually layered over the standard film images (Geiger Bot). By the middle of 1980s, Raytheon, Honeywell, and FLIR all advanced the thermal imaging capacity, now relying on new techniques of sensing infrared energy and rendering images that correlate. Honeywell became the first major thermal imaging company the developed military imaging technology to make the move the private sector, and by the late 1980s, had created a sensor that relied on vanadium oxide (VOx) microbolometer technology, a more efficient sensor with a higher resolution (Wimmer). The thermal vision scenes in the two *AVP* films were shot using microbolometer cameras, using a rainbow LUT (this refers to the color spectrum used to render heat images) camera. Likely, FLIR or Honeywell developed the technology used to film the AVP series. Incidentally, 2007 was the year both *Alien vs. Predator* was released and when FLIR Systems was awarded a $250 million contract to equip US Army helicopters with thermal cameras. Since then, they have earned over $1.8 billion in military contracts (Pulaski, 2006; Alex, 2015).

FLIR technology first appeared in border security mechanisms in the United States, as well as seaports, in the late 1990s. This new technology was part of the federal government's ongoing technological surveillance support to the Office of the Border Patrol which by 1990, included closed circuit television and seismic sensors. In 1997, the Department of Justice and Immigration and Naturalization Services (INS) had established a program entitled Integrated Surveillance Intelligence System (ISIS), which comprised of three distinct technological components to create a "shield" at the border (Office of Inspector General (OIG), 2005). In addition to sensor technology and an integrated computer-assisted network, ISIS relied on remote video surveillance technology that could see in the dark: thermal imaging (OIG). After the passage of the Homeland Security Act of 2002 which established the Department of Homeland Security (DHS), The US Border Patrol became one of twelve agencies now housed under a this newly formed, cabinet level executive department (under President George W. Bush at that time) (US Department of Homeland Security, 2015). For FLIR and other surveillance technology, this means a new stream of federal defense dollars with a new imperative to protect the US from foreign threat.

In 2005, ISIS became America's Shield Initiative (ASI) and was subsumed in the Secure Borders Initiative (SBI), which was tasked with integrating the physical, technological, and law-enforcement components into a single, networked system. In 2007, DHS estimated that SBI would require $1.5 billion over five years to establish that integrated security network on the Southern US border. The two areas that the SBI

enhanced border security with thermal imaging were on mobile, remote operated surveillance towers and on unmanned aircraft (US Government Accountability Office, 2007). In 2005, DHS awarded General Atomic Aeronautical Services, Inc. (a subsidiary of General Dynamics Corporation) $14.1 million "to deliver, operate, and maintain one Predator B UAV platform and sensor package" (OIG; p. 14). Apart from sharing a name with the Predator alien (the first AVP film was released a year earlier), the Predator B UAV also relied on thermal sensing and camouflage to catch aliens (migrants). By 2009, there were six Predator B UAV surveillance systems in use by the Border Patrol. Today there are a total of 10 used to secure the México/US border (General Atomics). In 2006, Boeing was given the first SBI contract by DHS for nearly $2 billion to develop an advanced surveillance and communication system that would monitor and capture undocumented migration across the México/US border using both UAVs and on-ground mobile equipment. By 2011, DHS had pulled out the contract, frustrated that over $1 billion had already been spent and only 53 miles of the nearly 2,000 mile-long boundary had been secured. This is when DHS decided to diversify its technological resources to secure the border (Lipowicz, 2011).

It was also in 2011 that FLIR Systems was given its largest contract worth nearly $102 million to develop mobile imaging technology specifically for US Border Patrol (FLIR Systems, 2011). Again in 2015, FLIR Systems was awarded with a $19 million contract by DHS to continue development of long range FLIR camera that are used for

both aerial surveillance and for mobile towers camera surveillance (FLIR Systems, 2015). After the 2015 deal, Andy Teich, President and CEO of FLIR Systems, stated that

> We are pleased to provide these additional MSC integrated surveillance systems to the U.S. Department of Homeland Security. Our ability to integrate advanced imaging and sensing systems has provided our customers with proven, reliable, and robust solutions for protecting borders and providing long-range situational awareness" (FLIR Systems, 2015)

Along with FLIR Systems, General Dynamics has been awarded nearly $100 million in contracts from DHS to upgrade and maintain much of the Border Patrol surveillance infrastructure and to install thermal sensing cameras at several points along the México/US border (Government Security News, 2013). In other words, since 2011, the two companies who are working most closely with the border patrol to surveil unauthorized migrant movements are the FLIR systems—the makers of the thermal cameras used to film *Predator* and *Predator 2*—and General Dynamics—the makers of the Predator Drone.

The evolution of thermal imaging and infrared technology for the US military and border security mechanisms in the US demonstrates how flows of funds and technologies together mobilize a powerful assemblage of state citizenship control over unauthorized migrants. Since the establishment of the Department of Homeland Security, the US has channeled billions of dollars into the citizenship control assemblage in order to mobilize technologies like FLIR and others as a means to assert control over the flows of visibly alien bodies that flow over the southern US border. Not surprisingly, technologies used in making Hollywood's Predator aliens' affects visible on the cinematic landscape are the

same that are being deployed to make migrant movements visible on the geographic landscape. Thermal imaging, one of many technologies being deployed across cinematic and geographic landscapes of citizenship, is making alienhood increasingly visible against a dominant national flow.

Cloaking

Throughout the *Predator* franchise, the Predator aliens are all equipped with an electrical camouflage system that allows the alien to blend into the background of an environment, be it the jungles of fictional Central American countries, Colorado mountain towns, or the streets of Los Angeles. It wasn't until the "light-bending" device was turned off that the Predator alien became visible on the cinematic surface. Unlike the aliens' thermal vision, this Predator technology was not imagined by the military for use in combat. This technology seems to be a product of the science-fiction imagination. The protagonist in H. G. Wells' (1897) *The Invisible Man* may be the earliest example, using chemicals and light waves to render himself invisible (Minkel, 2006). In 1966, the technology appears in the *Star Trek* television series when the Starship Enterprise comes under attack from a cloaked Romulan spacecraft. The show's writer, Paul Schneider, made the technology a regular part of the series, and in 1968, was eventually named "cloaking device" in the show (Gayomali, 2013). Also in 1968, "Ukrainian theorist Victor Veselago predicts the possibility of building metamaterials that act as light accelerators," although metamaterial technology won't be realized for nearly four more decades (Minkel, p. 80). Metamaterials are now at the forefront of making true

invisibility cloaking a reality for soldiers in the US, the United Kingdom, and Canada. Then, in 1987, the *Predator* was released, giving audiences a first glimpse of an alien hunter cloaked in a light-bending, electric cloak killing an entire Special Forces unit. According to physicist David R. Smith, this rendering—accomplished through filming techniques and layering—was a "fairly realistic" depiction of the way metamaterial technology works today (Minkel, p. 80).

Thermal imaging technology was well in use by the time the first *Predator* film was released. The FLIR camera and other existing military technologies aided its adaptation into the film's narrative. For light-bending cloaking technology, though, its appearance on a cinematic surface to create alien affects in *Predator* precedes the emergence of the technology on geographic national landscapes. In 2006, Duke University physicists became the first to design and test a workable metamaterial cloaking device that can bend microwaves around an object. However, the highly inefficient experiment was unable to bend visible light, so objects in the test were still visible (Gayomali). Then, in 2008, Xiang Zhang at the University of California Berkeley developed a pair of metamaterial surfaces that were able to bend visible light and low-level infrared light in much the same ways as the experiments at Duke two years earlier (Yang, 2008). Since that time, several other cloaking technologies have been developed mostly to assist military agencies camouflage their soldiers, aircrafts, and land-vehicles. Most recently, the US Army and Canadian Military officials have collaborated with Hyperstealth Biotechnology Company to develop and test Quantum Stealth: the latest in

metamaterial technology that can fully conceal a person by covering them in light-bending camouflage that adapts to the environment (Hambling, 2012). Unlike the Predators' cloaking technology, though, Quantum Stealth does not rely on electricity.

Thus, considering there are currently no working cloaking technologies being implemented by the US military in combat (at least known to the public), there are also no examples of light-bending cloaking being adopted in border security mechanisms. Many of the permanent interior Border Patrol rely on heightened visibility—systems of lights, scanners, and flashing street signs, etc.—in order to drive unauthorized migrants to the fringes. These permanent checkpoints do not really need to be cloaked. However, those technologies used to surveil and apprehend migrants on the flanks might. The closest thing to the cloaking invisibility used on the border just may be a technology that has already been discussed in this section. General Atomics' Predator B Drone system is an unmanned aircraft used by the US Border Patrol to monitor high traffic zones along the México/US border region. The Predator B, without camouflage, is invisible with the naked eye when flying at optimal heights (General Atomics). It is able to simultaneously use numerous technological apparatuses to monitor movements across the region—including FLIR technology—while remaining undetectable to those being monitored. The Predator C drone, developed by General Atomics as the next generation UAV, was unveiled in 2009 and uses stealth technology developed at the end of the Cold War to further remain unseen (General Atomics). It is not clear whether the US Border Patrol plans to upgrade to the stealthier Predator model.

Both in the case of the *Predator* franchise and in the examples within the border security mechanism, thermal detection and cloaking (even if it is just stealth) are both technologies of visibility and invisibility. They are strategically deployed, both on the cinematic landscape and on the geographic landscape to make alien affects visible when cast upon the backdrop of an otherwise low-intensity national flow. These technologies provide the noticeable qualities of alienhood that are layered over constitutive citizenship and that are fueling the US citizenship control assemblage. Moreover, these technologies, when deployed by both cinematic mechanisms and security mechanisms, exert (then multiply) state power by carefully crafting a balance between the invisible and visible facets of citizenship landscapes. They make some aspects of the state visible (like permanent border checkpoints and heavy military weaponry like Jesse Ventura's mini-gun) while keeping others undetectable (like surveillance drones, border patrol surveillance towers, and of course the Predator aliens themselves). They are changing the flows of bodies through material, citizenship landscapes by illuminating alienhood on foreign bodies, modulating the flows of those bodies into cycles of exploitation and expulsion, and strengthening the dominant national flows of citizenship in a US society of control. Thermal detection and cloaking are changing citizenship landscapes.

Predator Technologies and Unlawful Alien Entry

In the introduction to part II, the diagram of the citizenship control apparatus demonstrates the relationship between flows of resources and bodies as they move through each of the three citizenship mechanisms: the alien cinematic mechanism, the

border security mechanism, and the state legal mechanism. In the first section of this chapter, I describe how Predator technologies emerged of the cinematic landscape over the last three decades, increasingly illuminating alien affects upon the backdrop of the national surface of citizenship. In the second section, I describe how thermal imaging technology and cloaking technology are implemented in the border security mechanism and emerge alongside the alien cinematic mechanisms seen in the *Predator* franchise. These technologies emerge in border security mechanisms via government spending allocated through the US state legal mechanism. For decades, the US government has been collaborating with private industry to develop and implement the most advanced surveillance technology on the planet—and as these technologies evolve, so too does the capacity of border security mechanism. In this section I take a closer look at the state legal mechanisms that have invested financial resources into the development of border security surveillance while also maintaining a national landscape citizenship over the last three decades.

Border Security Legislation

In 1924, several federal legislative actions swiftly and permanently changed the landscape of citizenship in the United States. The Immigration Act (Johnson-Reed Act) of 1924 was passed just as changing racial and political landscapes were changing in other places of the world. The act created a quota system for immigrants based on numbers of residents from any particular nation living in the US in 1890. Only 2% of the number of migrants from a national population would be allowed in annually (The

Immigration Act of 1924; US Department of State Office of the Historian (USOH), 2009). So, if there were 10,000 Lithuanian migrants living in the US in 1890, the government would allow 200 Visas for Lithuanian migrants annually beginning in 1924. Considering that the largest migrant populations to the US before 1890 were Western Europeans, this law was intended to preserve a specific cultural "heterogeneity" of the bodies within the citizenship landscape at the time (USOH). For many Southern and Eastern Europeans, as well as Japanese and others who did not migrate to the US until after the turn of the 20th century, this meant near exclusion. Still for other migrants from Asia and Arab nations who had already been excluded, the Johnson-Reed Act only reinforced their outright exclusion (Imai, 2015; USOH). Interestingly, the Johnson-Reed act exempted those from Central America, México, and other North American nations from quota system, meaning that over the next three decades, the flow of migrants from these countries became the largest movement of peoples into the country, vastly and unassumingly reshaping the landscape of US citizenship.

Also in 1924, the Labor Appropriations Act was passed which formally established the United States Border Patrol. For some, the emergence of a formalized Border Patrol was a response to both the need to enforce immigrant exclusion laws but also to enforce the 18th Amendment of the constitution that prohibited the use and distribution of alcohol (Manson, 2006; US Customs and Border Protections, 2015b). Many volunteer patrolmen in El Paso, for example, had been unofficially protecting the US Borders from alien migrants and criminal activity for almost two decades before the

Labor Appropriations Act, but the formalization of the group now meant that federal funds were going to be used to protect the border from unwanted foreigners (though at that time, Mexican and Central American were still largely welcome). Border Patrol Officers were given a modest salary and basic rations but not much else; each patrolman was responsible for providing his own horse and saddle (US Customs and Border Protection, 2015b). For the first several decades, the Border Patrol was relatively "low-tech;" they relied mostly on tracking methods and horse patrol to surveil the borderlands in between ports of entry along both the Northern US border with Canada and the Southern border with México (Manson; US Customs and Border Protections, 2015b). The role of the Border Patrol to surveil the border for unauthorized foreign entry and smuggling stayed relatively the same until the 1950s, when the landscape of citizenship again changed in the US.

In 1942, The United States, in an agreement with the Mexican Government, created a guest worker program that would support the US war machine in WWII (Gutiérrez, 1996). From 1942 until 1963, the program invited millions of braceros, or migrant laborers, to the U.S. to meet the demand for labor in agriculture and the rail industry that was created when soldiers left to fight in Europe (Gutiérrez; Ramírez Berg, 2002). This had two major effects on the flow of Mexican migrants into the US: it vastly increased the flow and also inspired the first legal attempts to limit the numbers of migrants from México. Even after the war ended, the program continued to recruit agricultural laborers while trying control their numbers. The convenient, inexpensive

labor supply made it easy for the agriculture industry to flourish, and until 1963, the U.S. government sponsored the mass-migration of Mexican laborers to work for very little in the U.S. (Gutiérrez). This program not only created a condition where industry became dependent on cheap labor, it also created tension between braceros and citizens who felt threated by their presence in the labor market (Navarro, 2005). Thus, the agreement between the U.S. and México set a quota (roughly 50,000 yearly at the start of the program and close to 800,000 its height in 1951), which was often exceeded by migrants and poorly managed by the US (Gutiérrez). This created a situation where the U.S. would identify "illegal immigrants" and declare them deportable (Gutiérrez, 1996; pp. 49–50). Still today, the state legal mechanism of citizenship control relies on the articulable legal/illegal distinction as a justification for deportation—an arbitrary distinction that results from the mismanagement of a guest worker program from more than half a century ago. This program has permanently reshaped the national landscape of citizenship by encouraging a flow of migrants over the border with México and then appropriating a large majority of the state's border security resources to stop that flow.

In 1952, the US passed the Immigration and Nationality Act (McCarran-Walter Act of 1952) which consolidated all the legal actions taken by the federal government regarding immigration, naturalization, passport requirements, and matters regarding migrant aliens. The act also formally concluded exclusion provision for Asian nations, ending the practices legislated in The Chinese Exclusion Act of 1882 and other legal attempts to keep specific ethnic groups out of the national citizenship flow (USOH). The

act, however, upheld the quota system from 1924 and targeted communists, anarchists, "alcoholics," "drug-addicts," the "feeble-minded," those with any the mental health issues, the "insane," those with disabilities, "beggars," "prostitutes," those entering the US to "commit immoral sexual acts," and many others (Immigration and Naturalization Act of 1952; USOH). Then in 1965, the federal government passed The Immigration Naturalization Act (Hart-Cellar Act of 1965) that ended the four-decade long quota system that unfairly kept many Asians, Africans, and Arabs from migrating in large numbers. However, this act also placed a limit on migrants from the Western Hemisphere. By 1976, this limit was set at 20,000, meaning the numbers of migrants from Central America and México, who were still coming at the same rates, were doing so without authorization (Federation for American Immigration Reform).

Prior to this time, the funding for Border Patrol technology was limited to mostly transpiration costs. The McCarran-Walter act and Hart-Cellar act both make appropriations for deportation transportation technologies like trains, airplanes, and boats. For the first time since the creation of a national border patrol, though, deportation technologies allowed the US to actively exclude those who had entered without authorization (US Customs and Border Protection, 2015b). Along with providing deportation support, aircrafts were being used by the Border Patrol in these years to surveil the coasts along the Gulf of Mexico and the México/US border region as early as the 1950s (Manson). These technologies allowed early Border Patrol agents to monitor and apprehend unauthorized migrants and smugglers who were also using aircraft

technology to enter into the US (US Customs and Border Protection, 2015b). More advanced surveillance technologies, like video cameras and thermal imaging, would not widely be used to actively surveil the border until the 1990s.

By the 1980s, the lack of bordering technology to surveil migrants combined with the fact that legal mechanisms had limited the number of authorized migrants from México and Central America led to an overwhelming number of Latina/o migrants living in the US without authorization to meet the need for unskilled labor. When the Immigration Reform and Control Act (Simpson-Mazzoli Act) of 1986 was passed, the goal was twofold: to grant nearly 3 million unauthorized migrants residency (with proof they have paid taxes, can speak English, and otherwise go with the flow) and to grow the capacity of the US Border Patrol with more officers and funding to enhance immigration enforcement (Meyers, 2005; Sakuma, 2014). This meant that appropriations for enforcement assets—including surveillance technology—doubled from 1982 to 1987 (around the same time the first *Predator* film appears on cinematic surfaces in the US) (Immigration Reform and Control Act of 1986). This also meant that the state equipped its border agents with additional surveillance technology like "22 helicopters for all nine sectors (up from a total of two helicopters in one sector) and hundreds of night-vision scopes, night vision goggles, and surveillance systems" (Meyers). By 1992, the Border Patrol had been already using more advanced technologies of visibility like ground microphones, ground infrared sensors, night-vision technology, and others to surveil and control migrants (Meyers).

Thus, by the time the Predator technologies are developed and adopted by the border security mechanism, the national landscape had been shaped by the state legal apparatus' control of migrant flows from Europe, Asia, Central America, and México for nearly a century. The national flow at the beginning of the 21st century was a culmination of a decades-long attempt by the state to maintain a heterogeneous cultural and ethnic flow while also trying to maximize the economic flow associated with exploitative labor practices. The state's attempts to exclude migrants from some places like Asia led to the rapid influx of others—Mexican and Central American migrants, namely. The subsequent reaction led to a limit on migrants from these countries, which only created a wave of unauthorized migrants who entered between ports of entry instead of at them. Today's landscapes of citizenship have been carved by the reactionary imperatives to control the flow of migrants from certain regions by mobilizing assets, like border surveillance technology, in order to control entry at the border and to apprehend aliens already within the state. In order to capture aliens, after all, one must be able to see them. Next, I will point to the federal legal mechanisms that appropriated the recourses in order to disseminate Predator technologies of (in)visibility—FLIR technology and invisible unmanned surveillance drones—within border security mechanisms.

Mobilizing Predator Technologies

Since the 1990s, the US state border security mechanisms have been employing Predator technologies to surveil the movements of migrants across the border with

México. As the budget for the US Border Patrol has increased over the last 25 years, the number of FLIR and UAV used to surveil the border increased. FLIR technology was eventually adopted for patrolling the México/US Border in the mid-1990s, when Border Patrol initiatives like Operation Hold the Line in El Paso, TX and Operation Gatekeeper in San Diego, CA were conducted with a specific objective to stop the influx of migrants at the border, before they have crossed the border (US Customs and Border Protection, 2015b). Since then, billions have been spent on developing border technologies to enhance the ability of border security mechanisms to make migrants visible (Seghetti, 2014). The following is a brief description of the legal mobilization of Predator technologies by state legal mechanism with regard to two of the makers of these technologies discussed in the previous section: FLIR Systems and General Dynamics.

By 2002, the last year the US Border Patrol was housed the department of Immigration and Naturalization Services before being moved into the newly created Department of Homeland Security, the funding for border security mechanisms through the Border Patrol had grown to $1.3 billion (up from $230 million in 1989). From 2003 until the present, the US congress and senate nearly tripled the amount appropriated for the Border Patrol to $3 billion in 2009, $3.7 billion in 2010, and about $3.5 billion for each year since (Seghetti). This accelerated growth of Border Patrol "reflect[s] Congress's focus on border security in the aftermath of 9/11" (Seghetti; p.16). This means that more than ever, the US is channeling assets to border security mechanisms, including an astounding investment in technologies that make foreign bodies—at least

those with alien affects—visible. The growing investment in thermal imaging cameras and camouflaged aerial surveillance equipment continue to increase the capacity of the border security mechanisms employed at the México/US border. Senator Ron, Johnson, Chairman of the Senate Homeland Security Committee, again referred to these border security technologies as "force multipliers" in the 2015 senate hearing on border infrastructure and technology (*Securing the Border: Fencing, Infrastructure, and Technology Force Multipliers*, 2015). In other words, the investment in Predator technologies by the US legal mechanisms amplifies the state's power (not nomadic force) over the landscape of citizenship and the bodies of migrants that are moving though that landscape. FLIR Systems and General Automatics are makers of two such Predator technologies that are shaping this terrain of citizenship.

In 2005, General Atomics (subsidiary of General Dynamics) was contracted by the Border Patrol to create a drone surveillance program for the US Department of Homeland Security that would be used by the Border Patrol to monitor unauthorized migrant movement across the southern border. Since then, the US has spent nearly $600 million to purchase and operate 10 predator drones along the southern border with México (Ortega, 2005). This does not include the $96 million contract General Dynamics was given in 2013 to fashion night-vision and infrared technologies on the Border Patrol's mobile surveillance vehicles, both on Predator drones and on mobile surveillance towers (Government Security News). Also during this time (from 2005 to 2015) FLIR systems was awarded more than $145 million in federal contracts to arm

border security agents with the latest in thermal imaging technologies, including hand-held thermal cameras and long-range infrared cameras for the Border Patrol's mobile surveillance vehicles. One contract, as mentioned before, was for more the $100 million and was given the FLIR systems to manufacture infrared and night-vision imaging technologies for the Border Patrol's mobile surveillance units (FLIR Systems, 2011). Each of these contracts came out of funds appropriated by house and senate committees with the specific intent to enhance the Border Patrol's "situational awareness" by providing them with the most advanced, force multiplying technologies available (*Securing the Border: Fencing, Infrastructure, and Technology Force Multipliers*).

As increased federal funding for border technologies continues, makers of Predator technologies like FLIR Systems and General Dynamics will continue to be sought out to surveil and control the flows of migrants moving through the landscape of US citizenship in the US. Lawmakers are committed to channeling resources into the border security mechanisms through the appropriation of funds for the research, development, and maintenance of infrared imaging devices that are mobile, easily deployable, and undetectable to the naked eye. The technologies multiply the force of national flows of resources and technologies across the national landscape, including border security agents, which augment or altogether prevent the flows of those with alien affects across the border. In 2015, the DHS requested $362 million for Border fencing, infrastructure, and technology, $11 million more than the previous year,

> to enhance the Border Patrol's ability on a range of geospatial-related tracking activities including identifying traffic patterns of illegal aliens

> and informing daily decisions on deployment of personnel and equipment to improve situational awareness along the Southwest border. (Painter, 2014; p. 36)

The US House of Representatives added an extra $50 million on top of that request in their appropriations bill to ensure the implementation of border technologies that will maximize the strength of the state to control migrant flows (Painter). The legal mechanisms of the US strengthen national flows of citizenship using Predator technologies materialized in the cinematic mechanisms of citizenship control, shaping a landscape of mobility for citizens and state agents while vastly limiting the movements of alien migrants.

Final Thoughts on Predator Technologies

The technologies of visibility that emerge on the cinematic surface of the *Predator* universe are the very same technologies of visibility that emerge on the geographic surface of citizenship to control national flows of bodies, resources, and state power. Over the last three decades, the relationships between the alien cinema mechanisms, the border security mechanisms, and the state legal mechanisms of the citizenship control assemblage have strengthened and grown—this has increased the capacity of the state to expand its power over both US citizens and migrants by shaping a national terrain that channels aliens out while paving a smooth surface for the expansion of statehood. The adoption of the most advanced thermal imaging and camouflage technology for the purposes of securing the US borderlands is a "force multiplier" in the struggle to carve out a strong, dominant national flow throughout the US. These

technologies are utilized in illuminating and capturing alien migrant bodies into a cycle of apprehension, detention, and removal—all adding to the state's economic and political forces over the surfaces of citizenship, geographic and cinematic. With added legislative support, advancements in technological capacities, and the increased mobilization of border security mechanisms throughout the national landscape, it is safe to say that the citizenship control assemblage is only growing stronger in its ability to capture and exploit migrants who possess alien affects.

Predator technologies, like many others being used to strengthen the capacity of the border security mechanism, are aspects of statecraft's stagecraft. They contribute to the layering of visible alienhood onto articulable expressions of belonging/alienhood that are formalized in the legal definitions of citizenship, but realized in the crafting of alien visibility on national surfaces of citizenship. The next chapter looks more closely at other technologies of visibility, those emerging in the *Men in Black* cinematic universe, which also make alienhood visible on national surfaces. Like the Predator technologies, the Men in Black technologies are distributed across both cinematic and geographic surfaces throughout the US by the citizenship control assemblage with the goal of making alienhood more visible than in previous years. As a result, the deployment of these technologies in the attempt to limit unwanted alienhood strengthens dominant national flows of constitutive citizenship and obstructs the flows of alien migrants moving into and across US American surfaces.

Chapter Four

Men in Black Technologies

The premise of the *Men in Black* film franchise is that a group of elite federal agents, the Men in Black, are responsible for keeping tabs on all alien life on earth—those that are here with authorization and those that are here without. Throughout the three films of franchise, there is an array of technology used by Men in Black agents to track, apprehend, and even kill aliens. There are several high-powered weapons that the Men in Black use to blast, vaporize, or otherwise eliminate threatening aliens. Like most extraterrestrial invasion cinema over the half century, the *MiB* franchise has also utilized technologies of (in)visibility in order to make alienhood shimmer on cinematic screens. This chapter will first examine the MiB technology of alien surveillance (visibility) as it fits into the citizenship control assemblage. The MiB rely on a global network that surveils and tracks the movements of extraterrestrial life visiting, or invading, earth. Secondly, this chapter will closely study the films' technologies of invisibility; agents zap everyday citizens with "a neuralyzer" to erase their memories of alien encounter. MiB agents then articulate a narrative to bystanders that explains the alien phenomenon without mentioning aliens at all. This chapter is a case study of those Men in Black

technologies of visibility and invisibility that have been used to illuminate multitudes of aliens on both the cinematic surfaces and the geographic landscapes in the United States.

This chapter moves through the mechanisms of alien invasion cinema, border security, and state's legal system to describe how an assemblage of US migration control deploys MiB technologies across landscapes of citizenship. It opens with a description of the technologies of (in)visibility in the *MiB* franchise that allow audiences to see alien affects and those that obscure the state's control of alienhood from citizens both on the cinematic surface and on the geographic surface. These technologies include the computerized global network of alien tracking, handheld biometric sensors, and the memory-erasing neuralyzer. Then, I discuss the companies who have been developing Men in Black technologies for use in tracking, monitoring, and controlling the movements of migrants living and working in the US (these include technologies at the border discussed in the previous chapter as well as those being deployed in towns and cities across the nation). I also briefly consider what role media companies play in using technologies of (in)visibility to mediate untrue narratives to obscure the extent to which the state exploits and eliminates aliens. The final section links the cinematic and geographic MiB technologies to the legal mechanisms of state power that mobilize MiB technologies in defense of the state's constitutive citizenship model.

Men in Black

The first scene in *Men in Black* (1997) depicts a van driven by a smuggler carrying about a dozen migrants that has crossed into the Unites States from México.

Suddenly, a bright light is cast onto the vehicle; the driver is being stopped at a Border Patrol roadblock. Border agents pull the van over, search it, line up the migrants inside and begin to interrogate them. That's when the Men in Black show up. They take over the investigation and eventually kill an extraterrestrial alien who had been hiding amongst the unauthorized human migrants in the back of the truck. The alien had entered Earth without proper authorization (the other migrants are let free and the border agents are neuralyzed). Immediately, the film establishes the narrative analogy between federal migration control and intergalactic alien control that is central to the entire film franchise. Throughout each of the three films, the Men in Black track, surveil, and control the movements of extraterrestrials who visit or seek refuge on Earth (although the film suggests that the overwhelming majority of those aliens end up in New York City). In some cases, unauthorized aliens come to earth and threaten the safety of the entire planet, necessitating a dramatic intervention by the secret agency dedicated to protecting the planet from alien danger. To protect the planet, the MiB track all movements of all aliens on earth at a given time while simultaneously keeping the global citizenry in the dark about their clandestine operation.

The films' director, Barry Sonnenfeld, and executive producer, Stephen Spielberg, have used a combination of special effects and visual effects to bring aliens to life on the cinematic landscape over nearly two decades. Like many popular alien films during the late 20th century and early 21st century, the films rely both on humans dressed as aliens and computer generated graphics to illuminate glimmers of alienhood for

audiences. Rick Baker from Cinovation Studio, Inc. (no longer operating) was hired to design and create the alien puppets and models that were used for the majority of the aliens in each of the films. All three films have major and minor alien characters that show up on the cinematic screen throughout. For the minor characters, alien extras were used and all of which were human actors made up to look like aliens (Eminence Front Productions, 2012). For other more important characters, CGI was utilized to enhance the actors' alienhood. George Lucas's Industrial Light and Magic added computer generated visual effects to some of the major alien characters, including the film franchise's three main antagonists. Like in the case of the *Predator* franchise, the newer films in the *Men in Black* franchise were able to more realistically visualize alienhood using advancing technologies of illumination and computer imaging (Eminence Front Productions). Also, the *Predator* and *MiB* are similar in that characters hunting aliens in each franchise rely on technologies that make alienhood visible while making those that seek to capture and control aliens invisible.

Again, the Men in Black have the ability to surveil and track aliens in the films because of advanced technology—some human and some alien—like high-powered weaponry, speedy cars, and a number of gadgets to detect the presence of aliens. This chapter focuses on three of these technologies, two technologies of visibility and one of invisibility, which are essential to the plot of each of the films. First, throughout each film, the Men in Black are able to see every alien on the planet though a computerized mapping system. All aliens are registered through the MiB office and then tracked as

they move about the planet. In *Men in Black* (1997), the giant map is operated by Idikiukup and Bob, twin aliens from another solar system, each with ten arms. The twins are constructed using a composite of puppetry and CGI imaging. Agents are able to enter the name or id of any alien and immediately know where they are in the country (the map shows only the US) and where they are going at any given time. Agent K (Tommy Lee Jones) and Agent J (Will Smith) use this tracker at one point to find an alien leaving the planet without authorization. They also use this technology to get a general sense of the movements of the alien groups on Earth to note any suspicious behavior. Ironically, the film suggests that many celebrities who were considered to be strange humans are in fact extraterrestrial by showing video images of them on the map. This includes both Spielberg and Lucas.

The second important technology of (in)visibility used by the agents in the first *MiB* film is called a *neuralyzer*—or the "electro bio-mechanical neural transmitting zero synapse repositioner" (Men in Black Wiki). The neuralyzer is a handheld device that flashes a bright light into the eyes of bystanders who have observed an interaction between the MiB and extraterrestrial aliens. The neuralyzer uses a bright flash that "isolates and measures the electronic impulses in your brain, and specifically, the ones for memory" (Agent K in *Men in Black*). The bright flash affects anyone looking into the device; MiB agents are shielded from the effects of the neuralyzer because they put on customized Ray-Ban sunglasses (ironically, the line of sunglasses developed by Ray-Ban for the film was marketed as the Predator 2 series and the Predator J series) (Men in

Black Wiki). With a flash, MiB agents erase any trace of alienhood as well as their involvement in controlling, or often killing, aliens. Then, agents narrate an untrue story to the onlookers that explains their presence and the presence of alien phenomenon as a random occurrence. Throughout the film franchise, the neuralyzer plays an important role in securing the earth from unwanted alien invasions. For example, after Agent K kills the "illegal" extraterrestrial, Mikey, in the opening scenes of *Men in Black*, he uses a neuralyzer to convince border patrol agents that they did not witness the murder of an alien, but rather, an exploding "underground gas vein" that was ignited by a bullet from one of their firearms. Agent K was able to erase the memories of the half-dozen agents with a flash of light and then rewrite their experiences. Throughout the films, agents rely on this technology to smooth over intense interactions between aliens and humans.

In *Men in Black II* (2002), Agents J and K take up the same mission to protect the world from another alien invasion, this time, against the threat of destruction by a dangerous worm alien. Sarleena (Laura Flynn Boyle) is an invasive, slimy extraterrestrial who takes human form to blend in on earth. However, in the scenes where she is portrayed killing humans, her body morphs into worm-like tentacles. This alien affect is created using CGI produces at ILM. In the second film, the agents utilize the same two technologies of (in)visibility discussed above—the tracker map and the neuralyzer—with some slight upgrades. In *Men in Black II*, Agent J uses a handheld alien biometric tracking device that scans faces, contacts the MiB alien database, and allows the agent to know whether the person is human or alien. Second, the MiB still use

the neuralyzer to mask their actions and erase the presence of alien affects from cinematic landscape (although the light flash is blue in the second film, not red). Agent J uses the device to erase the memories of many of his new partners the he is dissatisfied with as well as several human citizens throughout the film. Agents even have the ability to wipe out the memory of the entire city; at the end of the film, the Statue of Liberty is used as a giant neuralyzer.

Also in the second *MiB* film, the tracking map that illuminates aliens for agents and for audiences is upgraded from the first film by giving agents handheld device that can immediately determine the alien status using biometric information. This gives agents immediate and mobile access to information that allows them to more effectively track the movement of aliens. For example, in the scene where Agent J goes to find K (who has been decommissioned as a MiB agent), J uses one of these hand held devices to identify aliens who are working at a post-office where K is now working. J uses the device to scan the face of the postal worker he suspects of being an alien. Within seconds, he receives confirmation that the person in alien and begins talking to the alien in their native language. The scanning device relies on CGI graphics to replicate the facial-scanning application and to illuminate for audiences the alienhood on the bodies of the postal workers as are one-by-one outed as being aliens (Men in Black Wiki).

The neuralyzer, the second technology (of invisibility), is again used in the *Men in Black II* to remove intense alien affects from the fictional surface of citizenship in the film by articulating a more-believable but false narrative. MiB agents use both alien

tracking technologies and neuralyzing technologies to see where aliens are moving extensively (on and off of the planet) and intensively (biometric information) while remaining unseen to the general human public, thus not interrupting the steady flow of earthly citizenship. Like in the *Predator* franchise, the ways in which the MiB films make alienhood visible and invisible are a combination of special effects—actors in costumes, essentially—and CGI visual effects. The combination creates intense alien affects for MiB agents to monitor and eliminate from the cinematic surface with the help of their own technologies of (in)visibility.

Finally, *Men in Black 3* (2012) relies on a plot where Agent J goes back in time to save his partner from being killed in the past. 10 years after the last film in the franchise, the technologies of visibility that appear in the film are updated versions of the ones seen before. The main alien antagonist, Boris, was created using special affects make-up and was made scarier (more-intense) with CGI technology (Eminence Front Productions). In one scene, Boris the Animal (Jemaine Clement) dispatches an insectoid from his hand to murder another alien. This was done with CGI alien effects (and alien affects) layered onto footage of a mechanical puppet (Eminence Front Productions). In the final film of the franchise, the tracker map is again updated, now a holographic globe that functions as before, to keep tabs on the all the aliens on earth at any given time. It is not expressly used in the film, mostly because a large part of the film takes place in 1969, but it is depicted in a scene where Agent J decides to go back in time (Eminence Front Productions). In this film though, unlike the previous two, the tracking map is entirely

CGI. The neuralyzer also makes a cameo. After a small crowd witnesses a giant fish-like alien being apprehended, they are told not to flush gold fish down the toilet. Thus, throughout the MiB franchise, both agents and audiences see aliens with the help continually evolving surveillance and computer imaging technologies.

It is important to mention one other technology seen in *Men in Black 3*—the Arcnet. The Arcnet is shield that surrounds the earth to protect earthlings from dangerous invading aliens. The premise of the film is the Agent K is killed in the past and the Arcnet that was installed in 1969 had been stolen, meaning that earth was now vulnerable to a Boglodite invasion in the present. MiB agents must relaunch the Arcnet in 1969 to ensure the survival of the planet. The device is the size of a pocket watch, but outside the atmosphere, the device turns into an impenetrable shield that allows MiB agents to effectively control all movement onto earth. In the film, a demonstration of the device is shown on the digital screen at Agent J's desk using CGI technology. It's assumed that since this technology has been in place since 1969, that it has been a regular part of MiB operations since the first film. The Arcnet in conjunction with the MiB alien tracking map simultaneously demarcate the acceptable boundary of earth for incoming aliens—a boundary only crossable with the permission of the MiB—while allowing the agency to monitor all the movements of aliens currently on the planet. In other words, together, they serve as a virtual border between outer space and the earth.

MiB technologies of (in)visibility have two roles. First, they make aliens visible to audiences. Rick Baker's special effects teams and the visual effects teams from

Industrial Light and Magic are responsible for making aliens visible on the cinematic surface to audiences watching the films. These aliens have high magnitude intensive movements that are set upon the backdrop of an otherwise low-intensity national flow (after all, the films are set in the largest city in the US). They stand out. They do not go with the flow. The second role that technologies of (in)visibility play in the franchise is in aiding MiB agents to see aliens while keeping both the existence of their agency and the presence of alienhood invisible to the general public. The global tracking map (in conjunction with the Arcnet) and the neuralyzer allow for the operations of the MiB to run smoothly. On the cinematic surface, the MiB technologies of (in)visibility make alien affects more visible and strengthen to the flow of national control apparatuses that exploit and expel migrants. It's important to note that since *Men in Black* was released nearly ten years after *Predator*, the construction of alien affects in the *MiB* franchise utilizes a great deal of computer generated images. The makers of the *MiB* films benefited from a decade of cinematic visual effects innovation.

Framed in the context of the citizenship control diagram in the introduction to part II, the MiB technologies of illumination participate in a systematic flow control driving the citizenship control apparatus. These films, more specifically the technologies of illumination used in these films, make alienhood visible while also increasing the strength of state flow. The use of computer generated alienhood along with the MiB tracker map make aliens glimmer with alienhood, both in the ways they move intensively and extensively. This is demonstrated in all three films of the franchise. Also, the Arcnet

and neuralyzing technology strengthen the state flows of citizenship by first protecting the earth from invasion with an impenetrable shield while also keeping the actions of agents on earth (and really, in New York City) invisible. MiB technologies shape a cinematic landscape where the movements of aliens are highly controlled and the power of the alien control agency is virtually unlimited. The next section describes how MiB technologies of (in)visibility are developed and deployed on the geographic citizenship landscape and which private interests are responsible for providing the US with the means to illuminate alien affects while also extending the power of the state.

Men in Black Technologies and Border Security

As discussed in chapter 3, there are numerous technologies of visibility and illumination distributed throughout the US/México border region to surveil and apprehend alien migrants. In this section, I discuss how MiB technologies of (in)visibility are being deployed throughout the national landscape as part of the border security mechanism to make aliens visible and keep the mechanisms of state control invisible. Like most Predator technologies, MiB technologies are active both in the border region and deep within the state's territory to account for all alien movements. First, I describe the emergence of the computerized bordering systems called the Integrated Surveillance Intelligence System (ISIS), a virtual border initiative called the Secure Borders Initiative network (SBI*net*), and biometric monitoring technologies as they have been adopted by border security mechanisms in the United States. These technologies allow US border agents to track both the intensive and extensive movements

of migrants throughout the US by turning those movements into computable data. Aliens are coded so they can be tracked in nearly every interaction with the state—they are constantly surveilled both at the border and in communities.

The second part of this section is a discussion of neuralyzing technology as it is seen upon the geopolitical landscape of the US. I refer to this technology as flashbulb mediation, meaning that private media interests are masking both the non-threatening presence of alienhood and making the US government operation of the citizenship control assemblage invisible by utilizing the bright lights of a corporate media gaze. As a result, the citizenry of the US remains oblivious to the tremendous contributions migrant aliens make, sees untrue or over-exaggerated expressions of alienhood that are made visible by the citizenship control assemblage to further strengthen state power over migrants, and ignores the extent US government agencies are surveilling, controlling, and expelling migrant aliens. Flashbulb mediation is a technology of invisibility.

Alien Tracking and Biometric Identification Technologies

Thomas Edison and William Dickenson are two inventors of the late 19th century who are credited with developing the kinetoscope, a primitive video recording device (Delgado, 2013). The technology developed in 1888 was based on Edison's theory that he might be able to create a device that could do visually what his phonograph could do aurally: string together a series of images to achieve a movement-image. Almost immediately, the technology was adopted within the prison systems in Europe and the US to monitor the movements of prisoners. Soon, video surveillance technology was

adopted by the militaries of those same countries to monitor one another (Caputo, 2014). During WWII, both handheld video recording technology and closed circuit television (CCTV) were further developed. Both allied forces and axis forces relied on these technological advancements in surveillance for the purposes of counterintelligence, combat preparedness, and securing weapons testing sites (Caputo). By the 1960s, video surveillance technology had become common in public spaces throughout the United States and the United Kingdom, aiding law enforcement officials in monitoring the actions of citizens (Delgado). In today's society of control, video surveillance technology is found nearly everywhere from ATM machines, airports, to city street corners, and even the handheld electronic devices nearly everyone carries around with them.

Alien Tracking

It should be no surprise, then, that video surveillance technology has also been widely utilized by bordering mechanisms in the US to make alien migrants and their movements more visible to border control agents. In the early 1980s, The US Border Patrol first started using underground seismic sensors and basic closed circuit television technology to monitor migrant movements through highly trafficked areas along the US/México border region. In 1988, the Intelligent Computer Assisted Detection (ICAD) was developed to record the data from the early video and sonic surveillance equipment and to analyze the unauthorized entry of migrants along the nearly 5,000 mile border between the US and Canada and the nearly 2,000 mile long border with México. ICAD

would also store the data in a secured, centralized location where agents could parse through the information and relay instructions back to agents in the field (United States Government Accountability Office (USGAO), 2006; Office of Inspector General (OIG), 2005). Since "Operation Hold the Line" and "Operation Gatekeeper" in the early 1990s, the US Border Patrol has relied on video surveillance, ground sensors, thermal imaging, and other technologies to surveil migrants even before they reach the border between (United States Customs and Border Protection (USCBP, 2015). Agents in El Paso, TX and San Diego, CA were able to see and sense the movements of migrants across the border and alert Border Patrol agents to the like location along the border migrants would be crossing. This allowed them to anticipate unauthorized entry before it happened, taking a proactive approach to migration enforcement (US Border Patrol).

Since then, the border patrol has been heavily invested in implementing visual and seismic sensing technology all along the nearly 2,000 mile long border with México in order to track, record, and respond to the movements of migrants. Along with the surveillance technology—most notably the daytime, color video recording camera and the front-looking infrared (FLIR) thermal imaging camera (discussed in Chapter 3)—the US has become heavily invested in computer-assisted analysis of the data in order to mobilize a response to the flow of migrants that are crossing the border at any given point and time. In 1997 (coincidentally the year *Men in Black* was released) the first of several government initiatives was funded to collect and store data from border surveillance technologies on a national level. The Immigration and Naturalization Service (INS)

launched the Integrated Surveillance Intelligence System (ISIS) "to provide continuous monitoring of the borders in all weather conditions. When fully deployed, ISIS was to establish a fully integrated network combining sensor detections with camera video identification capability" (OIG, p. 8). ISIS was comprised of a system of seismic sensors, Remote Video Surveillance (RVS) systems, and ICAD. The RVS systems were simply 80-foot poles with a daytime color video camera and a FLIR camera mounted to the top. By 2005, there were more than 250 RVS camera systems located in the Southwest US—many which were as far as 100 miles away from the US/México border (DHS OIG).

From 1997 to 2005, the ISIS project was given more than $429 million to develop and maintain an integrated, computerized tracking system that would monitor migrant movements at the border and in the border zone (OIG). Of that, more than $239 million was awarded to International Microwave Corporation (IMC) to install and maintain the RVS and ICAD systems (Mintz, 2005). IMC is an electronic wireless communication systems and a defense electronics manufacturer whose contact came under scrutiny after it was found that the groups failed to implement all of the surveillance technology promised to the INS. In some cases, the equipment was faulty or never arrived at all (OIG; Mintz). There was also speculation of impropriety with the contract given to IMC given that they employed all three of children of former Border Patrol Chief and US Congressman Sylvestre Reyes, though no formal charges of corruption were ever filed (Barry, 2009; Mintz). In 2002, IMC was purchased by L-3 Communications, another defense company that was responsible for fulfilling the contractual obligation to install

RVS and ICAD (which was being operated by HAZMED, Inc, another private security firm) technologies for the US Border Patrol on behalf of IMC (Barry; OIG)). This was at the same time the US Border Patrol was moving from the INS to the Department of Homeland Security (DHS) and by 2004, L-3 Communications was the sole operator of the ISIS program (OIG).

In response to a scathing 2004 US Office of Inspector General report indicating gross misuses of federal funds, inadequate implementation of surveillance technology, and a lack of oversight, the DHS launched a program called America's Shield Initiative (ASI) to oversee the execution of surveillance functions of the ISIS program (OIG). ASI was launched in October of 2004 and pledged to rectify the shortcoming ISIS and the INS had in developing the initial integrated border security system (USGAO, 2006). However, by the DHS's own admission, the ASI program was short-lived; it failed to increase the "force multiplying" effect of border enforcement for the amount of federal dollars being spent to implement it (*Mismanagement of the Border Surveillance System…,* 2006). Failures by International Microwave Corp. and L-3 Communications along with failed government actions led to the eventual dismantling of the ISIS and ASI projects and a new border initiative that would finally implement a functioning, nation-wide network for surveilling unauthorized entry across US land borders.

In 2005, the DHS, with authorization from President George W. Bush, launched the Secure Border Initiative (SBI) as a way to unify the roles of the various government agencies tasked with surveilling and controlling migrants in the US—these include the

functions of both the US Border Patrol and US Immigration and Customs Enforcement (ICE) which "include securing and patrolling US borders, expanding programs for detention and removal of deportable aliens, updating technology, and increasing worksite enforcement to target employment of unauthorized workers" (Meissner and Kerwin, 2009; p. 8). SBI controlled all migration enforcement at ports of entry, between ports of entry, in airports, and in cities throughout the US to the DHS and expanded the technological capabilities of the DHS to better monitor both authorized and unauthorized migrant movements. The Secure Border Initiative-Network (SBI*net*) was the program under SBI that was tasked with taking the preexisting border surveillance infrastructure (what was left over from ISIS and ASI) and revamping the technology to consolidate the infrastructure into one migrant tracking network. The US awarded Boing more than $1.2 billion from 2006-2009 in order to implement the SBI*net* by upgrading the surveillance technology (including the use of unmanned drones to surveil the border) and managing the centralized computer network (what was left of the ICAD system) (Meissner & Kerwin).

As discussed in chapter 3, many of the Predator technologies deployed to the border regions in the US were done so through the DHS activation of SBI*net*. SBI*net*, for example, upgraded the RVS technology from the ISIS program to create a mobile video surveillance system (MVSS) that would equip all-terrain vehicles with retractable poles where daytime and thermal cameras would be mounted (Boeing subcontracted General Dynamics and FLIR Systems to develop the thermal imaging technology for the MVSS)

(United States Department of Homeland Security (USDHS), 2010). Boeing also deployed the Predator B surveillance drones (subcontracted through General Dynamics) which were to be integrated into the surveillance network to increase the capacity of the Border Patrol to track unauthorized alien movements at the border and in border zones. The entire SBI*net* program, contracted through Boeing, was the 3rd attempt by the US to integrate a national network that tracks, monitors, and controls the unauthorized entry of migrants who are moving through the US's border zones. Like the first two programs, Boeing's SBI*net* lacked the proper oversight and direction to secure any part of the border, much less the entre 2,000 mile span between the US and México (USGAO, 2010). SBI*net* failed and was scrapped by the DHS in 2010.

Today, the US Border Patrol relies on surveillance of the US/México border region that is customized for each sector. After former DHS chief Janet Napolitano deemed Boeing's SBI*net* ineffective, DHS channeled fund into situational enforcement in various parts of the borders. This meant that each sector, like the San Diego sector or El Paso sector would be responsible for developing its own surveillance strategy. Much of the technological infrastructure still remains in place, but is now decentralized and used by individual sectors to monitor unauthorized movements. Yet, despite the admitted past failures of border surveillance technologies, DHS continues to fund the developed of mobile and remote surveillance technology, unmanned drone surveillance technology, ground sensors, and other surveillance infrastructure. In 2015, DHS requested $373.5

million from the federal government to "maintain and recapitalize border infrastructure" (DHS Press Office, 2015)

Along the border and in border zones, the US has been implementing MiB technologies of visibility that attempt to track and monitor the extensive movements of migrants for nearly two decades. Again and again, the integrated tracking systems failed, but this has not deterred the Department of Homeland Security to continuing to invest billions in the virtual border that makes aliens visible to border agents. In addition to these bordering technologies, DHS is now integrating biometric identification technology on the border, which can sense, identify, and notify agents of the presence of unauthorized migrants. This biometric technology has also been used by US for nearly two decades and in the following, I describe the development of a national biometric database used by Border Patrol and ICE to track migrants.

Biometric Tracking

In addition to traditional surveillance technologies of visibility used by the US's citizenship control assemblage, biometric technologies have also been developed and deployed to keep tabs on both authorized and unauthorized migrants as they move through the US landscape of citizenship. While the surveillance technologies adapted in the failed SBI*net* programs were largely used to monitor the extensive movements of migrants, biometric technology is able to identify aliens based on unique, qualitative characteristics of individual migrants as they interact with the technology. In other

words, biometrics are intensive movements that are recorded by the state, converted into storable data, and used to identify persons as they continue to move about the state.

> Considering the complexities of a border crossing—or the similar challenges of airport screening—which often includes country clearances, checking for contraband and identifying individuals on a watch list—technology, of necessity, becomes a critical force multiplier. Technologies that can match an image with a known watch list can greatly reduce human error. Knowing that they have the support of these increasingly reliable and sophisticated systems lowers security agents' stress and enables them to function for longer periods of time with increased situational awareness. (Merlino, 2015)

In other words, biometric surveillance technologies allow both Border Patrol and ICE agents to identify migrants instantly, at the border and in communities throughout the US.

Biometric collection and data management technologies are used by the border security mechanisms in the US to more rapidly identify the people coming in and out of the country. These technologies measure and record the intensive movements on the bodies of those being scanned by using digital technology and computerized data management technologies. Fingerprints, iris color and shape, facial shape, palm prints, and DNA are all micro-movements of the body that generate different patterns. Even pheromones and radioactivity (Predator technologies of visibility discussed in chapter 3) can be considered biometric information and detected by technologies at borders and security checkpoints (US Customs and Border Protection, 2016a). Fingerprints, for example, are measured and compared to one another using software that analyzes a number of points on the print to calculate the variations in distances. This information is matched with a database that identifies the person who produces that pattern to the

biographical information stored in a database. Facial features, like fingerprints, can create readable patterns that include elements of color and tone. By linking intensive bodily movements (alien affects) with biographic information, border security agents can more easily track migrant movements and multiply their state force (power) over alien bodies. Today's technologies allow border agents to scan fingerprints, facial features, and other data more quickly and efficiently than in decades before. After all, "speed is a force multiplier" (Silverberg, 2016). Making the process of biometric data collection and recall faster allows agents to more quickly decide whether bodies moving through the mechanisms of state citizenship control are threatening aliens or not.

As early as 1994, the US had implemented biometric collection and data management programs to assist federal and state law enforcement keep track of those with criminal records. The Automated Biometric Identification System (IDENT) was developed by for INS for the purpose of gathering fingerprints and photographs—and eventually information like facial scans and iris scans—in order to track those who enter the US from abroad. There are two aspects of biometric technology that are important to managing migrants both at the border and in communities across the nation: verification and identification (Wilson, 2006). Border agents and ICE agents rely on IDENT to verify the identities of those who are already in the database. This technology is also important in identifying individuals or their bodies. After the creation of the DHS in 2002, the IDENT program (along with all aspects of the citizenship control assemblage) was absorbed into the department. Today, DHS agencies like Customs and Border Protection

(CBP), ICE, The US Coast Guard, and the Transportation Security Administration (TSA) and others like the Department of Defense input biometric data into IDENT to track foreigners, authorized and unauthorized, at nearly every interaction with the department (USDHS, 2006). In addition, biographical information is input to accompany the biometric data, including nationality, gender, citizenship status, threat level, number of interactions with DHS, and several others (USDHS, 2006; Wilson).

Today's biometric tracking and database technology serves law-enforcement agencies across the US. National fingerprint and mug-shot databases have been in place for more than two decades. The US Federal Bureau of Investigation (FBI) developed and implemented a national facial recognition database in 2012 where facial dimensions can be used to identify and verify the identity of faces from photographs and videos of a person (Sternstein, 2015). In 2015, DHS rolled out its mobile biometrics systems in airports across the US and along the US/México border. The handheld technology allows border patrol agents the ability to scan fingerprints and take photos of those entering and exiting the US to match them against any law-enforcement agency while accumulating a sizable database of biometric information from millions of foreigners coming in and out of the country (USCPB; Sternstein). Border Patrol agents have also begun to collect scans of irises to match with photos, fingerprints, and biographical information improves identification and verification mechanisms within the current IDENT framework. In December of 2015, for example, DHS began collecting biometric facial scans and iris scans of both citizens and migrants entering the US at Otay Mesa Port of Entry near San

Diego. In February of 2016, DHS implemented the second phase of the project, which scanned citizens and migrants exiting the port. Together, both phases are an attempt to compound large amounts of detailed biometric data as a pilot for a national biometric system that is to be installed at all ports of entry, including international airports and seaports (US Customs and Border Protection, 2016b). Since 2011, Accenture—a private management consulting, technology, and defense corporation—has been the primary contractor having been awarded more nearly $10 billion in DHS contracts since 2004 to implement biometric and biosurveillance technologies (Lichtblau & Markoff, 2004; Mider, 2014). This in an indication that the US is highly invested in making migrant aliens visible to agents by surveilling and recording their biometric alien affects—their unique intensive movements.

Together, camera tracking and biometric surveillance technologies are making it possible for ICE and CBP to monitor the movements of migrants and foreign visitors to the US, both at the borders and in cities, airports, and other public spaces within the borders. Camera surveillance allows migration control agents to track the extensive movements of migrants across the border and through border zones. Biometric surveillance technologies allow migration control agents to observe, record, and quantify the intensive movements of migrants, using the information to also monitor their extensive movements as they move throughout the US. These technologies are both "force multipliers," a term used over again in ICE, CPB, and DHS documents about border technology (I discuss force multiplier more in chapter 3) to explain how the

capacity of migration control agents is significantly strengthened (therefore strengthening the state citizenship control apparatus) with the development and implementation of technology that makes aliens more visible and easily identifiably to the state. The companies that make these technologies, like those in the business of making aliens visible on Hollywood's cinematic landscapes, rely on a combination of camera recording and computer generated coding that allow alien intensities to be seen when they are cast upon the backdrop of the national landscape of citizenship.

Thus, camera surveillance and biometric surveillance technologies of surveillance add the layer of visibility the state needs to administer its articulated citizenship laws while financially benefiting private technology firms, channeling migrants into state control mechanism (like detention and deportation), and strengthening the dominant national flows of control capital. In the final section, I detail how the US state legal mechanisms mobilize MiB technologies throughout the landscape of citizenship while continuing to strengthen the state's control of migrant and citizenship landscapes. First, though, I briefly describe one of the MiB technologies of invisibility and its function in keeping low-magnitude national flows circulating.

Flashbulb Mediation

Like the Predator technologies discussed in chapter 3, MiB technologies rely on both visibility and invisibility. Making aliens more intense is only part of the way cinematic and state agents intensify alien affects on bodies moving across national surfaces. Technologies of invisibility keep the mechanisms of control from being seen.

Like the neuralyzer on the cinematic screen, flashbulb mediation on the televised and computerized screens today use a combination of light technology and articulation to make alien affect more intense while erasing the mechanisms powering the citizenship control assemblage in the US. Today's corporatized televised and online news sources are keeping the attention away from the ways migrants, nomads, and other transnational bodies strengthen the nation, culturally and economically. They mask the extent to which border security, local law enforcement, certain industries and other state mechanisms exploit and expel unauthorized migrants. Instead, what are often mediated through video news reportage are sensational narratives of alien encounters and state protection from the harms associated with alienhood. The systems of lights and computer generated images characterizing today's corporate media gaze function like neuralyzers: they use light and narrative to keep average citizens unaware of the ways migrants add to the experience of US Americanness and oblivious to the extent to which the state citizenship apparatus surveils, controls, and rejects groups of migrants.

In this commentary on the phenomenon of flashbulb mediation, I describe both how today's news coverage of migration in the US is largely done via internet and TV technology—which consist of lights, cameras, and other technologies of visibility already described above—and how this technology circulates exaggerated and untrue articulated expressions to mask alienhood and the citizenship control assemblage. Moreover, the ubiquity of TV and internet technologies in homes and throughout communities makes the reach of this technology vast. About 88% of US Americans get their news from local

and national television news sources and more than half of all Americans (51%) get their news from online search engines and news aggregating website (Media Insight Project, 2014). As camera, lighting, and broadcast technologies improved, largely aided by advancements in CGI and other computer-aided functions, television news is now accessible around the clock in a number of electronic media formats. The formats distribute power like any other mechanisms of state control in the ways that layer articulated expressions on top of illuminated bodies across national surfaces. They are systems of light and symbols that move bodies.

The evolution of cinematic technologies, like those used in CCTV systems, has allowed for televised news reporting to cover unfolding events at the moment they occur—a commercialized segment of the US surveillance society. News cameras and lighting equipment have grown smaller and more mobile, giving news organization the ability illuminate, film, an broadcast events nearly anywhere in the state to create visible images that will be superimposed onto a layer of news language describing the events though a subjective narrative (i.e.: subject *x* did something to/for/against subject *y*). Today's televised and online video news formats create live movement-images on small screens through systems of lights and tell us what we are witnessing. They are deployed at precise moments in time to create a sense of urgency, but in reality, prioritize certain events to maximize viewership. This means that flashbulb mediation holds our attention for just long enough to allow for the passage of other events not reported in the news. For alien migrants, flashbulb mediation functions like other technologies of alien

(in)visibility: they make alien affects more visibly intense while controlling national flows of information and resources to strengthen state power.

Today's corporate news mechanisms are responsive to market forces, no longer indicative of the relative importance of a particular issue or its worthiness of coverages. Today, network and local news organizations have "produced many troubling practices, from the furious pace of modern news to a tendency for journalists to scramble like politicians onto the bandwagon of the latest wave of popular sentiment" (Hallin, 1990). The current debate over migration and criminality is not a new one; it has existed for centuries (Nail, 2015). Much of Europe and the US are at a time, though, where "the latest wave of popular sentiment" is increasingly anti-migrant (Ross, 2015). In times where the sentiment may be more pro-migrant (i.e. during WWII where migrant labor filled in for deployed soldiers in factories and on farms), news media will de-intensify alien affects on the national surface allowing for migrant labors to more easily mobilize where demand requires them. Like I describe in chapter 1, though, today's migrant flows are often characterized as floods or dangerous waters. News reporting focuses on the criminality of migrant communities, dangers they pose to citizens, and lack of security mechanisms in place that can control their influx (like a border wall, for example). Flashbulb mediation of alien affects uses digital and traditional camera technology along with articulations of criminality to sensationalize how menacing migrant communities threaten citizens while casting a shadow over the violent and exploitative mechanisms of state citizenship control.

Flashbulb mediation is expression through lights and narratives that augment the flows of some bodies to move throughout the landscapes of citizenship in the US. Consider the current demand for a new border wall (to be built by México, no less) from conservative populist political leaders. The expressions made by politicians and those candidates running for government offices criminalize migrants. Furthermore, today's mediated flows of news information are highly calibrated to mobilize these unrealistic narratives of alien migrant invasion in the homes of millions of television viewers. There is a time element at play here too. During election years and moments of economic uncertainty, the mobilizations of narratives of migrant invasion channels bodies into voting booths and the money of millionaires into political campaigns. Flashbulb mediation is a technique of control that often obscures the ways the state violently controls migrant aliens. These technologies are deployed at precise times to draw our collective attentions away from what is happening in our landscapes of citizenship and toward a carefully crafted narrative being described to us in news reporting. This capacity to create a conception of the real means that those who utilize flashbulb mediation can change the flows of bodies and money in a landscape of citizenship to benefit the state's expansive power assemblages.

In general, MiB technologies—flashbulb mediation, migrant surveillance technology, biometric technologies, and others—are mechanisms of control that rely on a balance between making alienhood visible and state control invisible. They are widely distributed throughout the geographic landscape of the US citizenship, not just at the

borders. They are channeling and augmenting the flows of migrant movements to exploit and expel them while strengthening and expanding the neoliberal state citizenship apparatus. Like other alien cinematic mechanisms, MiB technologies are shared with border security mechanisms to maintain US state citizenship control. The third aspect of the assemblage that circulates power between those two mechanisms is the state legal mechanisms, which is actively channeling resources to private sector technology companies to defend a constitutive citizenship paradigm. In addition to that, state legal mechanisms are also carving out a national surface that maximizes the flows of state power. In the next section, I describe how US state legal mechanisms multiply state force (power) by shaping migrant flows and mobilizing security mechanisms.

Men in Black Technologies and Unlawful Alien Movement

Again, looking at the introduction to part II, the diagram of the citizenship control apparatus demonstrates the ways resources and bodies flow through each of the three citizenship mechanisms: the alien cinematic mechanism, the border security mechanism, and the state legal mechanism. In the first section of this chapter, I describe how Men in Black technologies have appeared on the cinematic landscape over the last two decades, making alien affects increasingly visible upon the backdrop of the national surface of citizenship. In the second section, I described how alien tracking technology and flashbulb mediation technology are being implemented in the border security mechanisms throughout the US. These two technologies are developed and implemented at the same time the alien cinematic technologies of (in)visibility appear in the *Men in*

Black franchise. The US state legal mechanism mobilizes and distributes MiB technologies in border security mechanisms via government spending allocated for border and interior migrant control technologies. As demonstrated in chapter 3, the US government has been investing in private industry to develop and implement highly advanced surveillance technology for several decades—and as these technologies evolve, so too does the capacity of border security mechanisms to capture and expel migrants. In this section, I examine the specific state legal mechanisms that have invested financial and human resources into the development and dissemination of MiB technologies. Many of the same legal mechanisms that enabled the widespread distribution of Predator technologies at the border have also implemented MiB technologies throughout the state.

Migrant Control Legislation and the US Citizenship Landscape

For more than a century, the US state legal mechanism has been modulating the landscape of citizenship to channel the flow of migrants from Europe, Asia, and Central/South America into and out of the US (this, of course, is in addition to the nearly 5 centuries of forced migration and control of slaves, mostly from Africa). As a result of such legislation like the Johnson-Reed Immigration Act (1924), the McCarran-Walter Immigration (1952), and the Hart-Cellar Immigration Act (1965), the numbers of migrants entering the US were tightly controlled to dramatically limit the natural flows of migrants from non-European countries. As I pointed out in chapter 3, the Johnson-Reed Act set up a quota system for immigrants to the US, opening the doors for those migrants from European nations who had already moved to the US in large numbers prior to the

turn of the 20th century. By restricting the numbers of Asian, African, and Eastern European migrants, the US legislative mechanisms ensured that the US would remain a homogeneous, Western European nation. It was also at this time that the US legislature established the US Border Patrol, the agency responsible for enforcing the strict limitations on migrants. This created a demand for technological resources that have been used for over century to surveil and control the unauthorized movements of migrants.

The McCarran-Walter Act also significantly shaped the US American landscape of citizenship by further tightening regulations against migrants undesirable to the US economic system and by making the federal government solely responsible for the control of migration. This restricted the entry of beggars, the physically and mentally ill, and those whose political ideologies were not in line with the dominant Western-European, Christian, Neoliberal values of the mid-20th century. In addition to modulating the flows of migrants into the US, the state legal mechanism strengthens the dominant US flows of citizenship within the state by increasing the mobility of its citizens (geographically and economically). By the time the US legislature passed the Hart-Cellar Act in 1965, the flow of citizens was already accelerated and the free flow of the undesirable migrants had been vastly limited. So while many credit the Hart-Cellar Immigration Act for eliminating a quota system, in reality, the US landscape had already been shaped to restrict migrants and increase the mobility of citizens. The act was unnecessary. In fact, for migrants from México, Central America, and South America, the

Hart-Cellar Act set a cap on the number of entrants into the US and again shaped the landscape of citizenship in the US to block their migration.

Therefore, both geographically and economically, the US state legal mechanism has been active in shaping flows of citizens and migrant bodies that strengthen the US economy, limiting migrants from undesirable cultural and ethnic areas, and carefully adjusting the flows of bodies to best suit the momentary political and economic needs of the nation. In doing so, the US also creates an economy for the manufacturing and distribution of the technological machinery that provides the US Customs and Border Protection (and other agencies) the capacity to control the flows of migrants in order to maintain the desired levels of movement. These technologies include both the Predator technologies of surveillance (demonstrated in chapter 3) as well as the MiB technologies of (in)visibility described above in this chapter. Not only does the state legal mechanism actively administer regulations on flows of migrants that shape of the national landscape, but it also mobilizes the surveillance technology used to enact (and enforce) the landscaping processes of US American statehood. What follows is a brief description of how the state legal apparatus has mobilized the MiB technologies of alien tracking and flashbulb mediation for the purposes of migrant control over the last three decades.

Mobilizing Alien Tracking Technologies

With the help of state legal mechanisms in the US, MiB technologies like the SBI*net* computer networks, biometric collection systems, and network news reporting have been used to make alienhood more visible on the surface of citizenship for nearly

three decades. Those corporate agents, like L-3 Communications, Accenture, and corporate news conglomerates, have benefited tremendously from the multi-billion dollar investment by the US state legal apparatus investment in the border security theater. As the US transitioned from ISIS, to ASI, and eventually the failed SBI*net*, billions were spent in order to equip border agents with the surveillance technologies used to track every alien migrant moving into and throughout the landscape of the nation. Yet, despite the failure of the nation-wide computerized alien tracking system (SBI*net* and Boeing's virtual border), the US continues to invest billions to mobilize alien tracking technology throughout the border regions.

First, computerized alien tracking technologies in the US emerged late in the 20th century. Even though federal legislation created the Border Patrol in 1924, it wasn't until the 1980s that military surveillance technologies were widely used in securing the border. In 1986, President Ronald Reagan signed National Security Decision Directive number 221, which declared that the narcotics trade posed a serious threat to US national security and authorized the US military to aid in the securitization of the borderlands against narcotics traffickers (Tussing, 2008; National Security Decision Directive, 1986). This directive made the US borderlands a militarized zone where surveillance technologies would be employed to assist border agents both in finding narcotics and in halting unauthorized migration (Tussing). In 1991, the senate passed the National Defense Authorization Act, authorizing the use of National Guard troops as technical support for local communities and states to secure the southwestern US border (Tussing). While the

goal of these executive and legislative acts was to target drug-smugglers, they laid the foundation for the adoption of technological surveillance systems that would eventually be used to track and capture unauthorized entry of all migrants crossing the border.

In the last decade of the 20th century, funding for surveillance technology and computer-assisted tracking technologies grew to support federal efforts to secure the border from migrants and drug-trafficking. In 1998, the Intelligent Computer Assisted Detection (ICAD) system was funded through the Office of the Border Patrol (still under the auspices of Immigration and Naturalization Services) as part of the Integrated Surveillance and Intelligence System. ICAD and ISIS cost the US more than $429 million dollars between 1998 and 2005, before the projects were rolled into the SBI*net* program that was spearheaded by Boeing in 2006 (Pike, 2015). Specifically, the goal of ICAD was to create a computerized tracking system that allowed border agents to monitor the movement of those entering the US between ports of entry at the border and eventually at international airports arounds the country. The technology used to implement the detection systems is influenced by military combat technology, and despite the consistent failure of ISIS, ASI, and SBI*net*, they continue to cost the US hundreds of millions every year (Pike).

After the Homeland Security Act of 2002 was passed, the US Border Patrol was moved into the newly created Department of Homeland Security, permanently linking the US citizenship control apparatus with the US military apparatus. In doing so, the US senate and congressional appropriations committees dramatically increased border

security funding from the 1980s. As mentioned in chapter 3, border security funding by the DHS grew by nearly $1.1 billion, from about $230 million in 1989 to about $1.3 billion in 2003, a year after the creation of the DHS. By 2009, that number tripled to nearly $3.7 billion a year and has remained constant since (Seghetti, 2014). In 2006 alone, DHS spent more than $1 billion on a failed virtual border designed and implemented by Boeing in an attempt to create a computer-assisted national tracking system that would make migrant aliens more visible to the state at anytime (Meissner & Kerwin). In other words, despite the failure of three separate computer assisted tracking systems implemented by the INS and DHS over the last two decades (ISIS, ASI, and SBI*net*), the US legal mechanisms continues to channel billions every year to finance alien tracking technology in an attempt to control the flow of unauthorized migrants into the country the way fictional Men in Black track extraterrestrials.

Mobilizing Biometric Technologies

Secondly, along with advanced surveillance technologies and computerized tracking technologies, the Border Patrol is beginning to implement biometric data collection technologies in attempts to control the flows of migrants in and out of the US. As discussed in the previous section, these technologies allow border agents to add data like fingerprints, iris scans, face scans, and others to a set of biographical data used to locate and monitor non-citizens as they move through the national landscape. Although fingerprint collection has been readily used by law enforcement and border patrol for decades, the investment in more advanced biometric data collection has only recently

entered the national legislative conversation around border security. In the Final Report of the National Commission on Terrorist Attacks Upon the United States (otherwise known as the 9/11 Commission Report) published in 2004, the commission recommended that the DHS develop and entry and exit biometric data collection and reference system that would allow the US to easily track those entering and exiting the country at the border and at US airports (Morgan & Krouse, 2005). The system would build on top of the United States Visitor and Immigrant Status Indicator Technology (US-VISIT) used at ports of entry (including international airports) to mandate that Customs and Border agents collect biometric data of those leaving the country, citizen and non-citizen. The cost of implementing the biometric monitoring program, which at the time consisted almost entirely of fingerprints and was proven to be faulty, was between $750 million to $1.5 billion annually, depending on the number of entries or exits (Morgan & Krouse; 9/11 commission).

Since then, the DHS has installed and tested biometric scanning equipment at nearly every port of entry and airport in the US with the goal of collecting all entry data and has begun the process to collect exit data at some locations (Morgan & Krouse). Since the 9/11 Commission report, US Congress and Senate have passed three laws that all require US Customs and Border Protection to develop and implement entry and exit mechanisms to collect biometric data from foreign travelers (Kephart, 2014). In S. 744, the Senate's comprehensive immigration bill passed in 2012, the senate passed provisions for a mandatory exit and entry biometric data collection system (S.744, Kephart). In June

of 2013, the Congress Judiciary Committee passed the SAFE Act (H.R. 2278) which was "a straightforward provision requiring implementation, as required by current law, of a biometric exit within two years at every land, air, and sea port of entry" (Kephart, p. 5). Then, in September of 2013, Congress introduced H.R. 3141, "The Biometric Exit Improvement act of 2013," which would make the provisions of S. 744 and H.R. 2278 federal law (Kephart). However, the Port of Entry at Otay Mesa is the only to implement the latest in facial scanning technology, but the plan is that soon, every port of entry will be equipped with this technology (US Customs and Border Protection, 2016b). The DHS's development and installation of biometric tracking systems and the legal mechanism's actions to legalize them are further evidence of the US attempting to link bordering techniques with national security interests within the citizenship control assemblage. This link has allowed the state legal mechanism to channel funding and military surveillance resources to Border Patrol apparatuses to modulate the flows of bodies into the US as well as control the flows of alien bodies inside the country once they have arrived.

Legal Protection over Flashbulb Mediation

Finally, just as federal legislation has mobilized alien tracking and biometric MiB technologies in the securitization of the border and ports of entry, federal legislation has also mobilized flashbulb mediation technologies throughout the landscape the US. However, this is not a recent piece of legislation, but rather, the first amendment to the US constitution ratified in 1789. The amendment states that "Congress shall make no

law… prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press..." (U.S. Const. amend. I). This protection of the press was later extended to news media and visual media, including televised and internet news reportage despite the varying characteristics of new media formats that emerged in the 20th and 21st century (Corn-Revere, 2002). So even if cable and internet news media, those entities practicing flashbulb mediation, were not intended to be protected in 1791, federal courts in the US have upheld protection of visual news media to report on and depict anything that does not directly violate the rights of US citizens (Corn-Revere). Thus, mainstream news reportage of migrants and border crossings today do not need to truthfully illuminate the circumstances of migrants and are protected under the first amendment of the constitution. While the state legal apparatus is not directly funding corporate television and internet media newsmakers through appropriations, they are protecting the rights of the news media to profit from the sale of exaggerated and untrue narratives of alienhood. This is actively shaping the citizenship landscape in the US by making intense alien affects more visible, distributing alien affects widely throughout the state through television and internet video, and masking the ways state mechanisms exert power over migrant groups that drive migrants into cycles of exploitation and expulsion.

MiB technologies of (in)visibility are increasingly part of our cinematic and national landscape, simultaneously making alien affects more visible and strengthening the dominant, economic flows of citizenship. The mobilization of MiB technologies across the landscape of national citizenship by the state legal mechanism completes the

citizenship control assemblage diagram, linking the cinematic technology mechanism with the border security mechanism. The US invests in and mobilizes technology and resources through its legal mechanism to make alienhood appear more intense on the surfaces of US American statehood.

Final Thoughts on Men in Black Technologies

This chapter demonstrates how power within the borders of the state is distributed to control alien migrants by tracking their movements, expelling those unwanted (unauthorized) aliens, and increasing the strength of the citizen flow. Again, by looking only at the articulable aspects of citizenship, the mechanisms of control that channel power across the national landscape of citizenship remain invisible. It's vital to consider the ways the visible elements of citizenship are layered onto the articulable expressions in order to make sense of how power is imposed through the three mechanisms of the citizenship control assemblage (described in the introduction to part II of *Alien Affects*) and how they interact with one another. MiB technologies are distributed throughout the US in order to make alienhood visible to both bordering agents and to citizens. Over the past three decades, these technologies have increasingly made alien affects more intense, and as a result, have accelerated the flow of national (and military) resources toward border security mechanisms. As demonstrated by the most recent focus on biometric data management and a constant increase in the federal funding of tracking technologies, the US is heavily invested in further controlling the influx of alien bodies in order to strengthening dominant national power.

In chapters 3 and 4 of *Alien Affects*, I describe the diagram of the citizenship control assemblage using two film franchises and the surveillance technologies associated with each. The continued distribution of those technologies and the expressions of both articulable and visible power within each of the mechanisms of citizenship control strengthen the assemblage's capacity to control both migrant and citizen bodies. This process is one aspect of US American statecraft. It utilizes visible and articulable expression to move power throughout the state and beyond. In the next chapter, though, I examine the ways expressions of visible and articulable power might be lodged against statecraft. Namely, I am interested in ways activists and artists in the spirit of nomadism are using techniques and technologies of (in)visibility to illuminate the citizenship control assemblage, intervene into the flows of national dominance, and reshape the surface of citizenship into more just landscapes for migrants. To do so, I focus on activism of interior border checkpoints that also utilizes surveillance technology to turn the camera back on the abuses of the state. I then focus on the 2008 film *Sleep Dealer*, which uses cinematic technologies of visibility to challenge the state's citizenship control assemblage.

Chapter Five

Nomad Alien Technology

The two previous chapters focus primarily on how the US assemblage of citizenship control is using technologies of visibility to make aliens more detectable in cinema, on the border, and in cities across the country. Using surveillance equipment along the US/México border, for example, border security mechanisms track both the intensive and extensive movements of migrants in order to channel them into the state control apparatuses. These apparatuses include deportation, detention, border checkpoints, Immigration and Customs Enforcement (ICE) raids, and many others. The US is able to expand the capacity of its power over both citizens as well as migrants. Moreover, the previous chapters explicate the linkages between the border security mechanisms, alien cinema mechanisms that use the same surveillance technologies to make extraterrestrials more visible, and the state legal apparatuses that mobilize those technologies across citizenship landscapes. As explained in the previous chapters, these three mechanisms (in addition to many others not described in this study) work to together to exert state power through a citizenship assemblage.

This chapter works in reverse from the case studies in the previous chapters. In the first two cases, the manufacturing of alien affects in film correlated with those used in

the surveillance and control of migrant movement. This relationship created an uneven landscape that allowed the state to control flows of migrants, enforcing the increasingly hostile anti-immigrant legislation being written by the state. In chapter 5, we explore the ways artists and activists are engaging in a nomadic resistance by embracing many of the same cinematic and surveillance technologies that are actively used in Hollywood's alien films and in border security apparatuses. Rather than a resistance rooted in a paradigm of identify/language, these artists and activists rely on resistance that engages movement and visibility to challenge the state. Chapter 5 of *Alien Affects* considers the affirmative tactics artists and activists are adopting using cinematic technologies and surveillance technologies for the purposes of resisting the state's techniques of movement control that channel those with alien affects into exploitation and expulsion.

In other words, this chapter considers how pro-migrant artists and activists are developing technologies rooted in nomadism that open potentials for resistance—against both constitutive citizenship under statehood and our understanding of a rigid ontology of subjectivity. The chapter begins with a review of the state legal mechanisms that have created uneven landscapes of citizenship. It then examine a number of ways nomadic surveillance technologies of (in)visibility are being mobilized by artists and activists in geographic landscapes and finishes by discussing the filmic expression of nomadic thought in the film *Sleep Dealer* (2008). It is organized in this way to highlight the interventions artists and activists are making into the assemblages of state citizenship control to break the regular flows of the dominant citizenship paradigm. However,

before remarking on the legal mechanisms that have carved out the flows of citizenship as they currently circulate, I return to the discussion of nomadism and its importance in making sense of today's activist rejection of state citizenship control.

Nomadism, Territoriality, and the State Legal Mechanisms of Citizenship

Again, nomadic thought is an ontology of movement; it resists the power driving the dominant flows of statehood through uneven landscapes in today's societies of control, moving against the currents of bodies propelled by these dominant flows. Nomadic thought eludes the coding imposed by statehood onto the bodies of those circulating within the state. In the context of today's migration control assemblage, nomadic thought is a strategy that can cut into the flows moving between the mechanisms in the assemblage that channel those with alien affects into violence, exploitation, and expulsion. This section describes the ways artists and activists are making these cuts into the flows of the assemblage. First, I return to the notion of nomadic rhetorical materialism and the ways nomadic thought employs strategies of both visible and articulable transgression. Then, I focus on the ways nomadic resistance within the citizenship control assemblage adopts technologies that allow artists and activists to wage their counter-national movements—movements discussed throughout this chapter.

Nomadic Thought and Tools of Power

Nomadic thought is not a critique; it is a logic of moving otherwise. The introduction to part II demonstrates what the citizenship control assemblage might look like in an articulation-only paradigm (*figure 2*). The diagram is a demonstration of what

is missing when studies of alienhood rely only on the subjections of migrants and extraterrestrials and not the technologies that make the alien affects on their bodies visible. Consequently, resistance rooted in an articulation-only paradigm critiques the subjections of aliens by the state but often miss the elements of visibility that are equally responsible for trapping migrants in cycles of control. While an articulation-only paradigm risks relying on identity politics to challenge subjection, a nomadic resistance is able to challenge subjections of migrant aliens by the state. This logic exposes the technologies of visibility that are mobilized to subject them while also cutting into the flows of dominant statehood to open new potentials for nomadic bodies. This is how nomadic thought has a potential to carve more even citizenship landscapes—through navigating and redirecting state power using governing mechanisms of their own. I referred to this in the introduction section as nomadic rhetorical materialism.

Nomadic rhetorical materialism is a study of how political landscapes divide bodies from each other using a balance of articulable and visible expressions of power along with mechanisms to control populations. Migration control, one of the assemblages of state power in the US, is dividing those with alien affects from citizens and others with low-magnitude intensive movements, trapping migrants in cycles of violence and exclusion while strengthening the dominant political and economic flows. This chapter conceptualizes the geographic and cinematic activism that is currently shedding light on how the US is expressing state power over migrants through the citizenship control assemblage. Activists are making cuts into the flows of the US

citizenship control assemblages using technology to illuminate the ways the assemblage makes alienhood visible on the surface of US statehood. Furthermore, these activists are demonstrating just how exploitative the assemblage is for migrants once they have been divided from the citizenry. Using nomadic rhetorical materialism, those resisting the state's control of alienhood are opening new possibilities for those with alien affects to move more freely within the state.

Before discussing how pro-migrant activism is cutting into the flows moving within the citizenship control assemblage (state legal, alien cinematic, and border security), I point to one concept in Deleuze and Guattari's description of nomadology where they discuss the ways in which nomads adopt the tools (technologies) of the "empire they communicate with, conquer, or integrate with" (1987, p. 404). The tools of the state that are adopted by the nomad are separated from the desires of the assemblages they employ, meaning that tools used for state control don't have to only be used for state control. The can be refashioned to carve a place for nomads and exert power back onto the state. Or as Deleuze and Guattari might remark, "There is a schizophrenic taste for the tool that moves it away from work toward free action, a schizophrenic taste for the weapon that turns it into a means for peace. A counterattack and a resistance simultaneously" (p. 403). For instance, surveillance and light technologies used in the citizenship control assemblage are not themselves imbued with the logic of state power, but rather, are employed by the state to satisfy the desire of the assemblage—the capture of migrants and ultimate expansion of state power. For activists challenging this

assemblage, adopting surveillance and lighting technologies in order to change the flows of statehood demonstrate how one might reapply the empire's tools to reshape the landscapes of statehood to be inclusive of those with alien affects.

Territoriality and Deterritorialization

Another concept useful to making sense of the nomadic resistance is Deleuze and Guattari's development of the relationship between territoriality and deterritorialization. More precisely, they suggest that assemblages of state power carve striated landscapes of imperial territoriality that act upon bodies to control their movements.

> One of the fundamental tasks of the State is to striate the spaces over which it reigns, or to utilize smooth spaces as a means of communication in the service of striated spaces. It is a vital concern of every State not only to vanquish nomadism but to control migrations and, more generally, to establish a zone of rights over the entire "exterior," over all of the flows traversing the ecumenon. (p. 385)

Nomadic thought, though, is a logic of deterritorialization that evades the state's attempt to control the flows of bodies. "If the nomad can be called the Deterritorialized par excellence, it is precisely because there is no reterritorialization *afterward* as with the migrant, or upon *something else* as with the sedentary…" (p. 381). Nomadic thought, then is a constant challenge to state power, it never resettles in striated spaces. It is always moving against the dominant flows of state, not interested in creating new ones.

State legal mechanisms have created uneven and violent landscapes for migrants in the US. Nomads deterritorializes the striated spaces of state territoriality, allowing them to move unbound to the state's assemblages of power. Nomadic thought in the context of today's migrant control assemblage deterritorializes the landscapes of

citizenship in the US by utilizing technological innovation, but evades reterritorialization that can often fall back into a process of political division. Again, technology is only the tool by which nomads challenge the state; it is not implicit to either state control or nomadic thought. As Tauel Harper (2009) puts it,

> Of more interest to designers of technology are the movements of deterritorialisation. As an abstract machine brings the cutting forces of the assemblage together and concentrates them towards a deterritorialisation...Technology is the tangible evidence of a deterritorialising assemblage. (p. 127)

Harper suggests that technologies, like those of visibility described in this chapter, cut into the flows of assemblages. While this may seem like he is suggesting technologies are nomadic, Harper cautions "Technology is always already an assemblage with the potential of emancipation *and* capture" (p. 127). This chapter seeks to make sense of how activists are deterritorializing the state's citizenship control assemblage by utilizing technologies often associated with capture.

The previous two chapters outline the ways popular Hollywood films and border security apparatuses utilize technologies of visibility to make alien affects more easily percieved. In those chapters, I suggest that the state legal mechanisms deploys resources to mobilize these technologies on the surfaces of citizenship in order to control the flows of bodies, channeling the bodies of migrants into capture and the bodies of citizens into accelerated and strengthening flows of statehood. From the beginning of the 20th century, anti-immigration legislation has augmented the flows of migrants entering into the US from Europe, Africa, Asian, and Latin America. One of the ways the state legal

mechanisms accomplishes this is by limiting the numbers of migrants that are authorized to enter. Legislation like the Johnson-Reed Immigration Act (1924), the McCarran-Walter Immigration (1952), the Hart-Cellar Immigration Act (1965), and others dramatically altered the landscape of US citizenship by allowing Northern European migrants to enter into the flows of citizenship and rejecting those from undesirable nations—most recently, those from Latin America.

Along with augmenting the flows of migrants by limiting the numbers of authorized entries, the US state legal mechanisms also carve out citizenship landscapes by mobilizing surveillance technologies to track the unauthorized entry of migrants moving across national borders. These technologies are developed, manufactured, and installed by private industries. They were purchased by the US with the authorization of the state legal mechanisms and mobilized along national borders. Legislation like the Simpson-Mazzoli Act Immigration of 1986 was responsible for assembling such surveillance technology with the specific goal of illuminating and capturing unauthorized migrants in the US, also dramatically altering the shape of the citizen landscape. These two aspects of citizenship control—limiting the numbers of authorized migrants and the deployment of technologies to monitor and capture unauthorized migrants entering the US—continue to shape the territory of US statehood.

In terms of territoriality, immigration legislation like the ones listed above striate the surface of the US landscape in such a way to control the flows of migrant and citizen bodies. Like the mechanisms of hydraulic control mentioned in chapter 1, a striated

landscape of citizenship control divides, augments, accelerates, channels, and damns the bodies of citizens and non-citizens into flows through the mechanisms of state control to strengthen state power. Interior border checkpoints, border walls, surveillance technology, biometric monitoring technology, and detention facilities are all are apparatuses of capture, for example, that striate the geographic surfaces of the US near the border and in communities throughout the country. Striation is a political logic; it is a logic of division and of exploitation. It is a logic that moves bodies through unevenly carved landscapes as a way to order those bodies into organized flows. Mechanisms of movement are mobilized by the state legal mechanism of the US citizenship control assemblage to simultaneously mark the limits of US territory on the fringes of the empire while organizing the ways bodies move about the interior of the state. As discussed in the previous chapters, this means that apparatuses of capture within the assemblage drive migrants with alien affects into capture, violence, and expulsion while accelerating those without alien affects into strengthening cycles of state control.

In the remainder of this chapter, I explore how many in the US are adopting nomadic thought to challenge those techniques of landscaping on the geographic surface of citizenship in the US. These cases all involve people who use technologies of visibility to expose the state's border security mechanisms. As it turns out, these activists are demonstrating that the mechanisms of light and surveillance used to monitor and control the flows of bodies near the US/México border can be circumvented when challenged. The systems of lights and computer generated images controlling the flows

of migrants and citizens in striated spaces of citizenship only function when the bodies that move through them comply. In making these bordering mechanisms visible, activists are disempowering the state's expressions of control over migrants using the same technology the state uses to make these expressions in the first place.

This chapter looks at cinematic expressions of nomadic thought that lodge a resistance to the cinematic mechanisms of power discussed earlier in *Alien Affects*. Director, digital artist, and activist Alex Rivera has spent nearly two decades using film and digital technology to challenge the exploitation of migrants in the US and his 2006 film *Sleep Dealer* is a culmination of this work. *Sleep Dealer* uses camera, lighting, and CGI technology to cut into the dominant flows of alien science fiction to shed light on the assemblage of citizenship control. I discuss the technologies used to make the film, how the visible and articulable elements of the film wage a nomadic resistance to the state, and how the film reimagines a cinematic surface that disempowers state control over bodies with alien affects. The film and its filmmakers offer audiences a glimpse at a future where the cycles of exploitation and violence brought upon alien migrants might be eradicated using the very tools the state has employed to set those cycles in motion in the first place.

Nomadic Thought on the Geographic Surface of Citizenship

There are many types resistance that are being waged against the state's citizenship control assemblage to slow or redirect its dominant flows. Countless pro-migrant groups and activists are making small cuts into the flows of citizenship to bring

attention to excesses of control used to limit the movements of migrants across surfaces of citizenship in the US. Of these, this study is interested in those transgressions that use both the techniques resembling nomadic thought as well as technologies of visibility (film and digital imaging). By nomadic resistance, I am referring to those movements that deterritorialize the surfaces of statehood with an active rejection of state power that were discussed in the previous section. To make sense of the technologies of visibility used in these nomadic resistances, this section explores the concept of *sousveillance*—or surveilling the state surveillance mechanisms from the ground up.

Sousveillance

Steve Mann first coined the term "sousveillance" to describe a society's ability to monitor organizations from the bottom up. The term is a play on the word "surveillance;" in French, the suffix *sur-* means above and *sous-* means from below. Thus, "sousveillance is watchful vigilance from underneath" (Mann, 2002). He goes on to describe two difference types of sousveillance: "inband" and "out-of-band." Inband sousveillance refers to a form of organizational monitoring that keep members of the organization compliant to the expectations of the organizations. Examples that he gives are the how-is-my-driving bumper stickers on commercial vehicles and student evaluations of professors in higher education. These acts of sousveillance invite feedback from those interacting with the organization to improve its operations. The second type of sousveillance is out-of-band (OB). OB sousveillance challenges the authority of the organization, often illuminating the mechanisms of power that keep

members and the general public under control. Think about video sousveilling of local police—body cameras worn by police would be and example of inband sousveillance and cell phone videos shot by bystanders would be considered OB sousveillance. In a society of control, out-of-band sousveillance can shed light on the surveillance mechanisms that are distributed throughout the state, which are generally secretive in nature (Mann, 2002).

OB sousveillance in the US that make its assemblages of control visible is a nomadic act. Mann suggests that surveillance is "architecture-centered" and (OB) sousveillance is "human-centered" (Mann, 2004; p. 626). Surveillance follows a logic striation. Surveillance technologies are usually attached to buildings or high perches on city streets to monitor the flows of people moving through. Wearable cameras and cellular phone videos, two-examples of out-of-band sousveillance, for example, are attached to the individual body, thus move like the body. They are mobile; they can navigate the surfaces of the state along unpredictable lines. Moreover, "When [OB Sousveillance] is combined with computers, we get wearable computing…With sousveillant-computing, it is possible for the locus of control to be more distributed, and, in particular, to rest with an individual (Mann, 2004; p. 627). Mann uses the term "refelectionism" to refer to the ways individuals in sousveillant societies challenge the surveillance society by "uncovering the panopticon and undercutting its primacy and privilege" and by "relocating the relationship of the surveillance society within a more traditional commons notion of observability." (Mann, Nolan, & Wellman, 2013; p. 333). Mann's reflectionism is very much like Deleuze's nomadism in the sense that they

deterritorialize the power of a surveillance society of control by making control assemblages visible, cutting into the dominant flows of power, and resisting political division through the distribution of technologies of visibility.

Therefore, the widespread use of hand-held digital recording technology on law-enforcement and other security mechanisms that eventually become internet videos move images of state control over the national landscape. These sousveillant practices shine light on the technologies of control moving through governing mechanisms to control populations of citizens and non-citizens. The next section describes one form of this type of sousveillance: activism that uses hand-held technology to record and broadcast video of interactions with border agents at border checkpoints. This form of OB sousveillance turns the cameras back onto the state, making the expressions of state power at this border security mechanism visible. While making these mechanisms visible, these activists are rejecting the articulations of state citizenship by mobilizing their own technologies of visibility.

Refuseniks

For a better idea of how apparatuses of border control shape landscapes to divide flows of migrants from citizens, consider the following example. In a radio podcast on NPR's *This American Life* (November of 2014), producer Debbie Nathan reports on a recent phenomenon happening at many of the dozens of Border Patrol checkpoints mostly in the United States Southwest. There are more than 70 of these border checkpoints (about half of them permanent) along major highways (United States

Government Accountability Office (USGAO), 2005). For anyone who has passed through one (especially at night), she or he would know that these checkpoints are crafted to resemble the international border crossings at ports of entry along US borders—they are extensions of the geographic international border. Vehicles are diverted from the road with cones and concrete barriers into one or two lines. As vehicles crawl toward the booths where border agents are waiting, they pass through a series of flood lamps and information-gathering apparatuses (cameras, radar scanners, microphones, etc.) on each side of the narrow lanes. Once drivers and their passengers reach border agents, they are questioned about their citizenship (which may or may not involve agents shining a light into your vehicle to see who or what is inside) and either let past or directed into a secondary inspection station (Nathan; USGAO, 2005).

Border checkpoints can be anywhere from 20 to 80 miles from the US/México boundary (there are one or two temporary tactical checkpoints near the US/Canada boundary). It is primarily this distance from the border that leads many of those checkpoint "refuseniks" (Nathan's term) who are featured in the in podcast to openly and actively question the authority of the border agents who are conducting the vehicle seizures. Many of the activists defy the authority of the federal government to control their movement and drawing attention to the uneven treatment of motorists with alien affects. In one segment of the podcast, Nathan conducts an interview with former border agent Ephriam Cruz where they discuss the ways the border checkpoints were designed to apprehend unauthorized migrants. When Nathan asks Cruz how many unauthorized

migrants he and other agents apprehended at the Douglas County checkpoint where he was stationed between 2001 and 2007, he could not recall a single apprehension. He said that nearly all of the apprehensions of unauthorized migrants happen on the "flanks," or the areas on each side of the checkpoint. On the flanks, many migrants "get caught, many get lost, some die" (Nathan). The flanks can extend miles from the highway where the border checkpoint is located, Nathan and Cruz suggest, but unauthorized migrants who are traveling from the border to major metropolitans will avoid detection at the highly visible, technologically advanced checkpoints.

This begs the question: what exactly is the purpose of having the US Border Patrol operating dozens of checkpoints throughout the Southwest border region? Cruz explains:

> It's effective in the sense that people who know the checkpoint is there and have intentions on smuggling a human load through will circumvent the checkpoint, and roving patrols will actually intercept those loads. And from my experience, the checkpoint gives some of the public a sense of the Border Patrol doing something. (Nathan)

Nathan describes this phenomenon as security theater, or the construction of a highly-visible, technologically advanced apparatus to allow the driving public to think that the US Department of Homeland Security (USDHS) is indeed "doing something" to monitor and control migration.[6] Nathan argues that interior border checkpoints amount to security theater in the sense that they are "brightly lit stages in the middle of the highway that send undocumented people elsewhere to get caught" (Nathan). While they create an

[6] For a discussion of security theater, see Bruce Schnier's (2003) *Beyond Fear: Thinking Sensibly about Security in an Uncertain World* and "In Praise of Security Theater" (2007).

inconvenience for drivers who spend a few minutes in line, they functionally divert migrants into areas that are more remote and dangerous for a number of reasons. They shape different pathways for different bodies. On the surface, Border Agents are strictly enforcing the letter of the constitutive citizenship law. In reality, they are driving those who are aliens into channels of migratory movements that are basins for capture and apprehension (Nathan). Migrants move in predictable paths around checkpoints, where border agents conduct most of their apprehension. Migrants are directed off the highway, where they are channeled onto a riskier path.

This brings us to the "refuseniks." There are several groups of activists who are moving through checkpoints armed with cameras to capture their resistance.

> I just want to point out that most of the challengers you've heard from so far are white men. From what I've seen in the videos, Latinos are hassled a lot more at checkpoints. The questioning is more suspicious. It goes on for longer. I saw one where parents were asked for their kids' birth certificates. And when Latinos are asked their citizenship, they answer, like, yes, I'm here legally. Are we done?... And that's what Latinos challenge, frequent and prolonged detainments and searches. They think they're being profiled, and they want the agents to admit it. (Nathan)

Most of the sousveillance videos, like Nathan points out, are on YouTube, and have a rather large following. Two such refusenik videos posted by activists with perceivable alien affects demonstrate this unequal treatment. These videos do two things. For one, they cast a light on the US border security (theater) mechanism, which is extending its jurisdiction to impede the flow of those moving through its landscapes. Two, these videos are expressions of a refusal of national flows that move through the checkpoints by the state's visible and articulable expressions of power. Those with alien affects are

driven away from the flow of citizenship, and these activists are openly resisting it. The following cases demonstrate how these videos utilize nomadic thought to film and publicize the ways bodies with alien affects are divided from the dominant flows of citizenship at these bordering mechanisms.

In the first video (2009), Hector Alvarado Jr. drives into "internal suspicionless checkpoint located on a highway approximately 25 miles north of the southern border" (Alvarado). In the text accompanying the 90-second video, he adds, "I was not entering the country." However, he does something that most other refuseniks do not, he immediately states that he is a US citizen when he is met by the border agent—even before the agent can say a word. For a body with alien affects (his Spanish-accented vocal tone) to immediately claim citizenship may raise eyebrows—it did of the agent in this video (it might also be the case that Alvarado intentionally did this for the purpose of the video). The agent immediately asks Alvarado, "Is this your car?" to which Alvarado whispers, "yes, sir." The resistance comes next, when the agent asks Alvarado to open the truck; he refuses. When the agent asks, "can I have you pull into secondary, Alvarado quickly asks the agents name; the agent responds: "Eric Morehead." "Is there any reason to believe that I've broken immigration law, or…what's the reason to want to check my trunk?" Morehead comments, looking back and forth over the vehicle: "Just, your car is dirty."

This is when the conversation becomes much more intense. Alvarado appears to be angered by the agent's comments, and replied, "Just because my car is dirty?" The

agent quickly snaps his gaze back to Alvarado and exclaims, "No, it's not just because your car is dirty." So what else could it be? As Alvarado drives into secondary after this exchange, he mutters "Is that the best you're going to give me?" In secondary, he continues to video record the agents. A total of three come to the window and ask him to stop recording. After another 30 seconds or so, Alvarado says that he always films, each time, and with that, the agents tell him he is free to go. He refused the agents' desire to interrogate his citizenship and ownership of the vehicle and he pointed his hand-held apparatus of illumination back onto the agents. He made a film about the border security theater, using sousveillance technologies of visibility, in which the actors (border agents) were exposed for trying to impede the flow of those with alien affects.

The second video, posted by Guillermo Jimenez in 2012, has a very similar feel. The camera is pointed from the console of the car's interior toward the driver's window. However, this video is about six minutes and is much more tedious. It starts when the border agent routinely asks the driver about his citizenship status. "Respectfully sir, I don't have to answer that question," Jimenez replies. With almost no hesitation, the agent turns to the passenger and asks the same. The passenger's voice is a male voice with a heavy Spanish accent (much thicker than the driver, leading one to wonder whether the agent was immediately cued to his alienhood), "I don't have to answer that question, sir" and repeats this when the agent leans in with a "what's that?" The next question the agent asks is "what country are you a citizen of?" Jimenez again replies with a cordial "I don't have to answer that question, sir." When the agent becomes

visibly upset, he demands the driver to pull into "lane 2" (secondary inspection). Unlike Alvarado, though, Jimenez refuses. He says, "no, thank you." He starts on about being a free citizen electing to "travel down the road" and such, when he is interrupted. The agent: "No, actually, you have to. I'm ordering you to park over there in lane 2." His voice cracks slightly—again, a breaking point. After some bickering about the difference between "reasonable suspicion" and "mere suspicion," the agent tells him "you don't know your authority, you don't know the law," Jimenez pulls out the trump card. "You need reasonable suspicion. What is your reasonable suspicion?" As Nathan points out in the podcast, this is the language of the refuseniks. They are well versed in constitutional terminology and the border agent is stuck, so he calls his supervisor.

Like in the example with Alavarado, three agents come to the to the window and stare blankly at Jimenez and his passenger while Jimenez explains how he feels oppressed by the tyrannical federal government and how he wishes he could easily travel through the US without being hassled. At one point, he even asks one of the officers, "this is still America, isn't it?" Considering that his body is marked with alienhood (we see his face at the end of the video), these actions take on a new meaning. The supervisor arrives, and in a sequence almost identical to the initial agent, the supervisor asks both men questions, both refuse, the agent lectures on immigration law, and then the agent turns. He says that people like Jimenez (assuming to mean those who refuse checkpoints) clog up the lanes and back up traffic for several minutes, and make the agents' jobs more difficult. By this time, the first agent continues the debate over

constitutional definitions of suspicion, and after about another minute of this, the supervisor lets the men pass. Jimenez goes on for about a minute staring into his camera (while driving, no less) talking about resisting the tyranny of the US. "How conditioned we've become to accept this in America. No more, it's time…to wake people up. It's time to gain awareness and it's time to resist tyranny" (Jimenez). His anger is real and his activism is visible.

In both of these cases, activists utilized the everyday technologies of illumination—sousveillance technologies—to turn the lens back onto bordering agents. They illuminated the baseless and intricate falsehood that is disguised by the overwhelming aggressiveness of bordering apparatuses for an audience with access to YouTube. And while these videos are only a small sample of the refuseniks, they bring up some important points. First, the articulated rejections activists make are not as powerful without the visible record made with sousveillance technology. The videos multiply the nomadic force of the rejections. Second, there is no doubt that for those with alien affects, there is much more to risk by confronting the state. But, those with and without alien affects are refusing the authority of the security theater in this swell of resistance. So while the motivations for doing so might be different (some refuseniks are very clearly anti-government rightists), the free passage across national landscapes is beneficial to all. Refusenik activists are openly rejecting the enforcement of immigration law, mobilizing their own technologies at the border by making and distributing their own movement-images that undermine the security theater. They expose the ways

checkpoints structure flows of bodies across a striated surface of national control and forge a cut into that flow through which their bodies can more easily move.

Simply put, refusenik actions are nomadic. They deterritorialize the power of a surveillance society of control by making the border security mechanism—one aspect of the citizenship control assemblage—visible. They cut into the dominant flows of state power by resisting the ways border security drives those with alien affects into violence and exploitation. They challenge state power at checkpoints and use their bodies to cut into dominant flows. Finally, refuseniks resist political division enacted at these checkpoints and other border security mechanisms through the distribution of technologies of visibility and by making public the ways others might be able to also challenge the division.

Border checkpoint refusals, though, are just one of many nomadic resistances that are cutting into the dominant flows of state citizenship. Activists at the National Immigrant Youth Alliance (NIYA), for example, have been infiltrating migrant detention centers across the US. NIYA uses Facebook and Twitter to circulate the stories and images of those caught in detention mechanisms. In many cases, the group is able to highlight the injustices within the detention facilities and free many of the men, women, and children from the basins of state control (www.dreamactivist.org). The group applies a nomadic thought, like the border checkpoint refuseniks, as a way to carve more even landscapes by allowing migrants to move out of cycles of control and into the dominant flows through which citizens move. NIYA, checkpoint refuseniks, and many others are

using technologies of visibility to expose various migrant control apparatuses and open flows once closed to migrants.

These examples of nomadic thought can serve as a model for others interested in challenging the citizenship control assemblage. They demonstrate how to utilize visible movement, not just messages, to convey a resistive power against the state on the geographic surfaces of citizenship. The geographic surface, however, is just one a several surfaces on which flows of citizenship move in today's control society. In the next section, I describe nomadic resistance on the cinematic surface of citizenship. Alex Rivera, filmmaker and activist, has also been using cinematic technologies to activate a nomadic resistance to the state's citizenship control assemblage. In his films, he carefully crafts alien affects that are layered on top of expressions of national belonging to expose the uneven landscapes within the US. Unlike the Predator and MiB technologies discussed in chapters 3 and 4 that strengthen and expand the state, Rivera's use of technologies cuts into the dominant flows carved into the landscapes of citizenship in the US today.

Nomadic Thought on the Cinematic Surface of Citizenship

The film *Why Cybraceros?* (1997), a short film directed and produced by Rivera, depicts a future where robots operated via remote control by laborers in México can pick oranges and fill baskets on farms in the US. The five-minute film uses a combination of film images taken of farmworkers harvesting food and CGI images of robots to express what Rivera satirically believes will be the next phase in migrant labor. The film

insinuates that as a result of the heightened political and economic tensions brought on by large numbers of immigrant populations living and working in the US—along with advancing computer and networking technologies—that it will be possible to import migrant labor without having to import the migrant. In other words, "Under the Cybracero Program, American farm labor will be accomplished on American soil, but no Mexican workers will need to leave Mexico. Only the labor of Mexicans will cross the border…and that means quality products at low financial and social cost…" (Rivera, 1997).

For Rivera, *Why Cybraceros?* was the beginning of a decade-long project that culminated in the release of *Sleep Dealer*. At the heart of both *Why Cybraceros?* and *Sleep Dealer* is the idea that migrant labor could be imported into the US via digital networks, allowing Mexican workers to send their labor across the US/México border. However, over the eleven years Rivera spent making the film, the technologies of visibility he used to make *Sleep Dealer* evolved tremendously, resulting in an imaginative and visually stunning filmic expression of resistance to state power. In this section, I explain the film's articulable and visible expressions that adopt a nomadic thought to shed light on the assemblage of citizenship control, cut into the dominant national flows, and carve out new ways for those with alien affects to move across the filmic landscape of citizenship. I start by describing the film's expressions of nomadic thought and then describe how Rivera's activist filmmaking is rooted in nomadic thought and counteracts the flows of dominant cinematic mechanisms. Specifically, I describe

Sleep Dealer's technologies of visibility; Rivera relies on many of the same techniques used by the creators of the *Predator* and *Men in Black* franchises do to make his film. *Sleep Dealer*, though, cuts against dominant national flows by shedding light onto assemblages of state control and carving out more even landscapes for those with alien affects.

Sleep Dealer

The film opens with rapidly sequenced shots of Memo Cruz (Luis Fernando Peña), the protagonist of the film, connected to several wires from his arms and legs and a mask covering his mouth and ears. He and dozens of other workers are lined up in a row in a factory, all plugged into the blue wires and masks of the "sleep dealer"—the technologically advanced maquiladoras where they work. He is narrating his experience working in the sleep dealers, describing the ways he and others will hallucinate and often collapse from exhaustion. The film is about Memo, a migrant from Santa Ana del Río, Oaxaca, México who must travel north to the border with the United States to work in the sleep dealers. The film builds on Rivera's conceptualization of robotic migrant labor from *Why Cybraceros?* and adds a narrative of resistance that challenges the economic and political forces in the US that exploit migrants and commit violence along the border. *Sleep Dealer* carefully balances both articulable expressions that reject alienation and visible expressions that illuminate the US's citizenship control assemblage. The film also imagines a nomadic transgression against the state, which adopts the tools of the empire to reshape a more even cinematic terrain of citizenship. Throughout the film, Rivera

balances the articulable and visible expressions in the film to tell a narrative of nomadic resistance.

After the opening scene, the film depicts a time when Memo and his family are living in Oaxaca. Memo would help his father retrieve water from the corporate water suppliers, Del Rio Water, to keep the family's very small farm going. Del Rio has damned the natural water flow of the river to maintain control of the supply. In his spare time, Memo would use recycled radio and computer equipment to hack into cell phone calls and other radio signals from his bedroom. "Memo dreams of the enchantments percolating in the connected world and tries to cope with his mounting feelings of disconnection and entrapment by obsessively tapping into it through his homemade computer console" (Jefferies, 2014; p. 23). Often, he would hear the phone calls of many rural Mexicans who are talking to relatives working in sleep dealers. This is where he first learns about nodes and the interconnected networks of transnational labor (Jefferies). One night, he stumbles upon a signal of a remote aerial drone operator from the US who is conducting patrols at Del Rio Water and gets caught. As a result, Memo and his family become targeted as "aqua-terrorists" and Del Rio Water deploys a fleet of aerial drones to destroy the family's home, killing his father. Memo, who is attending a birthday party at friend's house, watches the entire drone attack on television; the show *Drones* (with crosshairs replacing the *o* in the word) is broadcasting a live feed of the drone attack (an example of flashbulb mediation). After his father's funeral, Memo decides to migrant north to find work in sleep dealer factories to support his widowed mother and brother.

These scenes from Oaxaca are certainly significant to the narrative of the film, but they are also where Rivera first visualizes the technologies of state control. Rivera's sci-fi landscape of Oaxaca reveals a possible technological future where the US extends "tendrils of technology that have infiltrated the environment" (Engler, 2009). For example, when Memo and his father retrieve water from a Del Rio reservoir, they interact with an assault rifle attached to a camera and intercom system that connects the two men to a customer service agent. *Sleep Dealer*, though, is primarily a critique of drone technology and the role it plays in carving political, economic, and geographic landscapes on both sides of the US/México border. The scenes shot in Oaxaca provide audiences with their first encounter with drones. The are depicted (using CGI technology) tracking and killing the "aqua-terrorists," resulting in the death of Memo's father ("Before the making of…"). The first images of drones in the film portray the deathly violent expressions of state power using technology to also expand the power of corporate empire. With his own cinematic technologies, Rivera is able to amplify the intensity of those violent drone strikes much like the technologies of visibility in the *Predator* and *Men in Black* franchises amplify alien affects. In other words, the production of CGI drones in the first 20 minutes of the film create highly-intensive images of state control mechanisms set upon the filmic landscape—a smooth space not completely territorialize by the US state.

The film is about the current landscape of transnational political and economic technologies and how they impact both the US and México (Engler). The Oaxaca scenes

demonstrate Rivera's understanding of both the emancipating and subjugating potentials of technological innovation. Rivera states, "We live in a moment when the military is using technology to wage remote war. Corporations are using technology to move extraordinarily quickly around the globe to take advantage of weak environmental standards and weak labor standards" (Engler). However, he also contends that social movements are activated using the same global networks. Today's societies are "in this moment when we don't know who will be more empowered by the connectivity and by new technology" (Engler). Jefferies further asserts this point in describing how network technologies depicted in the film used to strengthen corporate enclosure over material and digital landscapes might simultaneously be adopted to liberate network users from the constraints of neoliberal state power.

> [T]he film poses an alternative interpretation of connectivity whereby the limits of capital are exposed through various forms of resistance, which in turn lay bare unexpected weaknesses in the infrastructure of global corporate power. As the film proceeds, these exposed faults are increasingly brought into contact with each other and help to spread into other parts of the system. (Jefferies, p. 30)

Throughout the film, Rivera depicts the relationship between emancipating and subjugating technologies to show how the US controls economic, political, and social flows at the border.

After leaving Oaxaca, Memo journeys to the border where he will search for a job at a sleep dealer. On his journey north to Tijuana, he meets Luz Martínez (Leonor Varela), a journalist and blogger on the bus that eventually helps Memo get his nodes. Nodes are implants placed into the legs, arms, neck, and back of the body that connect

people to digital interfaces. Among other things, nodes allow users to connect to the sleep dealers where they can operate labor drones that complete a number of tasks like construction, farm work, and housekeeping. Luz, who also has nodes, uses hers to plug into "TruNode", a marketplace for memories that are sold and traded by its members. After she tells him how to get nodes, Memo tells Luz the story about his family and his village in Oaxaca. Later, she sells Memo's memory on TruNode to Rudy Ramirez, the drone pilot (who uses nodes to control his drone) that was responsible for killing Memo's father, starting a chain of events that culminates in a friendship between the three and an act of resistance that reshapes the cinematic landscape on both sides of the US/México border.

Again, the scenes in this part of the film demonstrate the potential technologies of visibility have in subjugating and emancipating bodies on both sides of the border. First and most prominent are the sleep dealers themselves. When Memo gets his nodes installed, he quickly finds a job in a sleep dealer factory where he is able to remotely control a construction robot in San Diego (in a nod to Rivera's earlier film, the factory is owned by a company called "Cybracero"). Memo plugs blue wires into his nodes, puts on his mask, and inserts two blue contact lenses into his eyes that allow him to see from the perspective of the labor drone that is constructing high rises across the border in San Diego. This technology inserts Memo into the digital flow of transnational commerce while his body remains in México, bounded by state borders. He is able to see and feel the US through technologies of visibility. In other words, "Against this phantasmic

backdrop emerges a radically paradoxical version of today's social web, amplified to such a degree that it is almost unrecognizable, and defined by an intractable tension between emancipatory promise and exploitative violence." (Jefferies, p. 25).

Second, the commodification of memories through the TruNode platform creates an economy around the buying and selling of visual memories. The technology interface is a desktop computer that Luz uses to manage her account after she uploads her memories using wires connected to her nodes. She too is plugged into the transnational economy, but her labor is done collecting narratives layered on top of memory images and selling them to others. Memo's memory is sold in this way. It is sold to the drone pilot who killed Memo's father and out of guilt, Rudy tries to connect with Memo to reconcile his actions. It is in this moment of corporate subjugation that the seeds of resistance are planted. Rudy purchases the memory in the US through Luz' website (which she operates in a border town) that depicts a memory of something that happened to Memo in Oaxaca. This begins a relationship between the three that transcends rigid national borders and opens an opportunity to enact a nomadic resistance against the corporate war machine.

The film's dramatic conclusion begins when Rudy crosses the heavily fortified border into Tijuana and attempts to meet up with Luz and Memo. At the border checkpoint, Rudy encounters the same camera-intercom-assault rifle apparatus Memo and his father encountered at the Del Rio reservoir earlier in the film. The voice behind the apparatus informs Rudy of the danger he faces in traveling to México but fails to

dissuade him from crossing. Once he makes contact with Memo and Luz, they break into the Cybracero factory and plug Rudy into the network. Memo once again hacks into Del Rio Water's security drone system allowing Rudy to remotely control the drone, fly it to Santa Ana del Rio, and shoot a hole in the river damn. This act, conducted over the network, floods the valley with water and ultimately revives the small town's local economy. The actions of the three characters in the film use the technologies of the corporatized commercial network to wage an offensive against the military-industrialized control mechanisms that are exploiting and enacting violence against migrants. The nomadic resistance articulated in the film reshapes the landscapes of citizenship and imagines a way to turn the technologies of subjugation into technologies of emancipation.

Nomadic Thought on Alex Rivera's Science Fiction Landscape

On one level, the articulable narrative of *Sleep Dealer* communicates a possible future where state and corporate control over migrant bodies uses evolving technology to disembody labor from the laborer. The film illuminates the relationships between legal mechanisms, border security mechanisms, and private industry that keep migrant bodies out of the country while benefiting corporate and military interests. The film also articulates how people can come together to use the technologies of the military-industrial complex as a weapon against that complex in moments of resistance. As demonstrated above, the characters of the film wage a nomadic resistance against the Del Rio Water. On another level, Rivera is also asserting nomadic thought by making and distributing a science-fiction film that sheds light a future of excessive state control,

technologies of visibility, and alien migrants. The film is a culmination of cinematic and computer technologies of visibility that carefully layer intense imagery of how industrial mechanisms and security mechanisms exploit and commit violence against migrants at the US/México border on top of a narrative of resistance. The remainder of this section explains how Rivera utilized cinematic technologies to make the film and how this plays into his larger body of activism.

Early in the process of making *Sleep Dealer*, Rivera was challenged by the task of visualizing his science fiction depictions of robots building skyscrapers and doing farm work, weaponized drones, and other visual effects. The film relies on the same filmic and CGI technologies to make the state citizenship control assemblage visible that the makers of *Predator* and *Men in Black* films used to make alienhood visible. But unlike the makers of Hollywood's blockbuster, Rivera did not have the financial resources that Hollywood filmmakers typically do when embarking on a science fiction project requiring so many special and visual effects. He only had a budget of about $2 million, and most of which was in the form of a grant to finanlize the film (Rivera, 2009). In order to animate both the labor drones and security drones, Rivera first sketched out drawings on paper and used consumer level animation software called Poser to create the movement-images of mechanical robots that are set upon the backdrop of rural México and the US/México border region. Once filming had wrapped and the computer-generated images were rendered, Rivera edited and finished the film using Final Cut Pro, another consumer-level software (Rivera, 2009). Like the characters in his film, Rivera

tapped into the flow of commodity trading and labor to make a small cut in the larger assemblage with technologies that are reasonably accessible to potential nomadic flimmakers. Yet, despite the limited resources available to the makers of this film and despite competition from mainstream Hollywood sci-fi blockbusters, *Sleep Dealer* manages to make a cut into cinematic flows. It is an articulable message of resistance layered on top of visible expressions of a possible technological future where the state has expanded the reach of its control—and it was made by an activist that broke from the dominant cinematic techniques to render a rather successful and transgressive science fiction film.

In fact, after the release of *Sleep Dealer*, the Pentagon reached out to Rivera to better understand the nature of non-state actors and others who may either develop drone technology or hack into the existing technologies created by the US military (Harris, 2012). He mentions that it is not strange to see the Pentagon fund Hollywood's science fiction films in order to forge a bond between security mechanism and cinematic mechanism. He continues with this example:

> *Transformers: Revenge of the Fallen* was the first Hollywood production with all four branches of the military: Army, Air Force, Navy, and Marines all working on it…There's this extraordinarily complex exchange between the fantasies of war, the process of recruiting, the technologies of war that appear in the films, and the technologies of visualization that get invented by the military and passed down to the entertainment sphere. 3-D graphics get developed in the military, then get used to project films, but these are often action films focused on still other military fantasies, all of it, on screen and off-screen, in many ways written by the Pentagon. (Harris)

Rivera, though, uses his films and art to draw attention to the contradicting military and industrial forces that invite migrant labor into the flows of national commerce while simultaneously erecting bigger and more technologically advanced barriers for migrants. For Rivera, *Sleep Dealer* "is a myth of sorts, simplifying and visualizing these oddly symmetrical flows…[,]telepresent/transnational exchanges, including the military drone, accelerate and exaggerate already neocolonial exchanges" (Harris). In other words, Rivera is aware of the ways the bonds between state military mechanisms and corporate entertainment mechanisms are supporting one another to multiply the state power. His film is an expression of that awareness. But it's also an expression of nomadic thought that finds a way to re-appropriate the tools of the state to carve out new spaces and flows on the landscape of citizenship. Rivera's characters accomplish this on the screen and he accomplishes as an activist filmmaker.

Sleep Dealer speaks directly to the ways technologies impact how people move in societies of control and how translational politics alienate bodies from their own power. However, the film also expresses a unique paradox in which the very same technologies that subjugate bodies to the dominant national flows of labor and citizenship contain in themselves the potential to make deep cuts in to those dominant flows. These technologies are used by activists both to illuminate the mechanisms of control and to materialize new ways for bodies to move through landscapes outside of the subjugation of state and corporate power. The adoption of technologies in this way, even drone technologies, "all seem like organic and predictable developments. Once [people] get a

hold of technology like drones, artists and activists will redefine and redeploy it" (Harris). Thus, for Rivera, resistance in the spirit of nomadic thought is able to counter the forces of state power with a redefinition and redeployment of the technologies of control (including those of visibility) with inventive and imaginative rejections of the flows of domination.

Final Thoughts on Making Cuts

The case studies in this chapter invite us to consider how activists are rejecting dominant control of both the rigid geographic and filmic citizenship landscapes by turning the technologies of visibility back onto the state's apparatuses. In the same ways border security mechanisms and Hollywood cinematic mechanisms in the citizenship control assemblage use these technologies to make alienhood more visible, pro-migrant activists are using these technologies to make the assemblage more visible. This nomadic act of resistance exposes the security theater as a system of flows that keeps those with alien affects in cycles of exploitation and violence. In doing so, activists are making cuts into the dominant flows and creating freer spaces to actively defy movement control in the United States. Refuseniks move through border checkpoints without authorization from border agents, delegitimizing the power agents have over the movement of bodies. The characters in Rivera's film use technologies of visibility to launch a nomadic attack on the dam, deterritorializing the striations of state to open the flows of both water and people. Similarly, Rivera uses technologies of cinematic visibility to circulate his filmic

activism that illuminate the contradictions that exist between the free flow of transnational labor and the entrapment of migrating bodies.

This chapter is a demonstration of how the study of alien affects is important in both making sense of the citizenship control assemblage, but also in finding ways to make cuts into the dominant flows that move within that assemblage. A study of technologies of visibility requires that we accept that technologies have the potential to capture bodies in cycles of control, but also have the potential to emancipate those same bodies from control. Technologies of visibility are not inherently tools of subjugation nor are they tools of liberation, but rather, technologies of visibility are ways to deepen articulable expressions of power. They often go unseen when we only recognize articulable power, as demonstrated by the case studies here and in the previous two chapters. It is crucial that we make sense of the articulable and visible expressions of power and the technologies that make the visible possible. This can lead to a clearer understanding of the mechanisms of control that move bodies through our national landscapes as well as the activism that exposes mechanisms of control in an attempt to carve more even landscapes for those captured by state power.

Concluding Remarks

Alien Affects is not a study of aliens. Though this study discusses migrants who are often described as aliens and examines alien creatures that are produced in Hollywood cinema, *Alien Affects* is principally a study of the ways technologies of (in)visibility have been distributed across multiple landscapes of citizenship in the United States to strengthen state political and economic power. These technologies rely on systems of light to cast waves of visible, infrared, x-ray, and other energy forms onto the bodies moving through those landscapes, making alienhood shimmer on certain bodies. Some of those bodies move with high-magnitude intensities—like migrants, refugees, nomads, and wanderers—and glow brightly when set upon the low-intensity backdrop of the US. By mobilizing technologies of visibility throughout the US, the military-industrial-cultural assemblage of citizenship control is able to carve flows that channel bodies with different national frequencies—intensive movements. Those with low-magnitude intensities are propelled into dominant flows of citizenship and consumerism, like the elite members of Bauman's "first world" who are characterized by rapid and unrestricted mobility. Those with high-magnitude intensities, though, are trapped in flows that are violent, exploitative, and often deadly. They are members of Bauman's "second world"; they are characterized by limited mobility and subservience to those in

the first world. They are easily expelled from the state, they are often smuggled into the nation, and are becoming more visible as technologies used to make them shimmer evolve.

Alien Affects also describes a unique paradigm of thought that may allow those interested in challenging the exploitation and violence directed at migrants to resist the dominant flows of state power. Nomadic thought can inspire transgression against the state citizenship control apparatuses that reject the articulable expressions made concerning migrants while also cutting into the dominant flows of citizenship. By making these cuts, artists, activists, migrant laborers, students, and many others reshape the surfaces of citizenship allowing those shimmering with high-magnitude alien affects to move more freely. This closing section touches on the imperative at hand to study the construction of alienhood today and how it impacts political, social, and economic relationships in today's societies of control. I first make a justification for why scholars studying power, persuasion, and culture in the fields of rhetorical communication studies should adopt nomadic rhetorical materialism. Then, I consider three key scholarly trajectories that might originate out of the research ontology and method in my study: toward studying the technologically advanced governing mechanisms in societies of control, toward studying global migration, and toward studying movement politics.

Justification for a Rhetorical Study of Alien Affects

As the introduction to part I points out, this study of alienhood, state control, and cinema is a study of rhetorical materialism. I have explored the ways power is moved

through governing apparatuses, like border checkpoints and Hollywood's extraterrestrial cinema—moved both by articulations of power and visible power created by the numerous technologies of light, sound, and sensation that contribute to reinforce those governing apparatuses. A rhetorical materialism scrutinizes the ways bodies are called into subjectivities in a terrain of governing apparatuses and how power is moved across these terrains, onto and through those bodies. For Greene (1998 & 2009), power is an articulable expression that is materially moved through terrains; my study of alien affects is way to justify adding an element of visible expressions of power onto the articulable. Thus, rhetorical studies rooted in materialism that make sense of both the visible and the articulable are able to truly assess how power is distributed over political, economic, and national landscapes to control the bodies of those who traverse them.

A nomadic rhetorical materialism is a study of the ways articulable and visible power is moved across landscapes of societies of control in order to control populations of citizen and migrant bodies. Adding an element of nomadism allows scholars to reject the primacy of the state (and its constitutive citizenship paradigm) and to examine the intensive and extensive movements of those caught in the state's flows. *Alien Affects* focuses on one of the assemblages of state power—the citizenship control assemblage—but there are numerous assemblages of power that operate within control societies like the US. These assemblages rely on both visible and articulable expressions of power to keep the bodies of citizens moving in highly mobile consumer and security flows while

capturing those who resists such flows. Making sense of these assemblages of power might be best understood using an orientation toward nomadic rhetorical materialism.

While many rhetorical scholars rely only on an orientation toward the symbolic (or even non-symbolic articulations), widening the ontological scope of rhetorical studies to include the visible (again, not just with sight but with all the senses) broadens both the number of artifacts rhetoricians might study, but also deepens the research that might be conducted on the things that rhetorical studies scholars already investigate. This orientation can create new meanings, for example, in our understanding of language, media, and culture. An ontology rooted in nomadic rhetorical materialism can explain how the visible and articulable aspects of power work in unison to move though governing apparatuses in organizations, political forums, and across national borders and act on bodies in those spaces. Finally, and perhaps most significant, nomadic rhetorical materialism as described in *Alien Affects* can illuminate the mechanisms of power operating on various landscapes so that those who wish to challenge systems of control might better comprehend how power is distributed. Like in the case of the refusenik activists at interior border checkpoints or makers of nomadic science fiction film, making sense of the multidimensional expressions of state power has the potential to spur artists, activists, and others into crafting better strategies to transgress those systems of control.

Trajectories

This study of alien affects, landscapes of citizenship, and technologies of visibility adopts a nomadic rhetorical materialism to demonstrate how power moves

bodies in today's US control society. Though this research primarily builds on a rhetorical tradition of power and governing apparatuses (critical rhetoric, materialist rhetoric, and then rhetorical materialism), it speaks to broader research fields that might be interested in the conceptualizations of citizenship, movement, technology, and film. *Alien Affects* can contribute to the field of film studies, for example, in understanding the ways technologies of visibility are shared between cinematic and security mechanisms in the US. This might shed some insight onto how closely linked the two industries are and the impact this relationship might have on the flows of consumerism and citizenship in the US and around the globe. This study also speaks to research in mobility studies and studies on governmentality by addressing the ways material landscapes are shaped by technologies of control. These technologies manifest flows—of bodies, of capital, of labor, of goods, etc.—that traverse national landscapes to distribute power over state territory. In what follows, I outline three specific trajectories emerging out of the methodology and ontological orientations in this study.

Technologies of Control

Alien Affects invites a conversation on how technology is distributed by governments, by industries, and by people in order to both strengthen state power and to resist state power. Particular attention needs to be paid to how technologies of (in)visibility are utilized in conjunction with technologies of articulation to move power—whether state power attempting to channel non-citizens into flows of violence or exploitation, corporate power attempting to channel citizens into consumer flows, or

activist power making cuts into these flows. This study of movement and affect is urgent not only because it can account for nomadic logic, but also because it can account for how statehood moves, too. It makes visible the ways the state expands and strengthens by distributing technologies of capture and consumption throughout.

One such technology is surveillance. We are undoubtedly living in an era where surveillance mechanisms have reshaped the ways both citizen and non-citizen bodies move through cities and towns around the world. Scholars, artists, and activists are already questioning the distribution of surveillance technology by state and corporate interests. Many scholars are also demonstrating how activists are adopting sousveillance techniques to turn the surveillance lens back onto those in power in order to mobilize resistance to the rapidly growing control society. This study also calls for further investigation into the ways cinematic technologies, like the ones used to create Hollywood's scariest alien invasion films, are participating in carving dominant flows of belonging and consumption. It is imperative that we uncover how cinematic technologies and security technologies strengthen state political and economic power. It is also essential that more research be conducted in activist filmmaking, like that of Alex Rivera, which uses cinematic technologies to wage nomadic resistance against the state citizenship control assemblage.

Global Migration

The United States of America is under attack! Both on the small screens of mediated television news and on Hollywood's latest extraterrestrial invasions thrillers,

US Americans are being threatened by the presence of those with high-magnitude alien affects. Cinematic and televised extraterrestrial invasions have continued to portray the destruction of the US, the decimation of US citizens, and highly intense aliens produced using the latest filmic and computerized cinematic technologies. Films franchises like *Independence Day, Men in Black*, and *Predator* are all releasing films in the next years that not only continue the narratives of violent alien invasions, but also do so by making the alien invaders larger, scarier, and more intense. Meanwhile, on the geographic surface, there are lawmakers (and aspiring political leaders) that rely on a strict anti-immigrant rhetoric to stir up xenophobia in those who are led to believe that migrants' burden vastly outweigh their contribution to the economic and political prosperity of the US. There are misleading news reports (flashbulb mediation) that exaggerate the dangers migrants or migrant communities pose to the safety of citizens, the impact migrants have on (citizen) unemployment, or the strain that migrants place on the country's social service programs. As demonstrated in chapter 1, these expressions are all in response to the largest waive of global migrants in history (Livi-Bacci; Nail, 2015).

Therefore, a study of alien affects and movement adds another layer to the study of global migration that moves beyond an understating of nationalistic, racial, and legal subjections of migrants to explain how they are made visible by societies of control. The legislative and geographic control of migrants relies on a visible layer of alienhood in concert with narratives of invasion to characterize the flows of migrants, refugees, and stateless nomads. Studying both the articulations and visualizations of migrants opens

two new pathways on research focusing on global migration. First, understanding the multidimensional expressions of state power (visible and articulable) about migrants demonstrates how extensively societies of control adopt rather expensive technology for the purpose of making migrants more visible. The example of the $2 billion contract the US Department of Homeland Security made with Boeing demonstrates how much those societies are willing to spend in order to surveil landscapes of citizenship and capture those whose bodies channel alien affects. Second, by reflecting on the tensions between state control and migrant movements, *Alien Affects* decentralizes the importance of the state and opens the possibility that bodies may be constituted by relations other than those imposed by national belonging. This study questions how much power the state actually has over bodies and imagines ways to reject the citizen/non-citizen binary inherent to statehood.

Movement Politics and Identity Politics

Finally, this rejection of citizen/non-citizen binaries, rooted in a movement ontology, also forges a new trajectory into scholarship around national difference and belonging. Alien affects are those sensible intensive movements that are unique to bodies. They are not permanent characteristics, but rather, a form of movement that are in the process of emerging and retreating at any given moment. As stated several times in this study, those bodies whose intensive movements are not in sync with the low-magnitude intensity of dominant state flows shimmer when they appear on national landscapes. These bodies move differently than others. They move in ways that are not

in rhythm with the state's consumer, political, and social flows. This is the major difference between a movement politics and identity politics. An identity politics often relies on a binary of inclusion and exclusion to justify how relationships between bodies are formed and managed. This however, rarely takes into account the impermanent movement of intensive qualities that move across bodies and rarely takes into consideration the dominant landscapes that contribute to the uneven treatment of those who are subjugated into identity groups. Movement politics, on the other hand, rejects in-group/out-group binaries and replaces them with an understanding of how state and corporate power subjugates moving bodies. Movement politics addresses how intensive movements are channeled through bodies and how shaping national landscapes of belonging divides bodies, driving some into cycles of restricted extensive movement.

Identity politics usually adopt a critical method to challenge the state, often falling further into inclusion/exclusion traps. This is mostly because identity politics rely on the same political, social, and economic subjectivities that are constituted by state or corporate interests. Identity scholarship might consider what aspects of citizenship, for example, create an illusion of identity in certain relationships to the state and a completely different identity with relation to others within the same state. A paradigm privileging identity and language contributes to creating striated terrain of citizenship in statehood, serving as perhaps just another apparatus of statehood. Movement politics, however, is an affirmative approach utilizing methods like nomadic thought and activist philosophy (Massumi, 2012) to undermine the subjugations of those with political power.

People are processes of relations in vast communities, not rigid individuals with a subjective self. This is evident when the comforts of constitutive citizenship are pealed back to reveal a rather violent process of citizen landscaping. A paradigmatic shift in critical cultural and intercultural scholarship is needed in order to conceptualize how a movement politics might be more useful in forging more inclusive national landscapes.

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