



Frontera Corozal, Chiapas. Usumacinta River, the border between Guatemala and Mexico.

Santiago Arau Pontones*

BORDERS FROM ABOVE

Text by Graciela Martínez-Zalce

* Director and cinematographer. Throughout a 15 year he has participated in individual and collective exhibitions. His aerial photographs have been published by international and national media. <https://santiagoarau.com>.

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All photos, courtesy of the artist.



Santa Cruz, Sonora.

The border can be a couple of lines that contain the nation's territory. The nation, however, spills over them, generally toward the north, taking with it what Monsiváis called "the portable border."

The photographic essay we have the privilege of presenting in this issue denotes the former, and by connotation, relates to the latter.

The photographs Santiago Arau takes with his drone offer us the gift of a perspective impossible for those who live with two feet firmly on the ground. They give us a frankly plummeting perspective, a bird's eye view, or a view like God's; the view of the omniscient narrator who can take in much more than we simple witnesses can.

What Arau's camera achieves is to make concrete a place that in our eyes only exists in the imagination. His composition/description/re-creation of border spaces that contain Mexico refresh the discourse about the line (north and south) that is more than walls, wire fences, guards, sentry boxes, discord, or separation.

As Arau presents them to us, Mexico's borders are also shared natural spaces that an anti-immigrant discourse is willing to destroy.

From very high up, the images presented here refute the stereotypes and help us build the possibility of a region. **MM**



Sonora, Mexico.



Cuatro Poblados, Tabasco, on the border between Guatemala and Mexico.



San Luis Río Colorado, Sonora.



Dulzura, California.



Tijuana, Baja California, the border between Mexico and the United States.



Sonora, México.