Rearticulating Worlds through Language: Social Justice and Creative Activism Networks

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Abstract

For ethnolinguistic and sociocultural groups, language undeniably represents a fundamental mean of shared expression and construction of meaning. In the US, just language practices have been emerging as a form of resistance opposing the dominant monoglossic Anglo culture and its patterns of imposed assimilation of ethnolinguistic minorities. Connected to the Spanish-speaking communities, language justice activism promotes social equality, as well as the creation of translingual spaces and the thriving of an articulated network of social actors engaging local communities. The range of related activities results particularly adequate and fruitful in transnational, borderland contexts, fostered by binational collaborations and cooperation among art collectives.

Raised at the beginning of the 21th century from Latin American experiences, the approach offered by *cartonera* workshops gives the border context a chance to raise language awareness and promote creative projects, precisely with a special attention to local multilingual communities. The production of handcrafted, independent publishing represents, in fact, a powerful mean of resistance against the dominant culture, giving the opportunity to narrate personal transnational stories in the language

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the bilingual speakers feel more comfortable to employ to express themselves and convey their message.

Keywords: *cartonera*, art collective, borderlands, independent publishing, language justice.

Resumen

En el caso de grupos etnolingüísticos y socioculturales, el lenguaje representa un medio fundamental al fin de compartir expresiones y construcciones de significado. En EE.UU., prácticas lingüísticas equitativas han ido apareciendo como formas de resistencia en contra de la cultura anglo –dominante y monoglósica– y sus mecanismos de asimilación impuesta a minorías etnolingüísticas. Radicado en las comunidades hispanohablantes, el activismo relacionado con la justicia lingüística promueve equidad social, así como la creación de espacios translingües y el desarrollo de una red de actores sociales que estimulen la participación de comunidades locales. La variedad de actividades promovidas resulta particularmente adecuada y fructífera en contextos transnacionales y fronterizos, impulsadas por colaboraciones binacionales y cooperaciones entre colectivos artísticos.

Surgido al principio del siglo XXI de experiencias latinoamericanas, el enfoque ofrecido por los laboratorios cartoneros permite la concienciación acerca del multilingüismo y la promoción de proyectos creativos, precisamente con especial atención hacia las comunidades locales. La producción de libros artesanales como editoriales independientes representa un medio poderoso de resistencia en contra de la cultura dominante, proporcionando a los hablantes la oportunidad de narrar historias transnacionales personales en el idioma en que prefieran expresarse y comunicar su propio mensaje.

Palabras clave: cartonera, colectivo artístico, frontera, editorial independiente, justicia lingüística.

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Construction of meaning—necessarily conveyed through language—represents the essence of internal and external social interaction for groups identified with a distinctive articulated cultural and linguistic shared knowledge. Monoglossic cultures, however, tend to neglect or hinder the existence of non-dominant ethnolinguistic

groups by means of policy, public discourse and discrimination. The linguistic minority presence becomes obliterated in the public sphere, where the limitation to its opportunities of participation and access to service is based solely on its language of expression. In the US, language justice activism has been emerging as a grassroots network linking local movements and organizations that share ideals of linguistically democratic use of social space and language equality. Aside from promoting fair interpreting practices, the crux of language justice projects is fueling creative work to engage communities in multilingual, liminal contexts. In spite of their relatively limited scope, the multilingual experience proposed by *cartonera* projects represents an interesting local-based—and yet transnationally connected—achievement to bring translingual practice to reality, promoting the direct engagement of multilingual participants and giving them a fair and stimulating space to express their voice and deal with language loss and preservation.

1. LINGUISTIC HIERARCHY AND POWER

In many respects, knowledge can be considered as a consensual system of beliefs characterizing a specific epistemic community and its self-assertion (van Dijk); knowledge can be therefore interpreted as the unique blend of the community's shared discourse, practice and belief. Belonging to an epistemic community involves the acceptation and adaptation to shared social cognition and defined patterns of social and cultural action, which often are conveyed through a specific language that represents the preferred mean of expression of the given community. The use of language peculiar to a cultural group is, in fact, undeniably and inseparably connected to its embodied social practices (Pennycook); meanings are necessarily conveyed through language and structured by underlying metaphors, articulating concepts and processes that define a shared interpretation of the world (Lakoff and Johnson 1980). The agreed, identifiable knowledge is formulated and rendered through a shared set of discourse and linguistic practices; culture resides therefore quintessentially in such shared knowledge inherent to linguistic communities and their distinctive social interaction patterns. As Schiffman defined it, linguistic culture can include all the shared knowledge that "speakers bring to their dealings with language from their culture" (Schiffman 276) and is strictly connected to codification and transmission of language itself. Shared knowledge has an evident social dimension (Clark 1996); thinking exists without the need of choice of a specific language, whereas language is necessary for humans to cooperate, connect with each other and build a social network (Freire 1993). The discursive reproduction of dominance embodies power abuse through language, and therefore it conveys and

perpetuates the mechanisms of social inequality (Bourdieu and Passeron) for which specific cultural groups endure systematic discrimination. If on the one hand the use of a dominant language structures an unbalanced power distribution, on the other hand language and collective forms of activism based on language can oppose the dominant discourse and its inherent symbolic violence. Furthermore, the collective identity of an epistemic community can be seen as a complex system of actions, a variety of processes that shape a diverse network that is "entrusted with potent cultural meanings" (Melucci 4). We can consequently deduce that collective action carried out on the grounds of shared knowledge—conveyed through language experimentation and performance—is a culturally meaningful process, representing a culturally cohesive social group interconnected precisely through a shared linguistic repertoire. In a context in which the existence of a dominant language implies the discrimination against a social group sharing a different, non-dominant language, cultural, ethnic and linguistic resistance strategies inevitably intertwine.

An individual's translingual repertoire represents a unitary meaning-making system that is present in the speaker at all times; it's a repertoire related to a multilingual approach to thinking, a "translingual imagination" as Kellman first put it. In the translingual perspective, being multilingual is not regarded as the ability to use different codes; it is the practice of suitable selection of language features from one multilingual system according to the context and linguistic need. The process of constructing a message builds up on a linguistic repertoire connected both to our own idiolect and to the communicative repertoire necessary to make meaning in the given context. The repertoire available to a bi or multilingual speaker—whose linguistic output has to shift and reconfigure itself on a regular basis—clearly has to respond to a variety of discursive and social circumstances. The multilingual speakers inevitably have to deal with distinct language contexts and reposition themselves accordingly, adapting to communication modalities that can be different from the practices of the cultural group they feel closer to. Neglecting the peculiar language repertoire of bilingual individuals structures linguistic discrimination and perpetuates its mechanisms of inequality, misrepresentation and marginalization. The cultural and linguistic background of origin marks the pattern of power relations among individuals. In the course of a discursive encounter between participants belonging to different cultural groups, non-powerful people are so due to their non-dominant background whereas people belonging to the dominant language group will control the encounter (Fairclough). Moreover, the question of language dominance—even more in the case of an institutional negation of diglossia—becomes a question strictly related to social class. If bilingualism intended as the individual's

skill of using two languages has always been accepted in the US, diglossia—ie the legitimate and implemented existence of two languages—has not (Fishman). As in any circumstance where power is structured and justified through a discriminatory discourse, the hierarchization of languages inevitably implies a subordination of the group which identity is strictly related to a lower rank language. Language dominance is therefore a key element in the construction of structural violence as intended by Galtung, where institutions contribute to perpetuate a social structure that prevents determined social groups to have equal access to basic needs, such as healthcare, justice or education. Language discrimination at policy level is indeed a form of symbolic violence, which characterizes institutional imposing power (Bourdieu and Passeron).

In this perspective, clearly public education is one of the most crucial areas for translingual projects and activism claiming linguistic democracy and equality. As a measure to deal with an ethnolinguistic diverse population, linguistic assimilation policies in the US have fueled the categorization of Hispanics as a distinct cultural, racial and social group (García 1983). In fact, in the field of education the use of a non-dominant mother tongue has been tolerated as a "remedial tool" (García 1983: 43) when an individual is not yet a sufficiently functional bilingual and can't switch to the exclusive use of English. In spite of a consistent and historical presence of Hispanic citizens, the use of Spanish language in particular has been circumscribed to an individual level or exploited as a discourse discrimination tool, opposing any ethnolinguistic minority to the dominant Anglo culture. Public education in the US has been a vehicle of "anglificación" (García 2003: 9), in the attempt of forging a uniform and as homogeneous as possible linguistic—and consequently cultural and social—identity. Furthermore, the heterogeneity in American public education has been progressively limited and controlled, within the framework of international trends of homogenization and standardization. In fact, since the beginning of the 21st century the Organization for Economical Cooperation and Development (OECD)[1] guidelines in the field of education have acquired an increasingly relevant weight in the shaping of national policies. Exploiting the means of the implementation of the Programme for International Student Assessment (PISA)[2], the Organization has progressively assumed a "new institutional role as arbiter of global education governance" (Meyer and Benavot), arrogating to itself the authority to assess the adequacy—based on its own guidelines—of school systems and advise on national education policies. Evidently, the purpose behind OECD's educational work lies in its connection with the broader economic aims of the Organization (Rizvi and Lingard), centered in promoting neoliberal approaches and social efficiency while disregarding social justice and actual equity. The

standardization of learning targets and performance inevitably leads to a reaffirmation of the subordinate character of minorities, as it doesn't take into account linguistic, cultural and social diversity. The alignment to international guidelines in educational policy has had different consequences in different countries. In Mexico for example, the currently implemented Reforma Educativa (2013) represents a useful means to flatten cultural and linguistic diversity, structuring institutional discrimination towards ethnic minorities and marginalized social classes (Marini). In the US, the implementation of standard tests and assessments, evaluations and requisites of high performance, is strictly connected to the use of English as the dominant language. Language hierarchy inevitably leads to loss of one's own non-English mother tongue and cultural identity, as well as to a negation and imposed invisibility of non-Anglo ethnolinguistic groups' heritage. Language discrimination policy and public discourse tend to identify Spanish speakers of Hispanic American heritage with lower socioeconomic classes, specific jobs, stereotyped traditions and folklorized representations. Inclusion is not a prerogative of national policies and institutional regulations, in spite of the great ethnic and linguistic diversity that characterizes the US nation itself. The consequent diffusion in the field of education of the term "heritage language" referring to Spanish holds a paradoxically retrogressive aftertaste. As Ofelia García suggested, thanks to such labels the diverse linguistic landscape of the US gets, in fact, reduced to a variety of minority languages in the context of a nationalist language planning, in which the bilingual heritage of millions of Americans gets denied and silenced (García 2005).

According to Blommaert and Verschueren's definition, the so-called *dogma of homogeneism* is based on the idea that nationalism defends a society that is naturally homogeneous, in which multilingual groups are seen as "problem-prone" (Blommaert and Verschueren 195). The "best" society is therefore the one in which the main human group is homogeneous and its nationalism relies on a monoglossic culture. It's evident that the US government approach to language diversity has been marked by the influence of American national myths and the ensconced type of nationalist ideologies related to the Manifest Destiny discourse (Horsman; Bonikowski), as well as its reaction to increasing globalization has been a strengthening of the equivalence between nation and language. Ranking languages according to a crystallized hierarchy—and reducing Spanish to the category of heritage language denying its relevance—inevitably structures social and political discrimination based on the language a citizen feels most inclined to speak. Language is the main mean of construction, transmission, preservation and evolution of culture; neglecting or concealing the use of one specific, widely spoken language is a process that leads to effacing the whole, diverse group of speakers whose identity and repertoire include Spanish.

2. LANGUAGE AS A TOOL TO RECLAIM POWER: THE *CARTONERA* EXPERIENCE

The *cartonera* experience arose in Latin America as a mean of empowerment and social visibility, as well as a tool to promote literacy and artistic activity among children and marginalized groups. The first editorial project of this kind was Eloísa Cartonera, born in the neighborhood of La Boca (Buenos Aires, Argentina) in 2003 as an artistic laboratory and shop that sold vegetables and handcrafted books. The activity was fostered in a rather conflictive context of social unrest, as at the beginning of the 21st Century Argentina was stricken by a deep financial crisis; the situation rapidly escalated and affected the Argentinian people's everyday life, provoking riots and protests (Schuster et al. 2005). In the metropolitan area of Buenos Aires, waste picking emerged as a social and labor phenomenon at the end of the '80s with the development of recycling policies. The number of waste pickers grew dramatically as a consequence of the crisis blown in 2001; people who consequently found themselves jobless or homeless often dedicated their days to waste picking and scavenging as a means of sustenance, supplying exploitable—and often informal—workforce to the recycling business. The number of people registered as *recuperadores urbanos* by the city government in the 2002-2012 decade fluctuated between 8.000 and 16.000, to which we can estimate an addition of a few thousands more informal pickers (Villanova). As cardboard recollection in particular became one of the main activities connected with recycling waste, pickers were named *cartoneros*; among them, many were children, often belonging to migrant families—from both internal and external regions—and living in poverty. The first *cartonera* project picked up the name and began to buy cardboard from the children at a slightly higher price, inviting them to participate in bookmaking activities and supporting the continuity of their education; in many cases it was the only moment and place the children could cultivate their literacy, spend time drawing and enjoy a welcoming environment. Founder Santiago Vega—better known as Washington Cucurto—is a prolific author and has been actively working for the collective since 2003. Recycling materials and inspired in self-managed cooperatives, Eloísa Cartonera was founded with the aim of fomenting the appropriation of the book as a response to injustice provoked by "capitalismo salvaje" (Meza 63) in an era of economic crisis and consequent social degradation.

The idea quickly spread throughout Latin America and has been adopted to express nonconformity towards the socioeconomic system in force or the dynamics of the editorial market itself; the model revealed itself to be a suitable pivot for promoting cultural, pedagogic and literary activities. *Cartonera* activity revolves around

handcrafting books from the beginning through the end: the choice of texts and authors, translation, editing, printing and binding are shaped by collective work and collaboration. Handcrafted books do not have an ISBN nor copyrights, there aren't specific techniques involved or binding rules to follow nor content guidelines to adapt to; such characteristics make the ease of establishing *cartonera* projects one of the keys of their fast and international dissemination (Kunin). Literary texts are often donated by authors or selected among public domain works, while their selection depends on the aims of the project or the context of a specific event. Actual bookmaking is often the result of laboratories and informal meetings, where more or less experienced bookmakers produce unique copies and enjoy the freedom of leaving a personal mark on them; sometimes books are made for personal use while in other occasions they're produced for selling to finance the activities of the *cartonera*. This kind of publishing differentiates itself from the traditional editorial market in a fundamental way, rejecting neoliberal dynamics and embracing ideological guidelines (Kudaibergen) and social commitment. The label *cartonera* identifies a peculiar approach and bookmaking, publishing and distributing process; each *editorial cartonera* works according to its own manifesto, purposes and artistic styles, proposing a most diverse offer of literary products and works. The model results rather flexible and adaptable to local contexts, aims and cultural background, as well as it is a suitable vehicle to endorse a wide range of causes and forms of resistance to an imposed dominant culture; activism connected to *cartoneras* often encompasses the fields of environmental, queer and gender equality movements.

The *cartonera* approach is especially suited to address matters and contexts in which discrimination and social conflict are involved; in fact, we can trace a variety of projects involving groups of convicts, immigrants, persons with mental or physical impairments, marginalized youth. The process of creating a book going through each necessary step helps channeling feelings of fear, frustration, hope, expectation; *cartonera* handcrafting includes the possibility of writing one's own text and work on it, exchanging personal memories, experiences and stories. In spite of the variety of contexts, in many cases bookmaking precisely combines with the building of a space in which social marginalization, minority group belonging, cultural and linguistic conflicts can be conveyed, faced and tentatively resolved. Clearly, it's not just binding work revolving around the recycling of discarded materials; literature, memories and personal stories themselves become recycled material. A recycling process takes place as a deconstruction of text and its contents (Sommer); whether it's a piece of literature or a participant's story, along the process of *cartonera* bookmaking intertwine storytelling

patterns, visual interpretation of text, appropriation, demystification and confrontation. In recent years, a few *cartonera* projects have appeared in European countries as well, often endorsed by academic departments which activities are related with translation work, bookmaking artisans and cultural associations. The adoption of the Latin American original model has meant the creation of cultural spaces where text is central to artistic activities involving language and, specifically, a multilingual environment characterized by acceptance and cultural openness.

As far as the US territory is concerned, *cartonera* projects are usually part of collective work, community projects or educational activities. Embracing the endorsement of social justice and language power intrinsic to the original *cartonera* nature and scope, bookmaking activities connected to language justice projects peculiarly emerged in bi o multilingual urban areas and along the Southern border region. In particular, the format has appealed to the Californian cross-border lively diverse cultural and artistic context, where collectives and associations regularly and fruitfully collaborate with similar actors active on the Mexican side of the border. The creative cultural environment in the Tijuana area is just as varied, productive and prone to transnational cooperation and exchange. The peculiarity of borderland *cartoneras* lies crucially in the production of multilingual books, promoting cross-language events and intercultural projects all along. These artistic and literary collectives might not embody an actual, distinctly defined social movement, and yet they often advance the creation of cultural and social networks. Collective action becomes the driving force to establish and consolidate the links and nodes in the network, strengthened through a wide range of artistic activities connected to language equality activism. The *editorial cartonera* turns cultural and social platform, engaging the community—in its majority bi or multilingual—and complementing solidarity projects characterized by a strong social commitment. Transnational collaborations and cultural exchange based on artistic and literary work always endorse the creation of a both virtual and material no-English-only space, where sharing becomes in fact translingual. The *cartonera* space embodies resistance against imposed monoglossia and its entailed dominant culture, in which what is expressed in the dominant language acquires a marked relevance sustained by institutional discourse and policies.

Hispanic and even Mexican-American culture alone in the US encompass a rather diverse and multifaceted range of expressions, traditions and creative outputs, which common thread is the use of Spanish language and its strong connection with the Hispanic American heritage. In addition to this, the borderland region is characterized by a strong sense of liminality in relation to the respective central States

and therefore it results permeated by the so called cross-border state of mind (Bear and Leclerc). The texts proposed by cross-border *cartonera* projects embrace their sociocultural background and promote literature that explores reality in a transnational perspective, distancing narratives from a neat distinction between the two neighboring countries. Collaborative *cartoneras* often propose texts written by emerging authors, endorsing literary contests and events where local artists can benefit from public exposure and share their work with the community. Borderland culture or *cultura fronteriza* (Stavans) is the reef-like porous experimental and vivaciously diverse artistic nursery peculiar to frontier regions, which production is characterized by hybrid identity, counterculture attitudes and multilingualism. Transnational and translingual collaboration and exchange are therefore intrinsic to the border's liminal normalcy. In such a historically bilingual environment, challenging the predominance of the English language becomes a natural demand, in order to legitimate translingual practice against the marginalization of non-English speakers and multilingual individuals whose primary – or preferred – language is not English.

3. CREATIVE CROSS-BORDER LANGUAGE JUSTICE ACTIVISM

As pointed out in the first part of this article, language is power, as it is intimately connected to our own identity, ontology, emotional expression, knowledge; moreover, language is the vehicle of our connection to others, it structures our social relations and sense of belonging. Reciprocal language understanding is the key to efficient communication and therefore to a cohesive social fabric and a functioning institutional system. Public institutions should be able to consistently serve people independently from the languages they speak; in a culturally and linguistically diverse country as the United States, assuming English as the only language primarily accepted for communication implies a discriminatory limitation of access to services and resources. Facing a pervasive dominance of English in the public sphere, the spreading activism promoting the existence of multilingual spaces on a translingual basis responds to the need of creating spaces where diversity is considered a value and not a hindrance. Translanguaging practices allow disrupting the "privileging of English over other language practices" (García, Seltzer and Witt 43) and, consequently, a more democratic and just participation, access and daily action. Activism in favor of language justice is therefore a movement for social justice. Its configuration is diverse and often strictly related to the community it refers to and its linguistic and cultural composition; language justice is linked to a strong social commitment and connects with causes such as environmental justice, queer and gender equality, inclusive education.

The fundamental aim of language justice activism is to raise awareness on the topic, while developing and promoting ways to eliminate language hierarchy; contrasting the monoglossic frame by means of a translingual approach equates to giving power to the speaker, instead of assigning dominance to one specific language among those spoken in a given space. Creating translanguaging multilingual spaces is evidently a complex task, requiring specific skills and—above all—the intention of configuring communication based on social justice and equal language opportunity. One of the main activities related to language justice is, in fact, the formation and provision of interpreters, which represent the backbone of the possibility to build linguistically democratic spaces where interactions do not depend on the usual hierarchization of interpretation. Every language is equal and therefore each participant is free to speak the language s/he feels more comfortable to use in that context, as well as to switch from one code to the other; any speaker who's not proficient in a specific language that's to be spoken in the space will benefit from the work of an interpreter. Multilingual spaces allow mutual comprehension and stimulate a participation that otherwise would be bound to individual linguistic skills and confidence in one chosen language only. The professional, ethic and specific training helps interpreters to deal with multilingual situations and be efficient in facilitating support to institutions that wish to promote multilingual access to services. Fair interpretation is meant to address power imbalances related to linguistic culture and monoglossic discourse. The interpreter has to guarantee that messages are relayed as the speaker intends them; in the context of an encounter between an English speaker and a Spanish speaker—who do not feel completely proficient and confident in the other's language—each of them has the right to speak the preferred language and to dispose of an interpreter in order to fully understand the interlocutor. It's also very important to clarify the interpretation process to all participants and make them comfortable with it.

Language justice activism therefore promotes a more inclusive communication on any level of the public sphere, pushing to change institutional policies regarding language and envisioning the possibility of multilingual education in schools. Nevertheless, there are many other contexts in which linguistic equality can be pursued and many means – different from interpreting support – to build spaces where a translingual environment can thrive. A crucial pivot to engage multilingual local communities is to give people the chance to share their stories of life, memories, traditions and language experiences; it is equally important to share, deconstruct and acknowledge personal stories related to language preservation or language loss. The process intrinsic to *cartonera* bookmaking allows participants to arrogate agency for

themselves, following a series of distinct steps through which they can appropriate the book as an outlet for self-representation and linguistic power. Elaborating their own text, participants can express themselves in the language they feel more adequate to do so, translanguaging and code switching as they please. The subsequent handcrafting is a vehicle to give them an opportunity to share materially their stories and enjoy group work, challenging themselves in a creative way. In the *cartonera* fair crafting space nobody is a bookbinding expert nor an accomplished artist, as the focus of its workshops is to give participants the chance to enjoy freedom of expression and unabashed participation

In recent years, borderland translingual and language justice spaces have been surging in particular in the transnational area connecting Tijuana (BC, Mexico), Santa Ana and Los Angeles (CA, United States); quite often the related borderland *cartonera* activities are backed by collectives of artists. That's the case of the Cartonera Santanera based in Santa Ana, which is connected to the Workshop for Community Arts (WCA), an organization that promotes creative projects engaging the local community, welcoming collaborations and fresh approaches to collective cultural activity. The WCA's *cartonera* activities range from organizing events in collaboration with the local library and schools; facilitating workshops where children can participate and print their own copies of cardboard books as well as workshops for students to write stories to turn into books; participating to children festivals and events dedicated to children literature with their child-oriented ongoing project Travieso Press. Among many other activist groups moving in the same geographic area, it's relevant to mention the Cognate Collective, a binational art collective founded in 2010; it develops pedagogical programs dedicated to communities in the transnational Californian border region, with the aim of contrasting the consequences of neoliberal policies and border militarization on cultural and linguistic heritage. This prolific and lively network is often propelled by the cross-border language justice collective Antena, specifically dedicated to the production of handcrafted books, translation of texts to create multilingual editions, bilingual diffusion of local borderland literature. Founded in 2010 by language activists Jen Hofer and John Pluecker—both active as well as writers, translators and interpreters—the collective "explores how critical views on language can help us to reimagine and rearticulate the worlds we inhabit"[3]. In 2014, Hofer teamed up with lawyer and justice interpreter Ana Paula Noguez Mercado to found Antena Los Angeles, a branch of the project dedicated to local language justice advocacy that provides just interpretation support and facilitates workshops on the topic. One year later, Antena Houston was founded by Marianela Acuña Arreaza, Silvia Chicas and

John Pluecker to expand the project's reach and spread its advocacy work in Texas. From *cartonera*-inspired grounds, Antena actively facilitates and promotes related events such as stand-up poetry, installations, laboratories, workshops; bookmaking becomes the glue that keeps a variety of activities together and helps the collective to convey its message and support language justice activism. In 2011, the collective promoted the writing of a book to acknowledge and empower domestic workers in the Houston area; the work was published in 2014 in tight collaboration with La Colmena Domestic Workers Collective, a collective that aims at organizing, training and supporting female domestic workers. The volume—realized by its small-scale imprint Libros Antena Books—is bilingual and titled *¡Todas Somos Una! / We Women, One Woman! A View of the Lived Experience of Domestic Workers*; the achievement was promoted through bilingual events based on presentations and readings. In 2014, Antena published a series of five handmade pamphlets which contents are strictly related to the project's social commitment. Particularly interesting are the volumes *How to build language justice* and *A manifesto for ultratranslation*, both regarding the ways and scopes of bringing language justice to practice.

Exploring transnational collaborative projects that revolve around the *cartonera* model and exploit it to convey a translingual message, it's adequate to remind experiences such as *Reciclados languages / Lenguajes recycled*. In that case, the collaboration among different editorial projects produced a multilingual book and a series of cross-language events to promote the work that lied behind it. The approach was fundamentally cooperative and transnational: the creation of the volume was coordinated by Libros Antena Books (based in Los Angeles and Houston), designed by Kodama Cartonera (Tijuana), cover-illustrated by Cartonera Santanera (Santa Ana), printed by Tiny Splendor (Los Angeles) and distributed by Kaya Press (Los Angeles)[4]. The Hammer Museum at UCLA (Los Angeles)—devoted to promoting artistic innovation—supported the project through its Public Engagement program, providing as well the space to carry out a related workshop and reading event. The museum has collaborated in different occasions with Antena, stimulating the growth of language justice awareness and encouraging visitors to experience cross-language contexts and activities. In 2016, Antena provided the museum of the installation *AntenaMóvil*, a mobile bookstore created refitting a bright yellow cargo tricycle stocked with multilingual cartonera and micro-press publications for sale. *AntenaMóvil* was first presented in January 2014 in occasion of the *Project Row Houses Symposium: Social Practice, Social Justice* (Houston, TX), subsequently it was part of a larger installation at the University of Houston's Blaffer Gallery and in July 2014 it was exhibited in the

CSUF Grand Central Art Center in Santa Ana; the tricycle has since moved from place to place to promote Antena's activism, either as an installation or functioning as part of an actual book sales event. In spite of its relatively ludic appearance, its presence in relevant places—such as the Los Angeles Public Library in fall 2017—conveys a strong symbolic message; multilingualism is a quintessential feature of the US reality and the achievement of language justice a necessary fight to be fought.

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NOTES

[1] The OECD is an international organization founded in 1961 with the aim to coordinate economic and social policies of its 36 State members. It provides a forum where global matters can be addressed, measurements of productivity and global flows and policy recommendations.

[2] The PISA is a triennial survey to assess education systems testing the skills and knowledge of 15-year-old students. OECD State members have implemented PISA-based tests for schools at different levels of public education, consequently standardizing educational scopes and programs.

[3] Introductory statement on the official Antena website, outlining the contents expressed in the organization's pamphlet *How to build language justice* (2014).

[4] Information available at Hammer Museum's event page and Kodama Cartonera's blog.