



FENCE-WORLD





Fence-world is an edition of six newspapers that can come together to create a photographic exhibition. Each newspaper consists of one individual piece.

The publications can be read in two ways: linearly, like an ordinary newspaper, or in mural form, allowing readers to see the relationship between each project and the essay written by the Enmedio collective.

When you unfold this newspaper you will have a large-format photograph on one side, and a poster with a description of all the projects on the other.

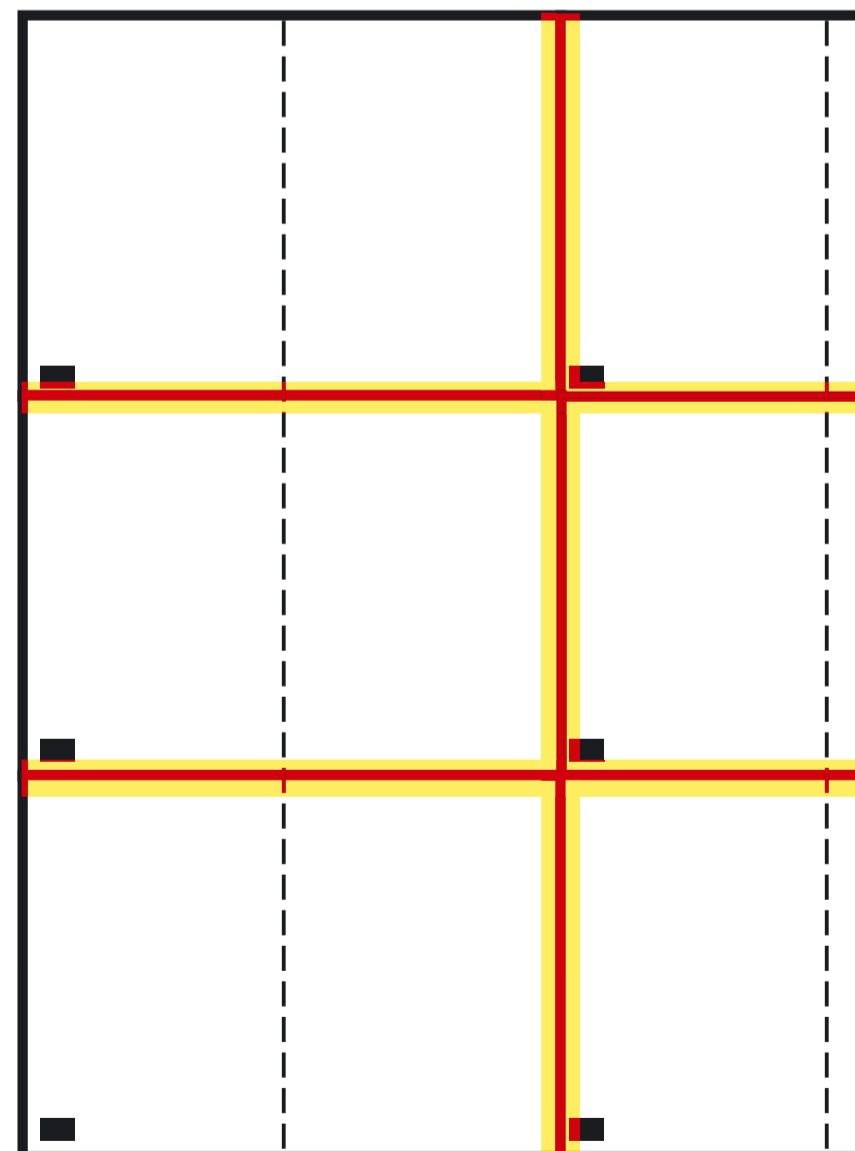
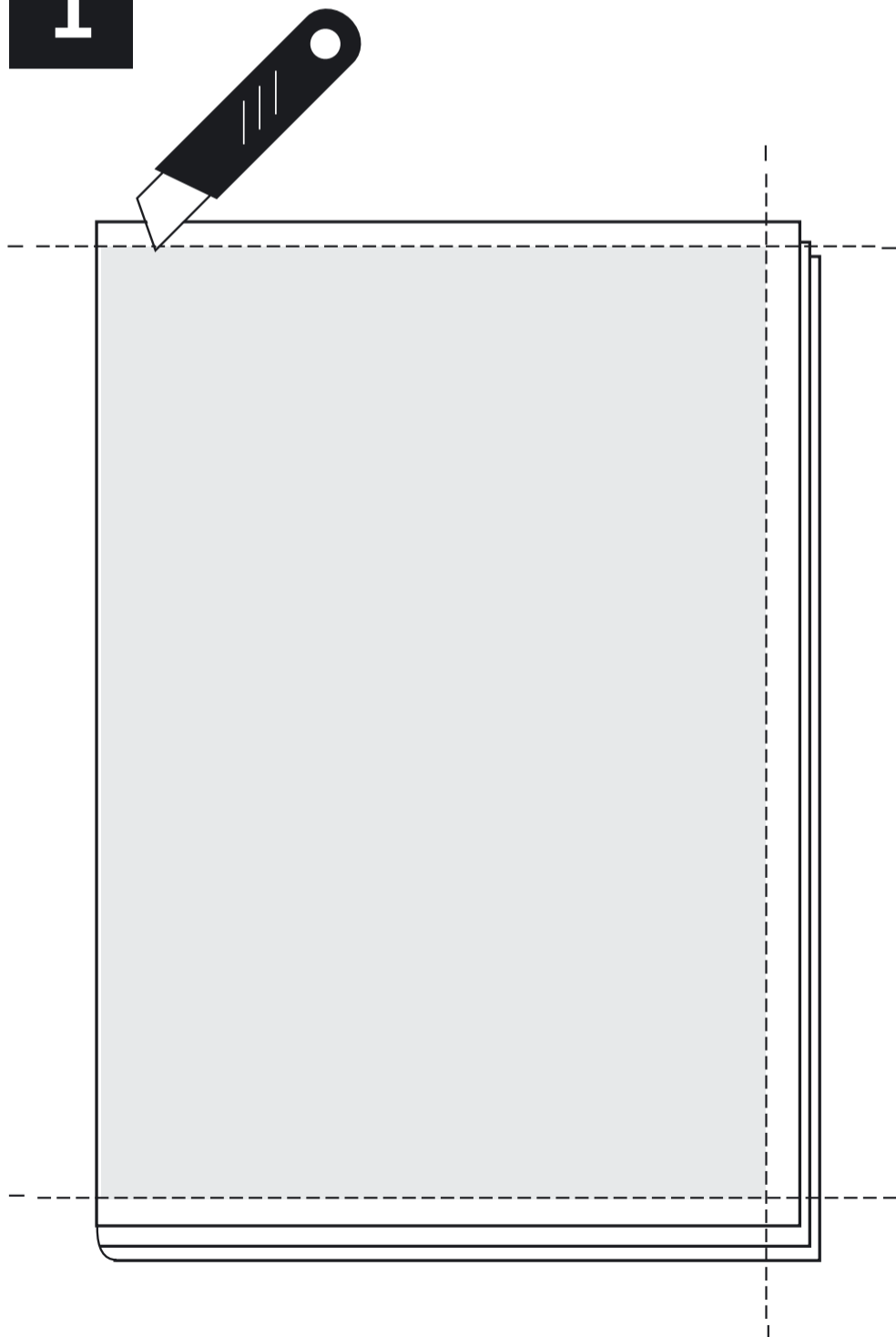
The six newspapers contain the full exhibitions.

Please take them, they are free, help them move throughout the Fence-world.

If you would like copies of the other five versions (available in Catalan, Spanish, and English), contact ICIP (icip@gencat.cat).

Assembly instructions

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Fluchthelfer.in
Peng!, 2015



ORLD







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Page 7, Melilla border fence, © José Colón/MeMo. **Page 9**, Fluchthelfer.in , © Peng! Collective. **Page 11**, No Mad Makers, © Jan Willem Groen. **Page 13**, Victims of the EU external border © Patryk Witt / The Center for Political Beauty. **Page 26**, European Order of Merit award ceremony © Paul Wagner. **Page 30**, It Works © Jan Willem Groen. **Page 32** Wall memorial to victims on the external border of the EU, today's white crosses. Bulgaria. © Patryk Witt / The Center for Political Beauty.

Under a **Creative Commons CC-BY-NC**. **Page 9**, Transborder Immigrant Tool Project, authors: Electronic Disturbance Theater 2.0/b.a.n.g. lab, Brett Stalbaum, Micha Cardenas, Amy Sara Carroll, Elle Mehrmand, and Ricardo Dominguez. **Page 17** Palestinian Avatar, author: Oren Ziv / Activestills.org. **Page 24**, Transborder Immigrant Tool, author : Electronic Disturbance Theater. **Page 28** Demonstration in support of Lampedusa refugees author: Rasande Tyskar. **Page 34** Palestinian Avatar, author: Oren Ziv / Activestills.org.

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Photo: José Colón/MeMo



FENCE-WORLD



The world has become fence. An enormous fence made up of many other fences. Timber fences, barbed wire fences, extremely robust metal fences. Hard fences, soft fences. Some of them so soft that they are not even physical fences: we carry them in our minds, blocking our ability to see part of the world. These fences are prejudices, preconceptions, stigmas. Then there are fences that are so beautiful nobody would call them fences. Beautiful fences that almost imperceptibly repress our actions. These fences lessen the impact of their presence in order to increase their effectiveness. We do not see them, their beauty blinds us, but they do not let us through. Sometimes fences are advertising billboards, those huge boards you see outside your window or as you walk along the street. These are fences that display dream worlds and hide the worlds we would rather not see. There is a cartoon by Spanish political cartoonist El Roto in which a mother and son are walking along a barbed wire fence, hand in hand. The little boy asks his mother what is on the other side. “The same as on this side,” she says. “So why did they build it?” the boy asks. Calmly, his mother answers “in order to make you think that there is something else.” There is a lot of truth in this scene.

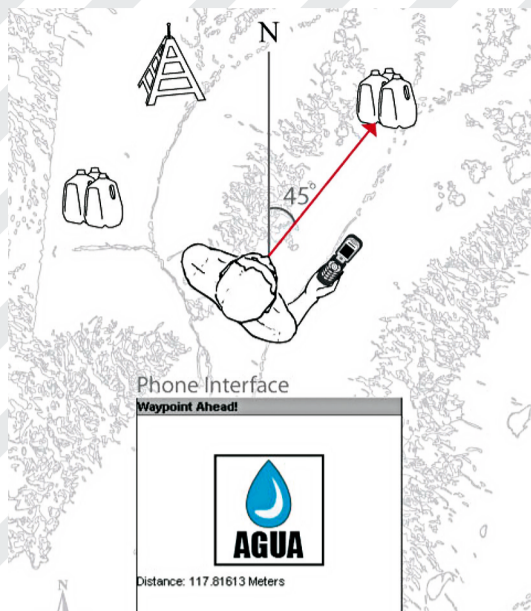
Fences always work in two directions: they repel and protect. They repel “the unwanted” and protect all the others. If you are one of these “unwanted persons”, your subjective experience of fences will be connected with war, hunger, international crises. If you are on the other side, fences will simply mean security. When unwanted persons manage to jump a

border fence, they just find more fences. Fences that exclude them, fences that force them into an illegal existence, into exploitation, constant danger, racism. Governments build many of these fences throughout their territory, and we pay for them with our taxes. Others are built by private companies with their own money, for their own interests. Sometimes governments and companies join forces to build fences that they then use to channel money for their own purposes. And they use them to channel people too: pass this way, keep moving, stop... Sometimes fences stake out national boundaries, and sometimes they designate zones in which there is no legal protection of any kind – true concentration camps for “the unwanted”, in which all rights are suspended. These kinds of fences are rapidly spreading throughout the Fence-world, which increasingly needs to stake out zones of emergency and to keep them that way indefinitely. *Perpetual emergency*. Oxymorons are also part of the stuff that the Fence-world is made of.

Advertising billboards do not mention the Fence-world, and neither do most politicians. They speak of different things, like globalisation, for example. It is a system with few problems, they say, although this claim strongly contradicts the everyday lives of those who are displaced by that same globalisation. The cost of moving around in the Fence-world varies.

For some people the price is low, but others have to pay with their lives. This difference mainly depends on where you are





Demo of the Transborder Immigrant Tool that helps users locate water and provisions.



Still from the video www.fluchthelfer.in, which explains how to become an escape agent and help people cross the border.

born. For instance, if you are British you can currently visit over 160 countries without a visa; if you are Iraqi, just 46. The only thing that can move freely throughout the Fence-world without any problems at all is money. No fence – hard or soft, external or internal – gets in the way of money. In fact money is the very reason the Fence-world exists: it allows it to move freely without impediments, generating more money in the process. This is why the Fence-world is so paradoxical. The economy can only flow under the absolute liberal parameters of its paradigm if they are upheld by an equally absolute paradigm of state and police control.

Basically, in the Fence-world security trumps peace. Hence the constant control of the bodies that move around on its surface. Digital technology, iris scanners, biometric devices. Systems of control spread and proliferate throughout the surface of the Fence-world, sorting and classifying the bodies that move around in it. These bodies are classed as citizens, tourists, foreigners, immigrants, refugees, enemies or terrorists, depending on how and where the Fence-world processes them. The hierarchy that this classification sets up turns the Fence-world into a place in which democracy is inextricable from totalitarianism and arbitrariness merges with legality, the concentration camp with the correctional centre, and protection with the greatest brutality imaginable. Sometimes, a body does not accept the status or the place assigned to it in the Fence-world. Then a short circuit occurs. A disruption in the smooth operation of the Fence-world. The projects

we present here are in fact examples of these disruptions. Bodies that refuse to accept the categories they have been assigned to. Individuals and groups who refuse to lay claim to the little plot that the Fence-world has set aside for them. We believe that their modes of operation are examples of ways of subverting the categorisation and control that are imposed on all of us in and by the Fence-world.

Basically, in the Fence-world security trumps peace.

This is the case of the Transborder Immigrant Tool [6], for example. When the Electronic Disturbance Theater developed this technological device to meet the needs of those who try to navigate the border zone and cross the fence between Mexico and the United States, they did so because they knew that this section of the Fence-world is a true death reserve. On this border, where commercial transactions totalling over a billion dollars take place every day, the fence is made up of barbed wire and desert. This fence-desert has become a cemetery for thousands of people classified as illegal immigrants by the Fence-world. The unwanted surplus. If you are from the wrong side of the barbed wire, the de-

sert means death. One of the results of this is that the other side, the right one, is increasingly coveted. Because in the Fence-world, death does not weaken the economy. On the contrary, it strengthens it and makes it grow. Death is big business in the Fence-world, and this business requires a complex technological infrastructure behind it.

In the midst of the endless development of new technologies designed to carry out all kinds of selection, detection, location – and ultimately, execution – operations, the Transborder Immigrant Tool functions as a death switch. This simple survival kit, made out of first-world technological cast-offs, challenges the complex technical framework that has turned the Fence-world into a space under constant surveillance. Aerial surveillance, ground surveillance, video surveillance. The Electronic Disturbance Theater takes the very same means of location and control that lead to the death of thousands of people each year and uses them to avoid this designated fate. This is a great challenge to the Fence-world, given that it works precisely by compartmentalising everything, designating a specific place for each of us, and making sure that we remain there. Actions like this, or like the ones carried out by Fluchthelfer.in “escape agents” [5] on Germany’s southern border, show us ways in which to counteract the force that tries to push us back into our own compartments. In other words, they help us to escape our own confinement.

Confinement in separate categories is what brings to life social phenomena





The informal Olive Grove Camp near the official Moria refugee camp, where No Mad Makers began organising workshops with refugees in Greece.

like intolerance and violence. As long as we remain inside one category, it is easy to believe others are responsible for all our misfortunes. A “we” that is convinced of its own truth grows strong in the prison of categories. Then, racist truths, nationalist truths, religious fundamentalist truths, and truths of all kinds spring up, demanding greater protection, more security. And these demands strengthen the fences of the Fence-world. Meanwhile, when we help people cross a border like the *Fluchthelfer.in* escape agents do, or in other words, when we help somebody escape from the category they are trapped in, we gradually wear down the walls that separate us from each other. We open cracks in the Fence-world.

The Fence-world seeks to manage and control, rather than govern. And its methods of control are not concerned with keeping order, but with regulating the disorder that the Fence-world itself generates. The greater the disorder, the more the Fence-world benefits. That is why emergencies like wars and refugee camps cease to be exceptions and become permanent situations in their domain. Nothing is temporary in the Fence-world, everything is here to stay, and the longer the better. The wars that are waged within it are not wars that can be won or lost, that is not the point. One of the purposes of war in the Fence-world is to multiply the logic of “security”, in other words, to

create more fence. The security paradigm that the Fence-world is based on means that each social conflict ends up reinforcing its power, making the wall higher and stronger. We can see this clearly in the example of terrorism. The greater our conviction that terrorists are on the prowl, the more fences the Fence-world produces.

In this sense, we could say that the Fence-world has one apparent function, but actually performs a different one. It appears to protect us from the dangers that the media show us on a daily basis, but it actually produces a normalised state of emergency, which is the main characteristic of its (dis)order. This is why when people like the designers from No Mad Makers [3] abandon the path that the Fence-world has laid out for them (in their case, working as designers in the commercial world) and move to a refugee camp with the intention of applying all their knowledge, what they are really doing is striking at the foundations of this world. Unlike their colleagues who dedicate their efforts to designing all kinds of elements that perpetuate the state of emergency, by choosing to manufacture travel bags for refugees these activists are rebelling against that very condition of emergency. Unlike the Better Shelter bedroom cabins designed by Ikea to ensure that refugees remain in the camps, No Mad Makers bags made out of material salvaged from the rubber boats and

life vests used by those same refugees work in the opposite direction: helping them to get out of there. Designing objects like these means seeing the body as something other than a commodity that can be discarded at any time. It means erasing the lines that separate us in the Fence-world.

The Fence-world seeks to manage and control, rather than govern.

If we were to ask people what they consider the most famous fence of all time, they would probably say the Berlin Wall. The reason we know so much about this wall is because we associate its fall with the dream of a world without borders. Nonetheless, as a French poet once said, things “open only to close again”. Instead of a dream, the fall of the Berlin Wall ended up being the beginning of a nightmare: the nightmare of the Fence-world. For decades, the dream of an open world





The cross that, with the help of the Center for Political Beauty, escaped from the memorial to the people who died trying to cross the Berlin Wall during the Cold War, resurfaced at Gurugu Mountain in Morocco. It is held up by a group of young people from Mali. Photo: Patryk Witt / Center for Political Beauty



without borders brought enormous profits to governments and corporations. Now the nightmare of the Fence-world, with its fortified states, its refugee camps, and its detention centres for immigrants and alleged terrorists, expects to earn much more in this new millennium. Because unlike the Berlin Wall which can only divide one territory in two (East and West, socialist and capitalist), the Fence-world separates everything and everybody. And it does so precisely based on the idea that divisions, borders and fences are now a thing of the past. Of a past that ended with the fall of the Berlin Wall. In the Fence-world, the more historical or “museumable” a concept becomes, the greater its impact on the present. The more a symbol like the Berlin Wall becomes a memorial, a commemorative dramatization, the more walls are built everywhere.

We need look no further than Europe’s southern border, which is much bigger and more strongly militarised than the Berlin Wall ever was. The militarisation of this “anti-immigration security belt” has escalated in recent years with the introduction of complex surveillance systems that were responsible, among many other things, for the Lampedusa tragedy in which hundreds of people died in just one month. This is why we think the intervention carried out by the Center for Political Beauty [2] is so important. On the 25th anniversary of the fall of the Berlin Wall, this group took the crosses commemorating those who died trying to get across during the Cold War, and moved them to the Europe’s southern border fence, in an action worthy of attention. Through this simple act of resignification, they suddenly wake us up from the dream of an open, peaceful world, revealing the role of historical symbols in the Fence-world: to hide and normalise the brutality of its operations.

This brutality is not always explicit and physical. When people face the systemic violence of physical fences and manage to make it into a different compartment of the Fence-world alive, their survival is by no means guaranteed. Other forms of

violence, other fences, then emerge to keep the recent arrivals marginalised from the local community. These internal fences are not visible. Behavioural patterns, unwritten rules, prejudices and attitudes in the local community operate as guiding principles regarding the foreigner. Internal fences, like all fences, act by making a distinction between legal and illegal, to determine who can live there and who cannot.

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With the shift from physical to internal fences, control becomes more discreet and interactive, although by no means less effective. Ideas, opinions, and culture are the channels by which these fences move and act. They are, in a sense, the subjective complement to the relationships of economic inequality that comprise the Fence-world as a whole. People who encounter them feel rejection, social discrimination based on the assumption of some kind of ontological difference between the local population and new arrivals.

When members of the Enmedio collective [4] took our TAF! (Photographic Action Workshop) to Hamburg, Germany, with





Große Freiheit street in St. Pauli (Hamburg) was the first place where we pasted the Lampedusa Beatles posters. It is very close to the venue where The Beatles once played and also to the place where refugees are now living. Große Freiheit means "Great Freedom": it was the street with the most apt name for the occasion. Photo: Enmedio

the intention of helping out the African refugees who had just arrived from Lampedusa, we got off the train and immediately came up against a vast number of internal fences. One of the usual ways in which these fences work is by assigning privileges and restrictions to different inhabitants of the same place. These differential assignments are usually justified, even in legislation, through ambiguous concepts such as the "protection of culture". The people we met at the improvised camp in the middle of the St. Pauli district were excluded from virtually all social activity. They could not move freely around the city without the risk of being deported, they could not work, and they were not entitled to medical care. Associating them with "different" cultural norms, the media constantly presented them as a threat to local culture that was capable of "breaking up the community in which they had just arrived."

Naturally, this made public opinion tend to favour the exclusion of the African refugees. This idea of harassing and blaming part of the population while reminding the other part that you are protecting their security is one of the most popular and successful tactics used by the Fence-world. That is precisely how degrees of citizenship are allocated to inhabitants,

While much of the efficiency of hard fences lies in their conspicuousness, the effectiveness of soft fences depends on the opposite: on not being seen.

for example: first-class citizen, second-class citizen, non-citizen.

The production and distribution of posters featuring the faces of several of these people whose origins were different to that of the local population, linked to a cultural symbol (The Beatles) that was also very different to the image associated with them in the media, was our way of trying to reverse the differential logic that determines who can and who cannot live in the Fence-world. We used the cultural reference of The Beatles because the British band were also immigrants in Hamburg back in the early sixties, and because their name is now part of the strategy driving the gentrification of the St. Pauli district. While much of the efficiency of hard fences

lies in their conspicuousness, the effectiveness of soft fences depends on the opposite: on not being seen. This is why we decided to make something eye-catching like these posters, in order to draw attention to and intervene in the arduous task of producing the categories that separate the "native" population from the "immigrant" population – the whole symbolic order that links immigrants to illegality. As this example illustrates, the strategic plan by which the Fence-world maintains its power is quite simple. It essentially consists of impeding the circulation of the "surplus" population, turning them into a media spectacle capable of generating public opinion in favour of control, and then continuing to maximise the profits of the security business. This strategic plan is





Dressed as a Na'vi from Avatar, a young Palestinian man challenges the construction of the fence in Bil'in, Gaza. Photo: Oren Ziv / Activestills.org.



used in thousands of cases, but one undoubtedly stands out from the rest: Israel's separation fence.

A permanent state of emergency is the ideal state of the Fence-world: its very nature.

This small piece of the Fence-world perfectly encapsulates its full significance. It is here that the Fence-world deploys each and every one of its fences. The Israel West Bank barrier is a laboratory for technologies of control, for the optimisation of the political, military and demographic tactics that guarantee the future of the Fence-world. Built for a supposed “temporary state of emergency”, the wall is now a permanent barrier. A “permanent state of emergency” is the ideal state of the Fence-world, its very nature. In this state, the Fence-world expands its material, symbolic, and psychological potential. By suspending the very idea of a possible solution to the conflict, the Fence-world extends the benefits it derives from it. When the possibility of resolving a conflict is suspended, everything else is also left hanging: the law, political responsibility, human rights. That is precisely what “permanent state of emergency” means: by intensifying the violence it supposedly seeks to repel, it generates the need for more control, more fence. In this kind of situation, violence is always justified as a by-product of the need for protection. It is as though the Fence-world produces individuals who then demand that the Fence-world protect them from the Fence-world.

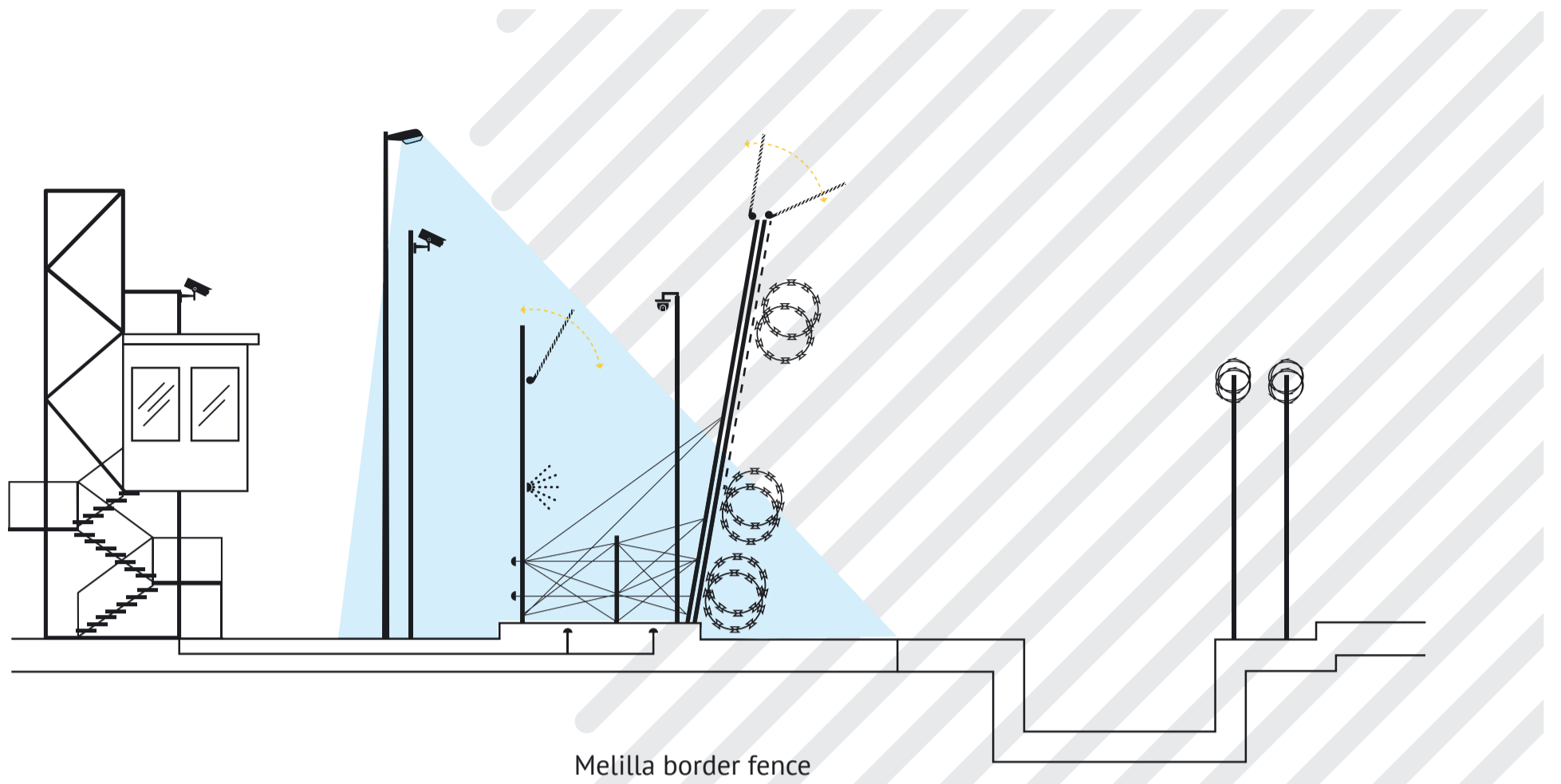
On one hand, the Fence-world constantly invokes emergency, exception, and a fictitious enemy figure. At the same time, it works towards producing that same emergency, exception, and fictitious enemy. In this corner of the Fence-world, the Palestinians are the fictitious enemies of the Israelis. Under military surveillance that aims to immobilise and atomise them, Palestinians are surrounded by the hostile, immovable domains of neighbours who would like them to disappear, one way or another. Confined in a closed-off space, their community structure smashed to pieces, the social geography of Palestinians becomes a strange, hostile place in which life starts to become unimaginable. This is why the members of the Bil'in Friends of Freedom and Justice [1] planned and carried out the “Palestinian Avatar” action. For them, living in the Fence-world does not just mean dealing with a tough life. They also have to deal with an almost certain, violent death. They seemed to sense that acting as they did in front of the television cameras – the cameras that stigmatise them every day – was the only way of surviving in their situation. As if they could only be themselves by confronting the fence. As if ceasing to play the role they are forced into every day were the only way of tapping into a force that is still capable of keeping them alive. If we pay attention, we see that the Fence-world only works and grows stronger by dividing, separating, and classifying its inhabitants. As such, its prime objective is always to prevent the emergence of shared narratives, experiences and devices that can challenge the division it imposes. For us, this small publication and the actions described in it are a kind of patient information leaflet for a possible antidote against the dissociating efficacy of the Fence-world. We hope it will be an antidote for you too.

Enmedio, May 2017
www.enmedio.info

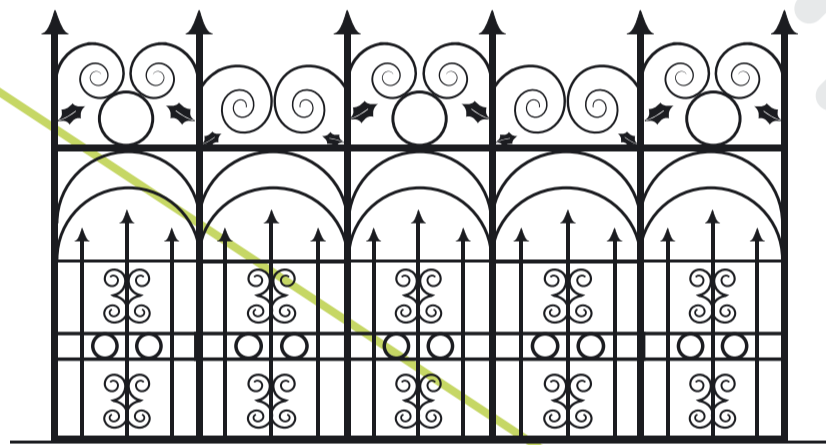


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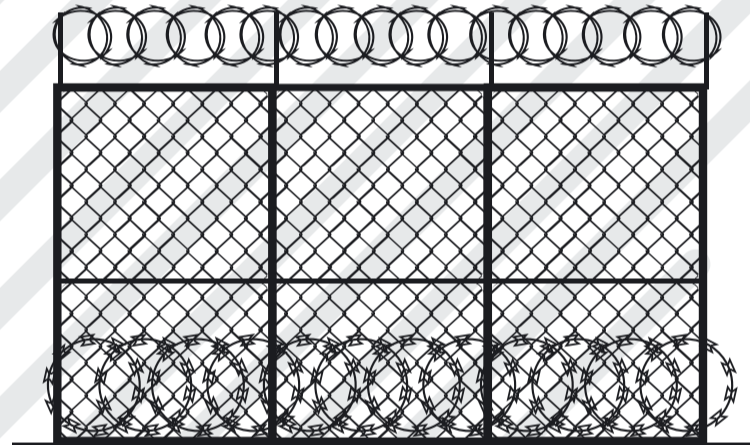
**Flucht
Peng!**



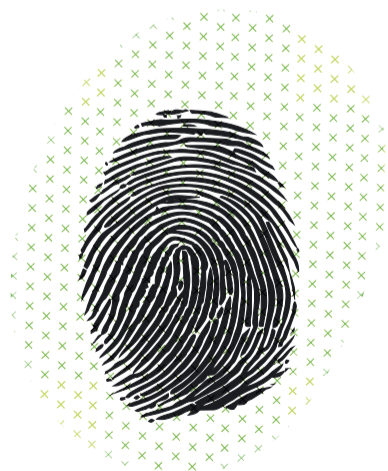
Melilla border fence



Ornamental fence



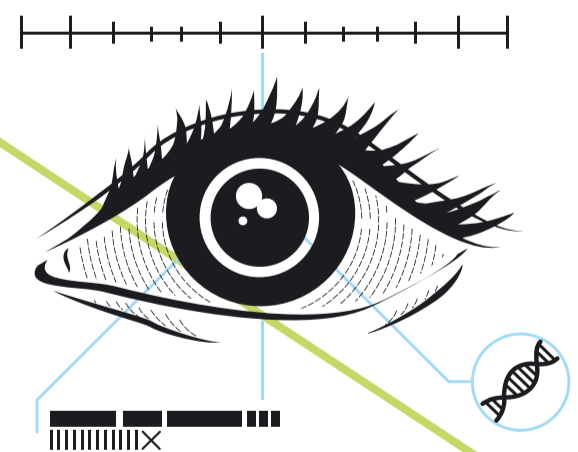
Hungarian border barrier



Fingerprint



Documentation

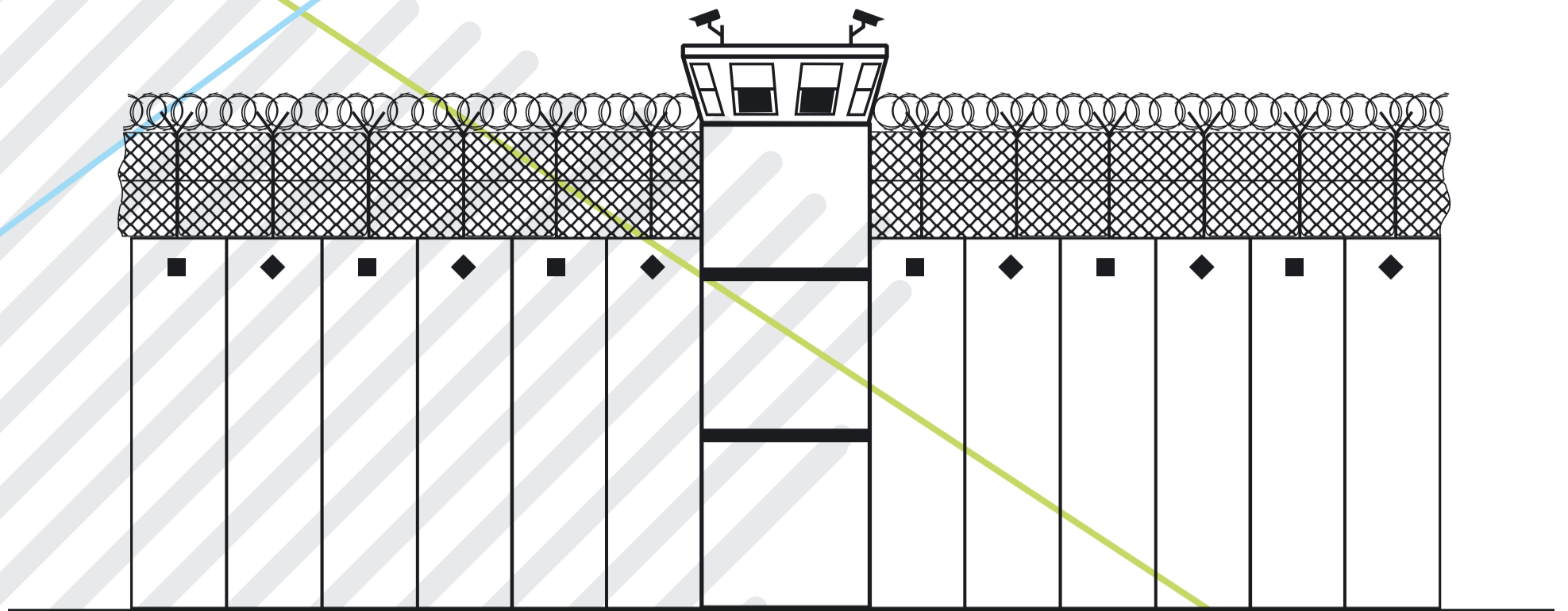


Biometric identification

SOFT FENCES

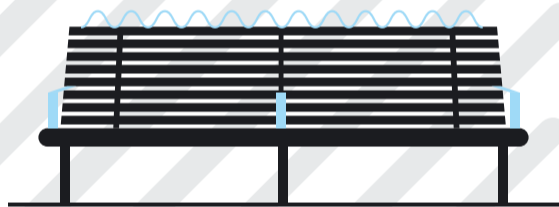




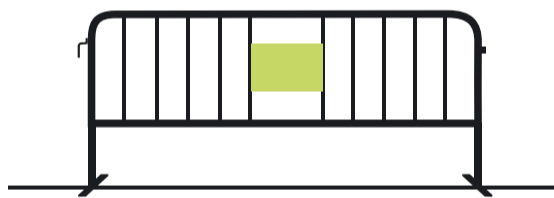


Israeli West Bank barrier

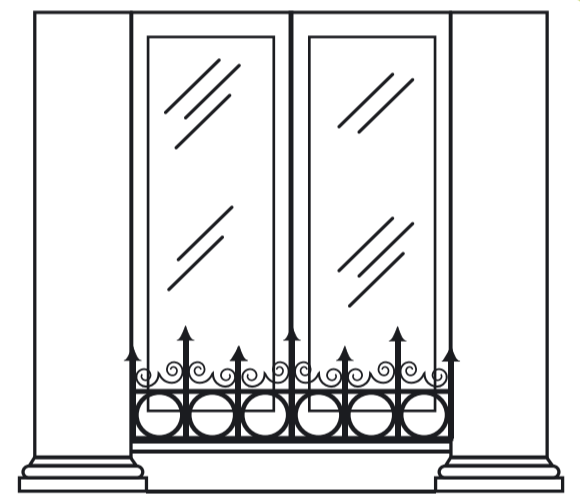
HARD FENCES



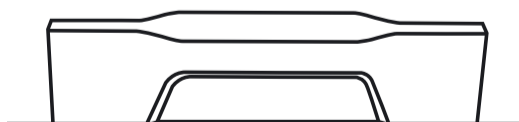
Hostile street furniture



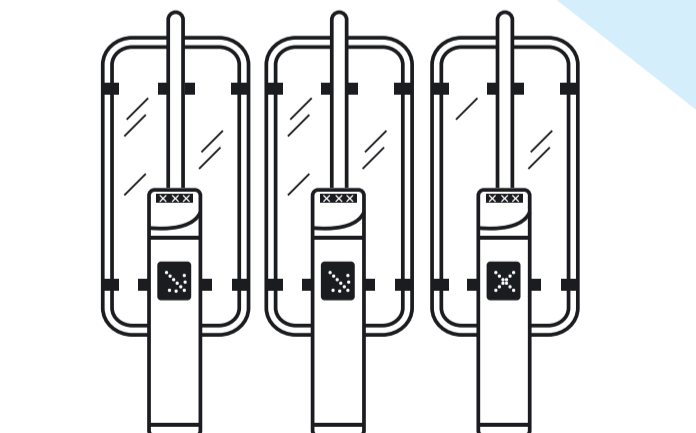
Mobile fence



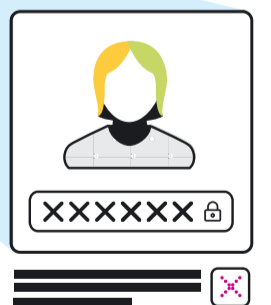
Deterrent or beautiful fence



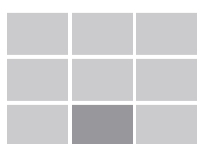
Hostile street furniture



Entrance barriers



Authentication code





thelfer.in
, 2015





6

Transborder Immigrant Tool Electronic Disturbance Theater, 2009

Photo: EDT

Transborder Immigrant Tool is a GPS application for low-cost mobile phones. The device is intended as a practical tool to help immigrants navigate through the desert that separates Mexico and the United States. It includes information on the safest paths and routes and on the location of essential provisions for survival, such as food and water. The Transborder Immigrant Tool is supported by a network of groups and activists working in the same desert, hiding supplies. It also contains poetry recordings to make the experience less hostile for those who embark on the journey. In 2010 the FBI investigated the Transborder Immigrant Tool and one of the members of the Electronic Disturbance Theatre, the artist and University of San Diego lecturer Ricardo Dominguez. The legal process lasted several years, and although it did not end up leading to convictions, it did limit the use of the device to a large extent. At the same time, the media outrage in response to this incident sparked extensive public debate on the issue of citizen security.

The Electronic Disturbance Theatre is a small company of cyber activists and artists who engage in the development of both the theory and practice of what they call "electronic civil disobedience". Inspired by the tradition of non-violent direct action and civil disobedience, they borrow their tactics of intervention and blocking and apply them to the digital world.

🏠 The Mexico-United States barrier averages around 4.5 metres in height. It consists of three retention walls, flood lights, movement detectors, electronic sensors and night-vision devices connected to the US border police. It also includes a fleet of all-terrain vehicles and helicopters that guarantee round-the-clock surveillance. Its total length of some 1,123 kilometres makes it second only to the Great Wall of China.

🌐 Mexico / EE.UU.

📡 Electronic civil disobedience • *Hactivism*.

🌐 https://en.wikipedia.org/wiki/Electronic_Disturbance_Theater







Photo: Paul Wagner



5

Fluchthelfer.in Peng! 2015

Fluchthelfer.in (escape agents) is a website and an anonymous network of people who help refugees seeking political asylum cross Germany's south-eastern border. The project also attracts media attention and contributes to making the refugee conflict visible.

To this end, Fluchthelfer.in decided to award the European Order of Merit to escape agents who had helped people cross borders recently, and organised the awards ceremony in front of the Brandenburg Gate. The project is organised by Peng!, a Berlin-based activist collective that uses culture jamming practices. The group's creative approach to planning, executing, and communicating this action to the media ensured that it reached a very large and varied group of people, many of who downloaded the manual from their website and helped many others to cross the border.

In German, "Peng!" is an onomatopoeic word for gunshot. The weapon of choice for these Berlin-based group of activists is guerilla communication warfare, and their main objective is to inspire other civil society organisations and individuals to be braver and more daring in their actions.

 Schengen area. The Schengen political space, and its occasional disruption, is a clear example of what we call a soft fence: the kind of fence that entails a series of legal regulations that lead to social and political exclusion and encourages all kinds of social prejudices and stigmas.

 South-North Europe / Northeastern Europe

 Culture jamming • Civil disobedience

 www.fluchthelfer.in

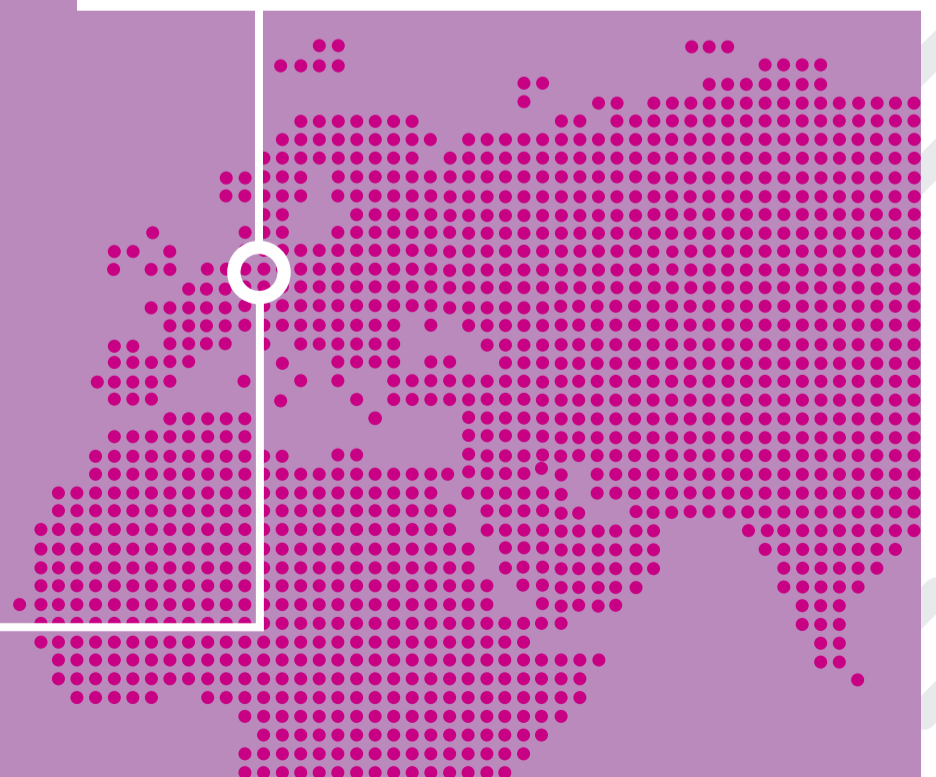
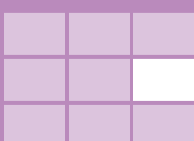






Photo: Rasande Tyskar



4

The Beatles of Lampedusa

Taller de Acción Fotográfica de Enmedio, 2013

The night before the Enmedio TAF! (Photographic Action Workshop) landed in Hamburg, there had been various police raids in the St. Pauli district. The aim of these raids was to identify the names of the three hundred Africans who had arrived from Lampedusa in the preceding weeks, sort them by nationality, and speed up their deportations.

In response to this emergency situation, the TAF! workshop, in collaboration with the Lampedusa network in Hamburg, carried out a photographic campaign that gave refugees a transcultural identity capable of withstanding official attempts to capture and classify. The names John, Paul, George and Ringo were printed on posters featuring large photographic portraits of some of the refugees. This campaign flooded the streets of St. Pauli, the district where The Beatles had landed not so very long ago, pretending to be students and scraping by until the authorities deported George Harrison. Over the last few years these posters have been used in many demonstrations and actions in solidarity with the Lampedusa refugees: the Lampedusa Beatles.

The Enmedio TAF! (Photographic Action Workshop) is an applied photography workshop for urban intervention and social activism. Its aim is to create a collective photographic action based on the contributions and interests of all the participants, and to encourage a critical attitude to the contemporary uses of photography and its relationship with social issues.

Fences and borders are no longer confined to a specific physical space. Now they are a component of a political and economic space that violates human rights in all sorts of ways: racist ID checks, political and media lobbying, and social stigma are some of the most common soft fences.

Hamburg, Germany / UE

Photographic action • Fake

www.enmedio.info

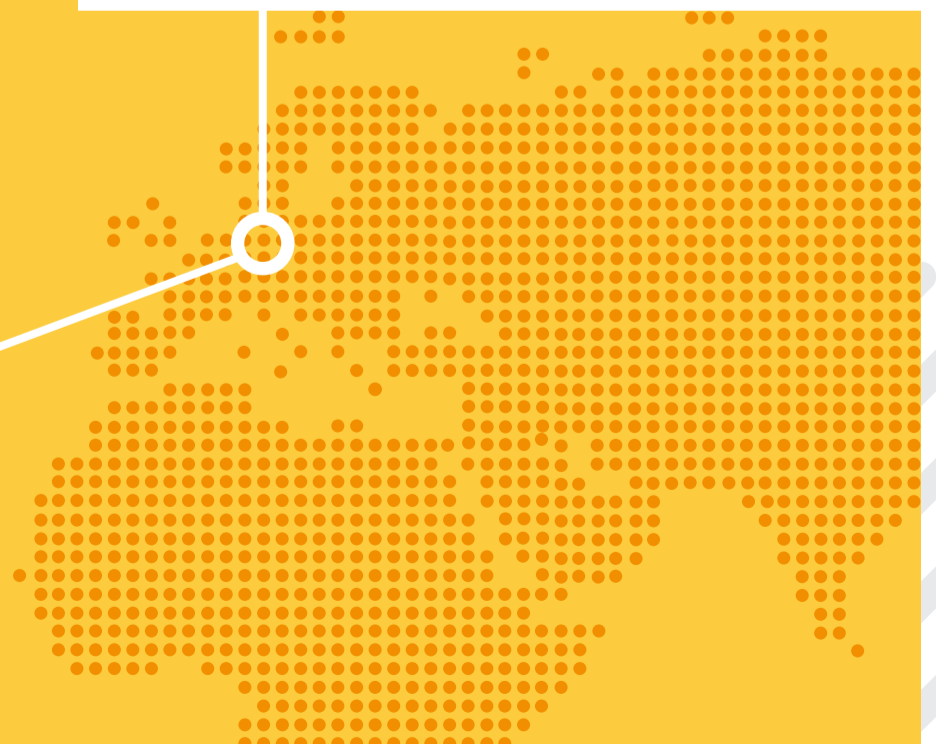






Photo: Jan Willem Groen

3

No Mad Makers 2016

One of the biggest problems in a detention camp like the one at Lesbos is the lack of resources with which to carry out activities of any kind.

The No Mad Makers collective organises workshops in which participants produce “survival bags” made out of materials salvaged from the rubber boats and life-vests used by the refugees to cross the Mediterranean. The importance of these workshops can be seen in the response of the participants: “these kinds of activities make us feel useful again, capable of having a life like anybody else,” one says. The empowering effect of joining forces with others who are in the same situation and making something together, and the usefulness of the bags produced, are two of the distinctive features of the project. The strong symbolism of the materials used to create the bags is also an important element. Unlike the kinds of objects that are usually sold in shops (in which all traces of the manufacturing process are intentionally erased), these bags are handmade objects that tell the story of the refugees who make and use them.

“No Mad Makers” is a play on words that refers both to nomadic and rational, conscious production. The autonomous management and development of the group’s projects, as well as the desire to share good times with everybody who participates in their work spaces are at the heart of this Amsterdam-based collective.

⌘ The high walls and barbed wire in detention camps are not the only things holding the refugees. Uncertainty and despair are also prisons for the multitude of refugees trapped on Lesbos since the European Union closed its borders after reaching an agreement with Turkey. An invisible fence has also gone up around Greece: the austerity measures applied by the European Union.

🌐 Lesbos, Greece / European Union

👤 Disobedient object • Activist and cooperative design

🗨️ www.nomadmakers.org • <https://goo.gl/GVyNCc>

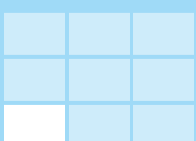






Photo: Patryk Witt




2

First Fall of the European Wall

The Center for Political Beauty, 2014

During the 25th anniversary of the fall of the Berlin Wall, members of the Center for Political Beauty took crosses from the memorial to those who died crossing the Berlin Wall during the Cold War and moved them to places on Europe's current external border, such as Greece, Bulgaria and Melilla. The aim of the analogy is to "remember not the past, but to remember the present" says Philipp Ruch, one of the members of the activist and art collective. This simple intervention graphically illustrates how different places and historical periods are marked by political decisions taken by agents who are themselves never directly affected by the disastrous consequences. At the same time, it invites reflection on possible ways of resisting these processes, reminding us that the fall of the Berlin Wall was largely due to the pressure exerted on politicians by a large number of individuals and civic movements.

In the words of its members, the Center for Political Beauty is "an assault team that establishes moral beauty, political poetry and human greatness while aiming to preserve humanitarianism." Their understanding is that the Holocaust should not be rendered void by political apathy, cowardice, and the rejection of refugees. They argue that we should not only learn from the past, but also take action and apply what we learn to the present.

 The building of the Melilla border fence, one of the most important border enclaves in the European Union, began in 1998 and has continued over time. At present it consists of 12 kilometres of two parallel 6 meter high fences topped with concertina razor wire, alternating surveillance towers, and a road between them allowing surveillance vehicles to pass. It also includes a network of electronic noise and movement sensors, spotlights and video cameras equipped with night vision. In 2014 a metallic mesh was added to prevent attempts to climb it. That same year, a second helicopter with a thermographic camera was also added to guard the perimeter of the fence at night.

 UE

 *Détournement* • Clash of contexts

 www.politicalbeauty.com • <https://goo.gl/TSpJfd>







Photo: Oren Ziv / Activestills.org.

1

Palestinian Avatar The Bil'in Friends of Freedom and Justice, 2010

Every Friday for the last ten years the Bil'in Friends of Freedom and Justice has organised demonstrations and protests against the Israeli wall separating the inhabitants of Gaza and the West Bank. Coinciding with the world premiere of the film Avatar, this group of young Palestinians deeply affected people around the world when they turned up at one of their demonstrations dressed up as the Na'vi, the alien species who are the good guys in the film. "We are here, we are the Palestinian Na'vi, and this is our land. The trees must be returned to their true owners. This is not Hollywood, this is real life," one of them said in front of the international television cameras, with the intention of reaching our screens and awakening in us the desire to change the world.

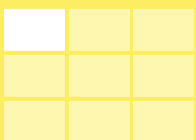
Friends of Freedom and Justice is a mixed network of Palestinians, Israelis and international activists who organise demonstrations in front of the wall separating Israel and Palestine, which they call "the wall of shame". Their aim is to support long-suffering Palestinian youth by opening up educational projects, new schools, and universities in which to share methods of non-violent, creative resistance.

90% of the Israeli West Bank barrier consists of fences and barbed wire, while the remaining 10% is a seven-meter concrete wall with military control towers. Its total length will be 721 kilometres, of which a small section is still unbuilt.

Palestina / Israel

Creative jamming • Non-violent direct action

<http://bilin-ffj.org/en/content/about-us> • <https://goo.gl/Rhf5eW>







In response to the so-called “refugee crisis”, Enmedio presents an exhibition that explores what lies behind the movement of people.

Fence-world is an exhibition based on six international projects that refuse to accept the logic leading to the creation of more walls and fences and instead come up with creative ways to challenge it.

The exhibition



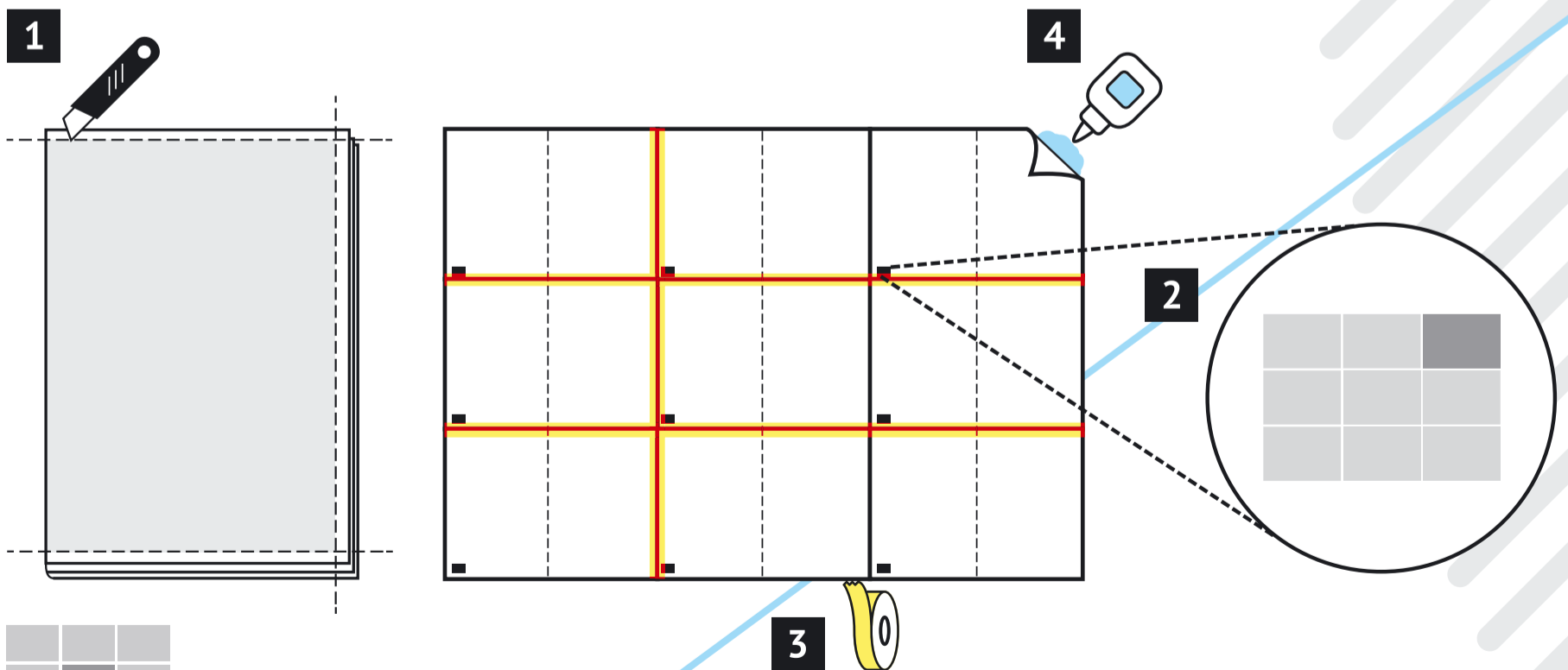
Fence-world is an edition of six newspapers that can be assembled in the form of a photographic exhibition. Each newspaper consists of one individual piece.

The publications can be read in two ways: linearly, like an ordinary newspaper, or in mural form, allowing readers to see the relationship between each project and the essay written by the Enmedio collective.



When you unfold this newspaper you will have a large-format photograph on one side, and a poster with descriptions of all the project on the other.

Assembly instructions

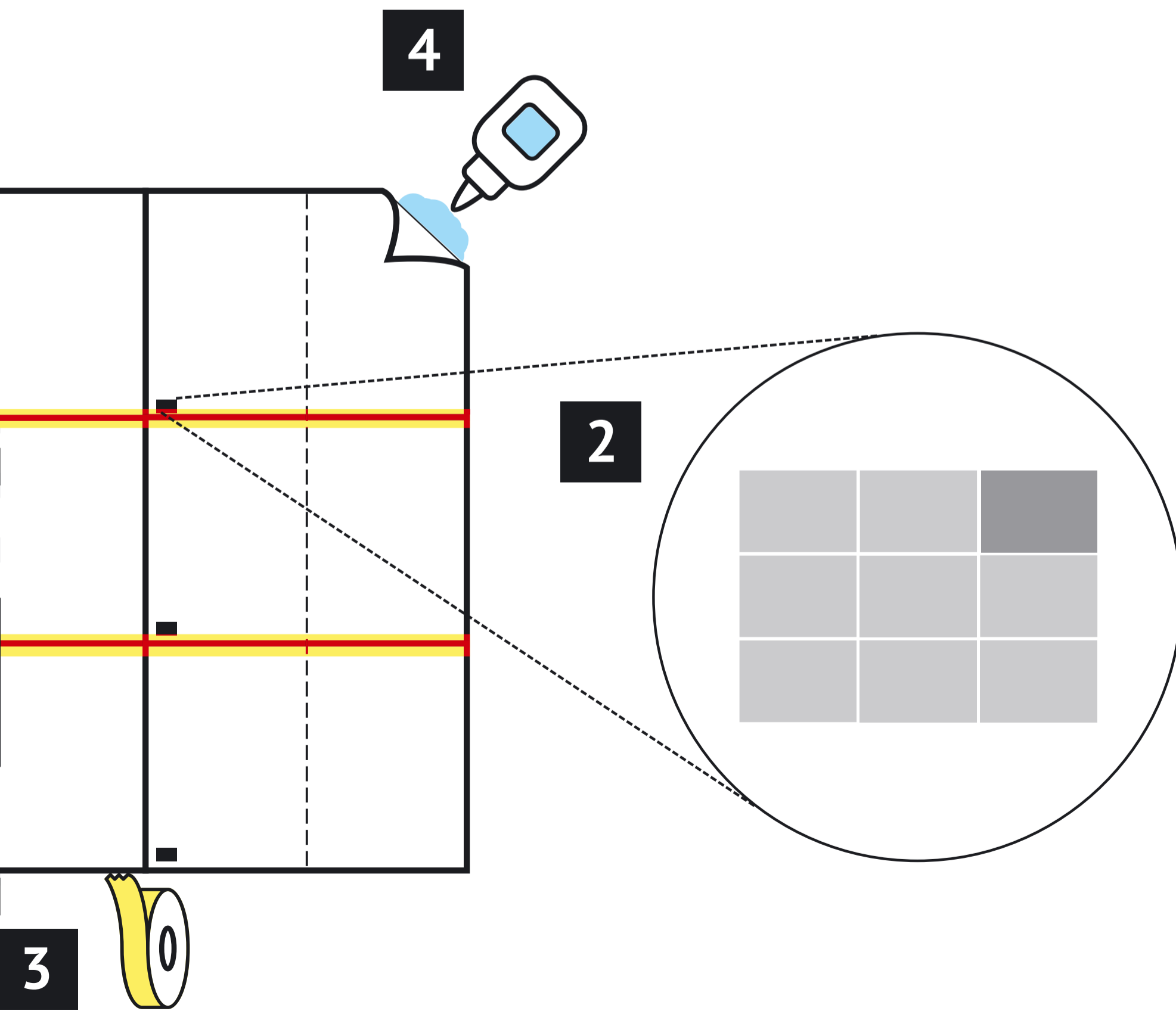





Enmedio



FENCE-WO






In response to the so-called “refugee crisis”, Enmedio presents an exhibition that explores what lies behind the movement of people.

Fence-world is an exhibition based on six international projects that refuse to accept the logic leading to the creation of more walls and fences and instead come up with creative ways to challenge it.

The six newspapers contain the full exhibitions.

Please take them, they are free, help them move throughout the Fence-world.

If you would like copies of the other five versions (available in Catalan, Spanish, and English), contact ICIP (icip@gencat.cat).



An Enmedio project produced by the Institut Català Internacional per la Pau.

Enmedio

We are a group of image professionals who felt frustrated by the lack of connections between art and social action and decided to leave our regular fields of work and get in the midst things: enmedio. In the midst of nowhere and everywhere.

From here, we explore the transformative power of images and stories.

www.enmedio.info

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PER LA PAU

The International Catalan Institute for Peace (ICIP) was founded in 2007 by the Parliament of Catalonia as an institution dedicated to research, dissemination and action. The main purpose of the ICIP is to promote a culture of peace in Catalonia as well as throughout the world, to endorse peaceful solutions and conflict resolutions and to endow Catalonia with an active role as an agent of peace.

www.icip.cat