UMBRAL

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A CITY FOR EVERYONE

The publication we are presenting brings together content from various Umbral art pieces in the metro, along with a series of articles and projects which, like parallel stations, contribute a plural vision on migration today. When we consider that Umbral (literally "threshold") refers to the passage towards a new space, we can appreciate how appropriate it is for contemporary interculturality to offer ideas and experiences which help us to understand that society is built through processes that improve everyone's life.

The relationship between migration and the transformation of cities is a reality today. In fact, the various activities of host cities intervening as responsible societies when faced with discriminatory situations are one of the main channels for changing current policies, when planned as the result of a shared effort to effectively transform our society.

Barcelona itself also happens to be a city that has been built, historically speaking, from the contributions from all those who have found a place to live in it. It is a city that has provided not just immediate aid but also a recent agenda where important changes have been introduced in relation to the shifts occurring around the world on local, national and international levels.

The habitability of cities is determined by this impact, where social spaces such as art, culture and freedom are appropriate for thinking collectively about issues that are not happening far away, as if they did not concern us, but which shape the society of our times. Delving deeply into the interior of cities is sometimes hard and complicated work, as much for the cultural arena, where it finds its field of influence in social intervention, as when political commitment is the basis for dealing appropriately with solutions to urgent issues.

Phenomena such as the migrant caravan currently heading for the United States, the increased number of helpless situations during migratory processes and the reappearance of extremist political movements may well be linked. These are issues that not only affect our capacity to become truly contemporary, open and cosmopolitan societies but which also have an effect on how habitable places for everyone are built. On the other hand, new ways of expressing ourselves and thinking are being satisfactorily integrated into society. We are made up of a collection of voices and these contributions help to create new spaces of freedom.

This is the main goal of this publication. Considering the relevance of these types of actions with a contemporary sensibility, providing contributions from people who can explain different points of view based on their own experience, sharing a common goal which shows, expresses and brings visibility to the paradoxical situations that appear in the contemporary world.

With a diversity of viewpoints, we must understand what migration means today and discuss the experiences of people who, like all of us, share the long process of finding a space where they can live as they choose. And we know what remains to be done for migration and transforming a city such as Barcelona. We are aware that it is a traumatic, complex and long-lasting experience, once racism, rejection and discrimination are brought into the equation. Even so, the hope of crossing this threshold together is very important when it comes to being able to improve city life among us all.

The problems that arise on the threshold we pass through are often recognisable signs of the effort we must make to show the difficulties that arise around these borders. We have been talking about issues which, while originally to do with migration and human rights, become more urgent when they relate to the capacity of contemporary cities to contribute effective solutions to certain situations of social discrimination.

This is the case of the proposals we present, which are having a positive effect on how we share this transformation. This publication is the result of a collective effort between people with extremely different activities relating to social, artistic and political thought, activities which they are carrying out every day to improve everyone's situation, through institutions, associations and the collectives involved. We know that not all the processes of change and transformation that accompany migration have the same causes, and we must emphasise the work of integration cities are called on to do to when they offer appropriate spaces for improving today's society.

This publication invites its readers to cross this threshold together, when we realise that a city is habitable if there is a space for everybody.
Barcelona, refuge city: from ‘we want to welcome’ to ‘we are welcoming’

The preliminaries: ‘Call for affection’ and not ‘call-effect’

It was a very hot day in Barcelona on 28 August 2015. Many people were on the beach, others were discovering the city for the first time as tourists, and still others were arriving in search of refuge. The newspapers of that day declared that the war in Syria had driven four million people from the country.

In this context, on her personal blog, the mayor of Barcelona published a reflection on the need for a ‘call for affection’ which laid the foundations for what would later be consolidated as the ‘Barcelona, Refuge City’ plan:

Governments need to stop threatening with the ‘call-effect’. What Europe urgently needs is a ‘call for affection’, a call for empathy. They could be children, brothers or mothers. It could be us, just as many of our grandparents were also exiled (…). Even though this is a matter for state and European competences, in Barcelona we will do all that we can to be part of a network of refuge cities. We want cities that are committed to human rights and life, cities we can be proud of.

Ada Colau, the Mayor of Barcelona
August 28, 2015

How did it start?

Cities and towns are the places refugees are received and integrated, but in Spain they have no say in asylum policies and do not receive any funding to implement them adequately. Despite this, faced with the international humanitarian crisis and the Spanish State’s inaction, in September 2015 the City Council, the city’s social organisations and its citizens decided to mobilise one more time.

The plan ‘Barcelona, Refuge City’ was approved on 2 October 2015 at the first ordinary full meeting of the city government, to prepare Barcelona to receive and guarantee the rights of refugees. The plan, which has had to adapt to a changing context, the lack of coordination and the informative opacity of the central Government (which at this time has not yet published a strategy or arrival schedule for the reception of the refugees who it has promised to relocate and settle), offers welcome, assistance and provision of the necessary services to refugees arriving in the city, and guarantees their rights. Moreover, the plan demands that states comply with the most basic human rights standards.

Ada Colau, the Mayor of Barcelona
August 28, 2015

How have we been welcoming?

Ever since Barcelona was declared a Refuge City, the arrival of refugees in the city has increased fivefold. This has led to an effort to improve the reception services for asylum seekers and immigrants, by reinforcing the Care Service for Immigrants, Emigrants and Refugees (SAIER) and promoting the Nausica Programme. Spaces for citizen participation have also been opened to improve the challenge of welcoming, channels for volunteering have been established and a specific line of grants has been created to raise awareness about the subject of refuge. There is transparent information on all of these activities on the website ciutatrefugi.barcelona. Finally, external action is encouraged, collaboration between cities is promoted and organisations that work on the ground are helped.

Ada Colau, the Mayor of Barcelona
July 4, 2018

Barcelona, safe harbour

In the last few months, many states and cities have closed their ports to rescue NGOs, with the complicity of the European Union. Organisations such as Proactiva Open Arms, Doctors without Borders and Save the Children have on various occasions reported that this threatens the marine rescue activity they carry out in the coastal areas of Libya, because it is impossible to guarantee the safety of the crew against the hostility of the Libyan coastguards. In addition, they have hit out at the Italian minister of the interior, Matteo Salvini’s veto, which has launched an offensive against NGOs dedicated to saving lives on the high seas.

Barcelona has declared itself a safe port and has established a precedent that other Spanish refuge cities, such as Valencia, have followed. The ship Open Arms arrived in Barcelona with over sixty people rescued off the coast of Libya after Malta and Italy refused to open their ports to them. Barcelona was offered as a safe harbour in the face of the refusal of other countries to allow the ship to disembark.

All human lives matter, no matter where they come from, whether it is through the Mediterranean, if they arrive through Italy or through the southern border.

Ada Colau, the Mayor of Barcelona
July 4, 2018
In addition, the Municipal Government has collaborated with Proactive Open Arms and Save the Children to provide support in the humanitarian work of marine lifesaving that they are carrying out in the Mediterranean, and they have also offered economic and institutional support. Thus, they are helping those who help, which is one of the essential maxims of the ‘Barcelona, Refuge City’ plan.

**SAIER**

SAIER is the Care Service for Immigrants, Refugees and other people who arrive in the city. It is a municipal service that offers information and advice on immigration, refuge, emigration and the process of receiving them with the dignity they deserve. The service was launched in 1989 and has had to adapt in the face of changing migratory flows.

**Nausica Programme**

Nausica was launched at the end of 2016 as a pilot test. The programme comprehensively attends to refugees who have been excluded from the State coverage to improve the processes of social integration and autonomy and guarantee that, once their time in the programme is over, people are ready to join the labour market and begin a life on their own. To achieve this, the programme includes an individualised work plan with a whole range of services, from professional, social and psychological support and language teaching to legal, formative and labour guidance and schooling for children, as well as covering basic needs by setting up temporary accommodation.

Promoting this programme is not just a way to offer comprehensive help suitable for the most vulnerable refugees. It is also a way to point out the insufficiencies and inflexibility of the State Reception Programme and to show that with political will, more people can be hosted better.

Jaume Asens, Deputy Mayor’s Office for Citizens’ Rights, Culture, Participation and Transparency
September 2016

**The civic space**

In the past few years, the ‘Barcelona, Refuge City’ plan has developed a civic space for coordinating the city’s groups and organisations and passing on the offers of resources and services received. The space offers activities, training and teaching resources for people who want to be actively involved in reception, and also redirects the forces of volunteers towards organisations and spaces that are already working on support tasks that help newcomers to become involved in the city and everyday social life.

In the same way, it has contributed to public initiatives like Refugiats Benvinguts (Welcome Refugees), a platform that puts refugees in need of a home in contact with residents who want to rent out a room and mentors who want to support them in the reception process. With municipal support, this project has been consolidated in Barcelona and has introduced over forty sets of people living together in private homes.

**The Office for Non-Discrimination**

Last May, the new Office for Non-Discrimination was launched. This office acts against discrimination on the grounds of age, gender, sexual orientation, origin, religion, language, nationality, health, disability or socio-economic situation, and offers information, psychosocial support and free legal advice. The installation of the new office has enabled the provision of more resources to offer a more complete service, both of help for victims of discrimination and information and education for the general public.

**The memorial**

The memorial ‘Som i serem citutat refugi’ (We are and will be a Refuge City) is a way of remembering and reporting the victims in search of refuge who were killed in the Mediterranean. It is a monolith situated on the beach of La Barceloneta that includes the ‘meter of shame’, which can also be consulted on the Refuge City website. This figure reflects the number of people dead or missing in the Mediterranean since the start of the year. This count is carried out by the ‘Missing Migrants Projects’, by the International Organization for Migration (IOM). The IOM obtains this data from various sources: officials, NGOs, press and interviews with survivors. The meter is updated regularly.

**THREE YEARS OF THE REFUGE CITY IN FIGURES**

In the last three years, the reinforcement of SAIER has been key to adequately responding to the increase in users. It has gone from attending to 11,370 people in 2015 to 19,264 in 2018 (estimated provisional figure, taking into account the 16,517 people attended to until October). Regarding the refugee families attended to this year by SAIER, there are 1,445 minors, a figure that already exceeds the 846 of the whole of 2017.

Today work is being carried out on a new facility to extend the service’s help area by more than 300 m².

Nausica has approximate capacity for 80 people. During the first 20 months of the programme, there were 124 users, 98 of whom accessed the residential service. The programme has helped to make it possible for 43% of the people who used it to find work, although only 5% have work with a permanent contract. The programme reorients the professional profile with training courses in work sectors with the most employment availability, and language learning: 90% improve their level of Spanish, but 7% begin the programme without understanding any Spanish, and within eight months they are writing it. The data also reveals that the beneficiaries increase their personal autonomy by 18% and their social autonomy by 48%.

There is a huge diversity in the origin of the users. Venezuela is still the country of origin of the majority of people requesting international protection, and, along with those from Colombia, Honduras and Georgia, they account for 60% of the total. On the other hand, since March 2018 there has been a fall in the number of refugees of Ukrainian origin.

**CHALLENGES FOR THE FUTURE:**

For a Humane, Comprehensive and Empathetic Welcome

The structural phenomenon of migration has increased in recent years in all the cities and countries that surround us. In the last few months, the number of arrivals to the Spanish State via the coast has increased because of the closure of migratory routes through Eastern Europe. Far from being a new phenomenon, the indicators are at similar levels to 2006.

**The future of reception:**

A multi-level challenge

It is the exclusive competence of the State not only to grant asylum status, offering legal and safe means, but also to provide adequate help to those who request it. Despite Spain’s non-compliance with quotas for relocation and resettlement, thousands of people have managed to reach Barcelona. The majority have done this with their own means and, despite all the difficulties they have encountered, they have made Barcelona their city. The city faces the challenge of receiving them with the dignity they deserve. The resources allocated to reception must be reinforced: increase the number of places of accommodation, strengthen guidance and information services and promote their autonomy so that they can rebuild their lives. The involvement of all the administrations is key to providing effective reception.

We hit two clear limits that remind us that we cannot be complacent and that there is still a long way to go. First of all, the lack of competences in asylum and immigration stops us from being able to give a dignified response to the hundreds of people who arrive in the city and who cannot legally work because they do not have permission to work. If we do not have tools for legalising these people, it is very difficult to work on their adaptation to the city. Secondly, the lack of sufficient resources to be able to help the people who seek refuge in Barcelona in the best conditions.

Jaume Asens, Deputy Mayor’s Office for Citizens’ Rights, Culture, Participation and Transparency
November 2018

**A network of cities for reception**

Collaboration with other cities is fundamental. Since it was put into operation, Barcelona has shared this plan with various municipalities. Cities such as Madrid, Valencia, La Coruña, Zaragoza, Sabadell, Sant Boi de Llobregat and El Prat de Llobregat are launching firm initiatives to receive refugees. At the same time, at a European
level, the Solidarity Cities network has been promoted, which also includes Athens, Amsterdam, Berlin, Copenhagen, Naples and others. We must continue sharing the knowledge generated in each city to see the feasibility and change we can achieve at home.

The Spanish State must open a space for cooperation with cities to guarantee a dignified welcome to the thousands of people who risk their life in the Mediterranean.

Ada Colau, the Mayor of Barcelona
March 2017

This is the main principle of the challenges for the future: beyond welcoming, we must improve how we welcome and do so with dignity. This is why in November, the fourth meeting of Spanish Refuge Cities took place in the Congress of Deputies, where all the specific demands for improving and dignifying the reception of migrants and refugees were demonstrated: to expand and reinforce reception protocols at the points of arrival; to create a communication protocol between the Secretary of State for Migration and the cities; to create a space for coordination between the State Government, the autonomous communities and the municipalities; to end the waiting lists to enter the state asylum programme, and make access to residence and work permits more flexible.

AND WHAT CAN I DO?

Administrations are key to channelling help and providing immediate assistance. But the involvement of the neighbourhood is needed to make Barcelona the open city we want. Barcelona has been able to channel the concern of thousands of citizens who were frustrated by the leaders of the European Union’s disastrous response to the refugee crisis, and has been able to convert this concern into proposals for action and mobilisation. At the institutional level, this plan and a network of cities has been promoted, which has given global weight to demands for compliance with the right to asylum. With regard to the public, one of the biggest demonstrations in the history of Europe was launched in Barcelona, with the slogan ‘Volem acollir’ (We Want to Welcome).

We need to continue with this collective effort to keep building a welcoming society and improve how people live together in a diverse, inter-cultural city. We must attend to new arrivals, but it is also necessary to include newcomers to the city in areas of work, school and socially. We also need to create the conditions for them to feel part of Barcelona and counteract the prejudices and racist discourse against refugees and immigrants. The first step, therefore, is to understand that behind the unfortunately named ‘refugee crisis’ is hidden a profound crisis of values in Europe, which instead of solidarity and respect for human rights, blames refugees for having to flee from their homes.

The challenge is not just for newcomers to learn our culture, but also for us to learn their languages, their traditions and their ways of understanding the world, and in the process to be enriched as a city. As an ever more diverse city, we face the challenge of including them in the debates and reflections that make up our society, in an exchange between equals.

Jaume Asens, Deputy Mayor’s Office for Citizens’ Rights, Culture, Participation and Transparency
November 2018

We have to welcome each other, respecting each other, understanding each other and expressing the empathy that will make us one single city. Welcome!
Umbral arose in a particular time and place. It emerged in an urban setting, in the heart of the city. At a time, the present, when we are forced to think about migration and the flow of refugees as a factor in any contemporary society. We have to deal with this from the perspective of our responsibility for others and for ourselves. A responsibility that is resolved as a necessity of the first order, for one important reason above all others: the knowledge that we must all be born, live and die in a land that guarantees our human rights.

These days, that need forms part of a utopian and unreal world. A need whose lack highlights endless racist and xenophobic reactions. Racist attitudes mark the other person as being responsible for contemporary maladies, as if their mere presence were the cause of the multiple economic, political and social crises, as well as the crisis of values, that our societies are immersed in, without accepting that the system that justifies them is generating the conflict.

Umbral began from the awareness of accepting a problem that concerns us all, but which is only suffered by a few. That abysmal, unequal and unfair difference was the reason for wanting to create a shared space, a place where people could come together and raise their voices as one, to work on the need to highlight the problem and demand a reformulation of the legislation which should ensure that we are all equal. We know that modifying state structures or territorial laws is not within our power. And, although it may seem obvious or even naïve, from the perspective of artistic and social action, as well as from the municipal sphere, we appeal to the symbolic potential of our initiative with the aim of creating this shared space that is open to everyone. We invite all city residents to support us in affirming that we cannot speak of freedom, well-being and equality while inequalities exist among human beings.

Our wish is to announce and affirm that it is everyone’s responsibility: and for that reason, we aim to generate a change. We do not want to continue deluding ourselves with words; the challenge is shared, yes. But we have to stop saying that we “are putting ourselves in the other person’s place”, when they are the ones who have no rights. No matter how much they want to, no one can put themselves in someone else’s place. However, we can stand beside them, we can create a place of refuge, reconciliation and shared struggle.

In this context, we invite a wide ranging group of people who are, or have been, migrants, as well as those who have never been one, to point out the contradictions and conflicts that characterise our societies. We also highlight the consequences of those contradictions.

The problem is not the presence of ‘the others’ in a foreign land, but that conflict arises from a lack of legislation that would facilitate the integration of people of other nationalities in the host country. This lack of a legal structure means that millions of people are condemned to a situation where many basic rights are violated. A place that is deferred in time and which also prevents these people from changing their situation.

As we noted, Umbral reflects on the phenomenon of migration as a characteristic of any contemporary society, and especially any future one. It considers not only the various realities in which we can speak of migration at a global level, but it also
has a bearing on the need to create new structures that help to think about and integrate the flow of human beings who, for political and social reasons, have to leave their homes and emigrate to other latitudes. A decision which, in the vast majority of cases, is a matter of survival. We want to offer a place for reflection and understanding of the situation of inequality suffered by millions of people all over the world. The goal is to inform the general public about a common problem, raising awareness and empathy between different groups of people, whatever their origins, culture, age or gender.

The name, therefore, is no accident. Umbral means threshold, a space of transition between one place and another. Umbral, however, concerns the space we create, and above all, an attitude: one that leads us to come together in this physical and mental place. That knowledge concerns not turning borders into somewhere without hope. Instead, we must simultaneously create a symbolic and physical place, precisely because this happens in the city’s public places. It puts us somewhere that is halfway between the person who arrives in a foreign country and someone who normally lives in that land. It puts us somewhere where we become aware of the lack of resources, aid and structures encountered by displaced persons and the lack of empathy and solidarity from some people in the host country. Umbral is somewhere where people can meet and get to know each other in order to tackle the situation. Getting together helps us to perceive the lack of general awareness about the people who are arriving, but it also places us one step ahead, wanting to see this reality, wanting to consider the diaspora as a consequence of turbulent societies where human rights are not always respected.

The concept of umbral, of Latin origins, leads to three ideas that define the movement that is generated from within. Firstly, it points to the idea of a border or frontier (liminaris), something that is inevitable and necessary; a frontier defines the boundary between one land and another. It is the exclusion of someone who has arrived at a place that expels them. The second meaning refers to light (lumen), a light that is found in the hopes of all of us at Umbral. One of the project’s objectives is to shed light on the conflict and make it more visible. Thirdly, it refers to the idea of home (lumbré), in some way, calling for common ground in the struggle to reaffirm the need, not only to have a home to live in, but to turn a habitable land into a place of refuge.

Metaphorically, our aim is to highlight this boundary and frontier, to shed light on the conflict and project the city as a place that belongs to its inhabitants.

How is Umbral structured? It is based on direct intervention in Barcelona’s public areas, differentiating between two different environments. Firstly, the underground environment of the metro, as a metaphor for the reality of the problem: a place that is not seen, invisible, but which forms part of the city; an intervention by twelve artists (Leila Alaoui, Yto Barrada, Banu Cennetoglu, Ramón Esono, Eulàlia Grau, Daniel G. Andrújar, Hiwa K, Rogelio López Cuenca & Elo Vega, Teresa Margolles, Estefania Peñafiel Loaiza and Dan Perjovschi) and three organisations with local projects (Suëños Refugiados, Frontera Sur and Un regalo para Kushbu) which takes direct action in thirteen metro stations.

In these places, where we usually find adverts, there will now be other discourses, creating a sort of counter-information. The fact of occupying this public space leads to the elimination of boundaries that are often created by similar projects in cultural institutions. This public space allows us to eliminate any filters, providing access and allowing any citizen (whether here legally or not) to take part in Umbral.

Secondly, we also work in open public areas in the ten city districts, based on four educational projects: “Rescates póstumos” [Posthumous rescues] created by the collective La Llisa Olidaida; Radio África, a platform run by Tania Adams, which we use to broadcast through other media, generating a new series of content; Equipo Rizoma, run by Ana G. Garcia, in collaboration with Edo Bazzato and Susan Kalunge, who are directly involved in the educational sphere; and lastly the projection of the documentary Diom, created by Diom-Coop along with Quepo Foundation, who propose a dialogue with the attendees in order to approach and inform the general public about a municipal problem.

This publication showcases the various interventions carried out by Umbral, with contributions from Amadou Bocar Sam, Carmen Jáure, Babiche Kampote, Paola Lo Cascio, Oscar Monterde, Agus Morales, Maria Eugenia R. Palop, Carmen Pardo, Javier Pérez Andrújar, Stop Mare Mortum and Antonio Valdecantos, through various articles and interviews that explore migrations and contemporary cities.

The final objective is to highlight any traces of racism, intolerance or xenophobia in our community. As we announced at the beginning, we know that we cannot always put ourselves in the place of others without it turning into a sham, but together, we can call for a greater drive to address this situation of inequality and injustice. Although the term racism is relatively recent, the practice dates back to our origins. For that reason, we place ourselves in modern times, where all the situations and contexts are contemporary and familiar to us. Umbral is an initiative for everyone who wants and calls for the creation of a community space and acknowledges that, to overcome current inequalities, we must fight for future equality.

Imma Prieto (Vilafranca del Penedès, Spain, 1975). Independent curator and art critic. Lecturer in Contemporary art and new media at the ERAM University School (University of Girona). She has held various national and international exhibitions, such as Beyond the tropics, Prophétiea and Hic et nunc, relating to the paradoxes of capitalism in democratic societies. She contributes to various media. Prieto is the author of the documentary Eco de Primera muerte [Echo of Primera muerte]. She is a winner of the GAC Art Critic Prize (2018).
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Leila Alaoui (Paris, France, 1982 – Uagadugú, Burkina Faso, 2016). Photographer, video artist and activist. Her work explores the construction of identity, cultural diversity and migration in the Mediterranean. Through it, she expresses social realities through visual language found on the fringes of the documentary and artistic arts.

Les marocains, 2010–2011

We present a selection of photographs from the series Les marocains. In them she explores the identity of the Moroccan male community. It is notable that traces of tradition are present in the context of daily life. The photographs, taken as static images, contrast with the moving sequence in Barrada, showing the everyday ambience in which men and women perform their different functions.
Migrations have always consisted of movements of people, whether voluntary or not, from one place to another and for various reasons. A utilitarian perspective predominates in Europe which tends to reduce these to a simple phenomenon of market regulation. Obviously, we cannot ignore this factor related to supply and demand, but it is a long process of reorganization, not to take the human dimension into account. The backpack of any migrant begins to fill up with projects and dreams from the very moment they make the decision to travel. I want to share with you the thoughts that I think are still possible, based on the idea that human beings, with their values and rights, must be the centre of relationships of all kinds and all processes of sustainable human development.

Martin Luther King proclaimed “I have a dream” on August 28 1963 at the Civil Rights March on Washington for Jobs and Freedom, in a peaceful call to denounce the situation of the black population in the United States and to demand their legitimate civil rights, in an America with some intensely discriminatory laws. Many people, then, took up a position in the struggle to demand civil and political rights for minorities. When this happened, I was 2 years old, and in other parts of the world, such as Africa—which was also the origin of Martin Luther King’s ancestors—the injustices caused by the capitalist need of the Western powers to control the continent’s resources before, during and after colonisation were continuing, while globalisation was growing, expelling thousands of people from the places they were born to seek a better world, which led to youth depopulation—the force and potential motor for the development of the continent. In 1986, in the context of the application of the World Bank and International Monetary Fund (IMF) policies in my beloved country of Senegal, I left my dear land of Fouta, responding to the cultural philosophy or social adjustment that says “So yaaddu yoonti jondé ko ayitiba” (When it is time to leave, to stay is a dishonour).

I travelled through various African countries on the recommendation of my father, as a way of seeing the world, and finally I fell upon the idyllic destination of Europe, as if it were El Dorado. At the beginning, because of the “cultural” connection, my destination was France, rather than Spain, which did not figure in my plans, but due to administrative difficulties, such as alien internment centres as a repressive instrument of the Alien Status Act. I have the dream of living in a country where the government does not lead the hunt for people by ordering discriminatory police checks on immigrants. I want to believe that the society I identify with will be angry and denounce these vexatious practices. After these twenty years I have spent working in the field of migration, my dream is that the moment will come when immigrants are considered to be citizens, with all their rights and duties, and are treated with justice and equality without any paternalism.

I want to feel, when I walk through the streets of my neighbourhood, the shared glances of recognition from the local residents, because I am just another neighbour. After so many years and so much effort to get to know and to love the country, I dream of a more open, welcoming Catalonian, where people live together, not just coexist. Because to live together means accepting that our diversity enriches us. It is communicating and sharing. Recognising and being recognised as a part of the whole, from shared responsibility for what we have together: the spaces and resources which we all take care of and enjoy. I want, when I say that I am Catalan, Senegalese, African and Muslim, not to be looked at as if three separate communities had touched me, as if they were incompatible, because for me they are my identities. And for immigrants to understand and value the identity of the Catalan community too, and do so of their own accord and not by assimilationist decree. Only with mutual recognition can we build a common future based on democratic values, viewing diversity as an asset based on an intercultural vision that is a tool for being a neighbour and living together. Given the new configuration of our neighbourhoods, where coffee is not served now by mano a mano, or Jordi, but by Li, Mohammed or the woman who lives here but who comes from South America, we must open our eyes with an inclusive, intercultural gaze, that recognises everyone, and assume that diversity is something belonging to those who have chosen to live and get along together, sharing a project for transforming the future for us and for our children. After many sacrifices along the way and during the first stage at the destination, I want to be able to live my dream, for it to be worth the trouble of coming, and to meet people from other cultures. In terms of proposals, the focus would be the concept of citizenship at a local and global level.

I want to dream that the Catalan—and by extension, the Spanish—community does not allow this destructive and xenophobic discourse to impose itself. That the commitment to solidarity will win the day in the new approach to cooperation that is whispered in the high political spheres of the States and the EU, where diplomacy is at the service of capital and fight against migration for reasons of “security.” I want civil society to be strong enough to influence and guarantee the level of the States that establish the dialogue of the United Nations and the commitments that derive from it, so that the 2030 agenda commits to a better world, with solidarity and peace, and that fulfilling the objectives of sustainable development does not fail where those of the millennium failed, despite the breakthroughs declared.

We know that everybody—except supporters of the right and the far right, who have already chosen their side by feeding xenophobic and racist discourse that creates hate—tends to consider discourse about migration as positive, with the necessary corresponding nuances. That said, in a globalised world where countries, cities and neighbourhoods are connected, where diversity forms part of everyone’s day-to-day life, we must be aware that the new population configuration brings with it cultural elements that deserve to be considered as a reality and a part of that community, to promote living together based on respect and mutual recognition. It is no use if government measures are not taken on board by the citizens, who are ultimately the ones who interact in public and private spaces (schools, parks, gardens and so on).

We can dream, with the guarantee of the support of political powers, that the commitment to a diverse society with democratic values will be our future and the future of our children. Also in our solidarity to find connections with the countries and the people who live with us, to transform together the hostile conditions that make thousands of people leave what they love the most, to escape and to save their lives. We can dream of living in a world where leaving your own community is not forced on you by the reason it is, but is a desire to discover and share, to be enriched, getting to know other cultures and ways of living, which brings us added value.
Her work centres around the idea of the border. With the multiple meanings this concept has assumed in the modern world, she presents a series of images taken from the video *The Smuggler*. In them, a woman shows the daily effort she makes to cross the border between Morocco and Ceuta.
Interview with Carmen Juares

Learning to Look After Ourselves

José Luis Corazón Ardura

How did you end up in Barcelona?

When I was 19, I decided to leave Honduras. I told my mother and she contacted some relatives living in Barce-

A

Sometimes, conflicts are not about bombs. There is an en who are domestic workers. We had been working for three years and we came together to help each other. to explain our situation. I had a lot of support from them see the people there. I had a task to do for my colleagues, to think about the rights of others, to other hidden violence which, as it can't be seen, isn't serious. This march today as harshness or rape. The difference with wom- en who are in this situation is that there is inequality for the migrants because they are undocumented. If you feel alone and without support, you don't speak up. This association makes women stronger and can improve the city. Now they feel that they have support in these and in other hidden violence which, as it can't be seen, isn't serious. To start introducing changes. Girls and boys will start to...
In September 2017, he was arrested for a cartoon criticising the Obiang dictatorship. Targeted as a victim of political manipulation, he was sent to Black Beach prison. Through a series of illustrations related to censorship, his work is an indictment in favour of freedom of expression and human rights when their absence is caused by corruption and political interests.
Our Ithacas: Cities for the Common Good in Nine Steps

I
“A street is a series of houses united by the link of the neighbourhood,” said Josep Pla in Barcelona, una discusión entrañable [Barcelona, a fond discussion] and a city is a knot of streets, a network of relationships, an agglomeration of neighbourhoods without which we could not understand what we are.

A city is a social space that we live in and we imagine; a shared being, doing and wanting. Nowadays, more than half the people on the planet live in cities, and in these cities the stories are forged which construct the memory we want to preserve and the links we want to create.

II
When we defend the right to the city, what we are doing is fighting against those who wish to deprive us of these stories, this memory and these links, and how successful this struggle is largely depends on there being some cities people want to go to and others from which they wish to flee. Of course, not all cities are the Ithaca of Ulysses, sweet homelands of lush, rolling hills. There are cities devastated by corrupt development and the building boom that divides, fragments and imposes its hierarchies on them. Because while the richunker down in their enclosed, ‘secure’ residential areas, the big developers are creating parallel cities where life can be lonely and unstable, urban metabolisms that ceaselessly grind down those in greatest need of proximity and integration. Where the young are excluded, the elderly, children and disabled people… Today there are 883 million people living in these marginal neighbourhoods, condemned to dealing with the insurmountable class, gender and race barriers that a few have placed in their way.

When we defend the right to the city, we are thinking of transforming these things. We are thinking of the Ithacas that welcome and nurture, where politics for the common good reigns. Compact, capitalised cities where proximity and access to the basic needs to sustain life is the priority.

III
In Spain, our Ithacas are cities that have opted for coordinated self-government in their fight against the dismantling of local autonomy enforced by the Popular Party’s Local Administration Act and Montoro Act.

Cities that gain sovereignty by reclaiming water, electricity, transport and land for the people, common goods expropriated years ago in the form of sales, outsourcing and public-private partnerships.

Cities that gain sovereignty by rejecting a predatory tourism model, resisting speculation and the environmental deterioration it causes.

Cities that gain sovereignty by opting for a local economy, urban allotments and agroecology. Gaining sovereignty is integrating the outskirts of the city so that the suburbs are not just a desert of potentially buildable land, an endless well of resources or simply a sewer.

And gaining sovereignty is rescuing the memory of the city, the iconic and symbolic spaces; rescuing a story that must be told from the experience of the social majorities, because there are some who have used the city to revictimise and forget.

IV
Our Ithacas are cities of good government, committed to transparency, accountability and citizen engagement, because not one single social right can be guaranteed where there is no guarantee of a democratic basis and a community network. Participatory budgets, mayors in neighbourhoods and districts, high levels of social investment and the right to housing where there are only empty promises. Or a multi-consultation that can be used against the power of the oligopolies, like the one in Barcelona.

V
Our Ithacas are cities of refuge, even though the journey to Ithaca nowadays is nothing like the one the great Konstantinos Kavallis described in his famous poem, because there are no summer mornings, nor ports at which to call, no fine things, sensual perfumes, or scholars from whom to learn. Against the criminalisation of those who defend migrant people and refugees; against the excluding solidarity that pits the penultimate against the last; against the idea of ‘us first’, our Ithacas are always places that welcome and nurture.

Today, refugees comprise a relatively small, stable proportion of the world population, but the numbers of policies launched and resources assigned to making borders impenetrable are overwhelming. In 1990, fifteen countries had walls or fences, while at the beginning of 2016 this figure had risen to almost seventy. According to Amnesty International, from 2007 to 2013, prior to the crisis, the European Union spent almost 2 billion euros on fences, surveillance systems and land and sea patrols, 2 billion euros on reinforcing the security of its borders, and just 700 million euros on reception policies. In her 1951 book The Origins of Totalitarianism, Hannah Arendt claimed that the inability of countries to guarantee the rights of those displaced in interwar Europe contributed to creating the conditions for dictatorships to thrive. The people without rights were then “the first symptoms of a potential reversal of civilisation.” And curiously, this statement is much more applicable now than it was then, only a decade ago.

In her 1951 book The Origins of Totalitarianism, Hannah Arendt claimed that the inability of countries to guarantee the rights of those displaced in interwar Europe contributed to creating the conditions for dictatorships to thrive. The people without rights were then “the first symptoms of a potential reversal of civilisation.” And curiously, this statement is much more applicable now than it was then, only a decade ago.

Many public figures say that we must look after our own before we look after refugees, but it is more likely that these people are not interested in either. Because if psychopathy governs political action against the ‘others’, then this same principle will be applied to ‘our own’ citizens.

From the Ithacas we must resist the primitive xenophobia that insists that immigration is a “threat” to the native population, to keeping social and employment benefits, to the survival of our “cultural specificity”. A combination of cultural racism and the criminalisation of those who defend migrant people and refugees is an insurmountable class, gender and race barrier that a few have placed in their way.

VI
This is why our Ithacas are also feminised and feminist cities, organised around interdependence, ecodependence and care, because all of us are dependent, unfinished beings, at all stages of our lives… When people say that life must be placed at the centre, what is at the centre is the knot of relationships and material conditions that everybody depends on to live.

VII
And none of these Ithacas is alone. These cities function in a network, like a polycentric, mutable hive. Here are the Cities for Public Water Meeting, held in Madrid a couple of years ago to defend water as a common good and a public asset; the global network that emerged in Barcelona in 2017; the ‘Fearless Cities’; and the Atlas of Change, which maps municipal experiences across Spain. Municipalism can face down state and interstate exclusion policies and it does so by weaving alliances and linking towns into a rich hybrid blend.

VIII
In cities there are no citizens, there are only neighbours, because what is important is not what each person is, but where they are, what they do and what they want to do together, with those with whom they share the territory and experiences.

IX
“The city opens its windows wide so as not to miss a sound. A song goes past on a bicycle leaving each house the gift of a note” (M. Krüger, Visit to Amsterdam).

Maria Eugenia Rodriguez Palop (Llerena, Spain, 1970). Professor of Philosophy of Law at Carlos III University. She is the author of The new generation of human rights, Origins and justification (Dykinson, 2001 and 2010) and Claves para entender los nuevos derechos humanos (Los Libros de la Catarata, 2011).
His work titled *Is this world really our homeland?* is linked to linguistic research into the different migrant communities living side-by-side in Barcelona. What do we know about the different cultures we live alongside? In a direct fashion, Andújar gives visibility to many of the existential contradictions that people put up with when trying to settle somewhere and language becomes as much a tool for non-communication as for communication.
When it’s cold in Barcelona, it’s biting on the outskirts. In winter, Barcelona goes out a lot to keep warm, just like in summer when they go out for the hurricane of air-conditioning through the doors of El Corte Inglés, or the one they used to love while looking at the windows of Modèlo, the tailors that used to be at the start of La Rambla. In El Corte Inglés, FNAC... all the places with escalators, you can also get cooler if you see what the hipsters are buying. There could be two or three degrees difference between the centre of Barcelona (in its favour) and the neighbourhoods around it, but three degrees can make a huge difference—just ask Diana Ross.

Cold in the morning is not the same as cold in the evening. There is day cold and night cold, just like there is day fishing and night fishing. On cold nights we’re attracted to the light, just like the fish that gather round the lanterns on the boats and give the fishermen an easy catch. Someone who can tell you all about it is Joan Coscubiela, who, when another kind of democracy was possible, was a CCOO union lawyer for the construction sector, which is another kind of trawling. These days he finds solace running marathons and became a Catalan MP while the struggle for power fluttered around other lights. Maybe Diogenes used a lamp to look for an honest man because most people aren't very bright. This is why night-time cold is coldly cynical. It knows it's the real thing, while daytime cold was never more than nippy. It is a cold that knows very well it will have the city to itself, as everyone scurries home all wrapped up, as Triana sang in Desnuda la mañana.

THE SNEEZE AS A SLOGAN

Cold in the morning is a social question, it’s all about the class struggle. The workers share it, huddled under the shelter while they wait for the bus. That’s the difference between the aristocracy and the working class: some have tax shelters and others have bus shelters. The cold of someone going to work in Carrefour is a cold of rubbed hands and misty breath, as if they had smoked a Cohiba cigar and wanted to be rich. And the cold of someone who is already rich has a non-recyclable coolness made of the artificial snow laid out for them like a carpet when they arrive. In winter, workers on strike (now they say in dispute) sneeze louder, rather than shout slogans. But to tell the truth, cold is not what it used to be and neither is unemployment. These days instead of freezing they say feels like 0ºC, and instead of being unemployed, feels like a job.

The only ecosystem not affected by climate change is politics. There it is getting colder which explains why, in so many places, we have leaders that are like stalactites with a lot of drips hanging off them.

In Barcelona this winter the cold has taken its gloves off but it still has a scarf. People have opted to put their hands in their pockets as they don’t have anything else to stuff in them. As there is no way to combat the cold outdoors, we are given to understand that it causes indifference and maybe that’s why you see everyone walking around with their shoulders hunched. The cold on Pelai Street is different from the cold on Tallers Street, even though there is only a few metres between them. In one you have night-time cold day and night—perhaps that’s why it seems like Christmas in that street all year round. In the other there is a daytime cold, with the light (and crowds) of a Benidorm beach.

THE FOUR FACES OF WINTER
BY PEÑARROYA

Before we had graphic novels and characters always appeared with their eyes wide open and scratching their chin, comic strip artists used to study people a lot so they could draw them. In an old DDT annual, Peñarroya (who could put lines on a face better than anyone) drew the four faces of winter as follows: the face of someone who gets in bed and discovers it is completely frozen; the face of someone putting a shoe on a foot with chilblains; the face of someone who suspects the hot water bottle stopper isn’t in properly, and the face of someone who realises that indeed it wasn’t.

But all this is in relation to our friendly cold in Barcelona, the damp cold of a city wrapped up in itself, searching in the crimes of a noir novel for what it hides in its own closet. (There is also a kind of sub-zero crime literature, which is found in Nordic novels and which is why its authors have names like Jo Nesbø, with a scarf on the last letter of the surname). The truth is we have the real cold in front of us, battering and freezing alive refugees who are looking for a place where none of that can happen to them. It seems that everything is happening at the gates of Europe but it’s inside us, down to the bone. The cold outside always gets into us in the end.
Hiwa K (Sulaymaniyah, Kurdistan-Iraq, 1975). Visual artist, musician and theorist. After secondary school in Iraq he continued to educate himself. The artist raises the profile of the racism that minority groups experience in some Muslim countries, such as the Kurds in Iraq. Many of his works are markedly collective and participatory, highlighting the importance of teaching and learning systems, emphasising the acquisition of knowledge from shared daily experiences and reflection.

Two stills from his film illustrate the negative consequences of unjustified attacks on the civil population. His camera subtly captures images while looming over a scale model of the remains of a ruined city. Pointing to the problems that arise during these types of conflicts, he aims to offer an image of everyday life for the people living in these situations.
I came from Senegal to Spain in 2009 when I was sixteen years old. I was very lucky here, as I met very good people who helped me to adapt easily and to learn Spanish. I love playing football and basketball. In my free time I like to read books, watch drama movies and go to the theatre. I am a fan of Chinua Achebe and Wole Soyinka, pioneers in African literature. I wrote a book called My Stolen Dream about my experience when I arrived in the Canary Islands. I can affirm that we African migrants come full of dreams, illusions and, above all, in search of a better life. In Africa they tell us that Spain is an idyllic place where it is easy to get work and money, where we will have a more prosperous future than in our countries of origin. Due to this, some of us leave everything and take risky decisions to come, like when we travel by dinghy and we put our lives at risk. Our histories are many and varied: some of us are fleeing from war, others fear that terrorist groups will come to our regions, among many other circumstances. However, when we set foot on Spanish soil, our expectations are eclipsed as soon as we encounter the harsh reality we have to face on arrival in an unknown country. Some of the biggest difficulties we encounter include being in an irregular situation, not speaking the same language, and racism.

First of all, I want to say how being in an irregular situation affects us. When a migrant has no documentation, things become much more difficult: you live a clandestine existence, fearing that the police will ask to see your papers. It becomes practically impossible to find work that is not precarious. Nowadays, if one of us is in an irregular situation, we are sent to the CIEs (foreign national internment centres), which are like prisons where people live in very bad conditions. These centres represent the dehumanisation of migrants because they deprive us of our liberty and isolate us from the rest of society. The psychological consequences are terrible: anxiety, uncertainty and even loss of hope. After the CIE there are two options: one is that they deport you and the other is that they leave you to fend for yourself on the street. When you find yourself on the street, you have to find a job to survive, but without papers there is practically nothing you can do. Because of this, there are those who turn to street hawking to get an income that covers their basic needs. Others end up in precarious jobs working long hard days, and quite often they don’t even pay you. So when African migrants don’t have papers, we are totally unprotected and left to our fate.

Secondly, I want to highlight that not understanding or speaking good Spanish is a barrier to inclusion in Spanish society. This makes it very hard for us to communicate with people, particularly when we talk to someone and they make no effort to understand us. For example, it makes it difficult when you are looking for a job, because nobody wants to hire someone who doesn’t speak good Spanish. Despite the fact that there are now centres for teaching migrants to speak the language, the teaching time tends to be limited. Generally, we try to learn as quickly as possible so we are able to seek a living. To sum up, if we don’t make an effort to learn the language quickly, there is practically nothing we can do.

Thirdly, another problem is the racism that we encounter from the moment when the media present us as violent people at the borders or as “invaders” coming to European lands. This is a completely negative way of representing us and gives the people watching the news the wrong idea about us. So when we want to socialise with people, we sometimes experience discrimination or rejection. Also, the media say that migrants come to take jobs from Spanish people and that we live on social benefits. However, the reality is very different. We come to make a living and we generally do jobs that Spanish people don’t want. With regard to social benefits, they are minimal and, in many cases, there are some people who never receive them and don’t even know that they exist.

Another problem that is very prevalent is discrimination. Even when we are in the country legally, there is police persecution. Often the police stop us in the street to ask for our documents, even if we’re not doing anything in particular, as though we were criminals. Simply because of the colour of our skin, they stop us in the street and treat us inhumanely, sometimes they even use physical force and a degree of violence, and we are not able to do anything to defend our rights. But it is not only police persecution, it can also happen on public transport. For example, when we go on the metro and they only ask us for our public transport card and our ID document to check that we’re not breaking any rules.

Also, when we get a job somewhere, we can also experience racism. In Europe, people often have the idea that in Africa people are not as well educated and they don’t have knowledge that could bring anything new or useful to the job, when in actual fact we also have lots to contribute. This happened to me. I’m a cook and when I’ve had to make joint decisions with my colleagues, my opinion has not been taken into account. Even when I insist, people consider that I don’t have as much knowledge of certain issues because I come from Africa. However, all contributions should be taken into account. Everyone’s opinions are valid and they can always help to make tasks easier.

Being a migrant doesn’t have to be something negative, because we also make many contributions, as some recent studies have demonstrated. The concept that people have of migrants needs to change, especially in the case of Africans, as it makes it hard for us to integrate socially in countries and makes things much more complicated for us. We are all human beings, we migrate just as many other people have done over the centuries. If there is something I am very clear about it is that “no human being is illegal”. We only want a better life.
The collective work can be read on different levels, thus showing the contradictions that typify migration through a critique of the stereotypes associated with advertising, the media and banking systems. Using similar strategies, they copy the original iconography and design structure to present an advertising campaign infused with irony, changing the original meaning by introducing oppositional messages in a poetic way.
Stop Mare Mortum
Stuck at the Gates

The first steps of someone who has just arrived in the city reflect their anxieties, their expectations, their history. When they first set foot there, they look around anxiously for signs they have arrived in a welcoming city. But they have already taken the first step they are here. Unfortunately, this is something that is becoming close to impossible for migrants.

To enjoy a habitable city, they first need to get there, and these days there are people who are stuck at the gates, on the threshold. Because to apply for asylum you need to get into the host country. First, you have to cross borders. Either legally or illegally, making your own way or accepting the extortion of mafias, opening a hole in a fence or setting sail in a rickety boat, hiding from police patrols or crossing the desert. If they arrive safe and well, this is because they used safe, legal routes. Unfortunately, these are the minority.

Migration policies are not a one-way street. The focus on security and militarisation, in the form of border patrols and detention centres, is the option on the European table. But it is not at all the only one. Nor is it the most desirable. Instead of tanks, there are safe, legal ways. Some of these are already included in European legislation: resettlement programmes and the asylum seeker relocation scheme, humanitarian visas, establishing humanitarian corridors and promoting academic visa plans. All that is lacking is the political will to apply them.

They are not even pioneering. In 1921, Fridtjof Nansen, High Commissioner of the League of Nations, organised a campaign to help First World War refugees. He created an ID card, a passport, that would continue to be used for other actions afterwards: the Nansen passport. A total of 52 nations recognised this document as valid. Today, it would be called a humanitarian visa. Almost a century ago, it enabled thousands of people to travel. And, as a result, it saved their lives.

There are much more recent experiences: Sweden's swift response to the refugee crisis, taking people in while the rest of Europe argued over ridiculous quotas that were never reached; or the humanitarian corridors set up in Italy and France by the community of Sant'Egidio since 2016. Without a doubt, these initiatives are now being rolled back.

If people could apply for visas at embassies and consulates in their country of origin or a transit country they would be spared a great deal of suffering and danger. If asylum application procedures could be faster, instead of vulnerable people having to wait 18 months, two or even three years in danger, with support petering out in the early stages of the procedure, they could start a new life safely.

We recognise borders as lawless spaces where rights are violated, but the city is also often a hostile environment for newcomers. Nowhere is the lack of basic rights more evident than in the CIEs (foreign national internment centres), that remain open and in force. Not being able to vote, not having access to health care, and the limited support available to asylum seekers and refugees also constitute an infringement of human rights. Also, remaining in an irregular situation because the papers don't arrive. A lawless space means citizens are stripped of their rights.

A habitable city is one in a country that is habitable for everyone, that doesn’t divide society into first and second class, or even non-citizens. A territory where the laws apply to everyone, particularly the most vulnerable.

As CIDOB researcher, Blanca Garcés, says: “The most effective borders are made of paper, in the form of a visa”. This is why Stop Mare Mortum is working to promote the establishment of safe legal routes, so that this paper can overrule the border, the fence, the wall, the sea which has already become a mass grave of intolerable proportions.

These days, the rules of the migration policy game are constantly changing. When it is not convenient, current legislation is not enforced. If it is convenient, however, new improvised rules are put into practice that favour economic and financial interests over people.

Governments are now going against the wishes of the majority of citizens, who want to welcome people in. They push the borders outwards, with tanks and razor wire, but also with policies and agreements that barter with human rights. They do it to stop people being able to get here. They also push them inwards, adding to the pressure on those who make it here and who face institutional racism, administrative and legal obstacles, exclusion.

The bogus argument of some of these governments is that they are unable to take in everyone. Their public statements claim they are overwhelmed by a 0.2% to 0.4% increase in population; one or two million refugees in a European Union of 500 million inhabitants. The figures themselves show how false these claims are. And they are stripped of all credibility when we add that 86% of the world’s forcibly displaced people go to poor countries. We have not taken in vast numbers of people seeking refuge. However, current policies have driven thousands of people underground simply for seeking a better life.

One of the priority objectives of our migration policies should be to prevent more deaths in the Mediterranean, rather than increasing spending on border protection. Because ironically, in the name of security, migratory routes are becoming increasingly dangerous and deadly for the people who use them.

While goods and capital circulate freely, the mobility of people is restricted to the point that not even refugees and asylum seekers can travel unhindered. Migration is not a crime, it is a right. A right that has become restricted to just one part of the population, excluding those who most often find themselves in more vulnerable situations.

Migratory movements will not disappear. They are as old as human society and will continue to exist in the future. Neither the highest walls nor the most sophisticated razor wire will stop them. New policies focused on human rights, cooperation and giving sanctuary, rather than security and militarisation, could make this process harmonious, instead of the human tragedy we are now seeing.

It is no exaggeration to say that the right to asylum in Europe is currently under threat. If we let it go, through passivity and indifference, the other rights that we have fought for over the decades and that make our territory a longed-for paradise will be in danger. The democratic and guarantee-based society that gives us the peace of mind and comfort that we have experienced up to now. Because opportunity for some people is also progress for others.

Within a complex global context of stubborn refusal, cities can be an alternative place of refuge, offering full rights. A space where there is no impunity for human rights violations, where there is still a clear right of entry and an effort to provide sanctuary. This is the only way to ensure that those who come here to live can enjoy their right to a decent life, and cease to be invisible, a number on paper, or an abstract statistic, and instead become a neighbour, another member of the community.

Stop Mare Mortum (Barcelona, Spain, 2015). Citizen’s platform to raise awareness and mobilise civil society, contributing to state and European policies on immigration and migration to ensure that human rights are observed in these situations and to avoid deaths in the sea due to a lack of legal and safe channels.
Estefanía Peñafiel (Quito, Ecuador, 1978) Visual artist. She has constructed her work around the tension between the visible and the invisible. The play between appropriation and subversion takes shape, for instance, in acts of destruction, expressed by pages with holes, ink, and erased images. The plastic dimension reflects a political position that generates meaning.

Estefanía Peñafiel
s.n.

Her work creates a sort of vector of memory of anonymity. She forces invisibility to make the group of migrants visible. Despite working with images from the media or even her own, on this occasion she subverts the codes of vision using disappearance to make things visible.
Cities, whether in the literal sense of urban space or more figuratively as political space, are usually assumed to be places of abundance where artifice flourishes as lushly as the natural world outside. Indeed, gardens and parks (and sometimes cemeteries) are attempts to make the exuberance of nature a civic or urban phenomenon. As desire and freedom are supposed to dwell in the city, it should also be assumed that those who live there choose to do so freely. They arrived and settled there because their own inherent condition meant they found other places undesirable. And freedom, like desire, requires protection. The contemporary city has no exterior walls, but governments still have the power to erect them. When they do so, it is precisely in order to look after their cities, meaning the old city walls have not fallen but have instead been displaced.

City air, according to a German proverb popularised by Max Weber, makes us free. Accordingly, some would say that a fully human breath is tainted by the fumes of industry, the stench of the sewers, the luxury of perfumes and the sweat of the crowd. But, some would add, these are also objects of desire and perhaps the conditions of freedom. There’s a myth that anyone who strives to live in the city, climbing fences or crossing moats, is driven by the wish to breathe better air. Aware that the city is defined by countless opportunities to choose all manner of goods, they have chosen the ability to choose. Some would deny them that right (muttering that we are the only ones who get to choose here) and some will want to share it (declaring that being able to choose is wonderful and that it would be cruel stop anyone doing so), but the assumptions of the two statements are alike.

For all that, the city is neither the seat of freedom nor desire. For almost all new arrivals, the circumstances of their first lodgings were humiliating, and to talk to them then about the exuberance of city life would have been insulting. Even though the city doesn't give anyone what was promised, except a few lucky golden-ticket holders, the tale of the happy city tells the lie of a lottery that everyone wins even without a ticket. Or, in another version, the myth that fortune favours those who have worked hard enough, and in particular, those who are not averse to climbing the ladder provided by socialising and study. The city, of course, can hardly tell the truth; that of a huge pyre, hungry for human sacrifice, whose maintenance also demands vast amounts of fuel, provided by a labour force who have never breathed clean air.

The official propaganda of the city proclaims that activity pervades every aspect of citizens’ lives, and this is indeed true. Almost all the inhabitants of a city are descended from someone who went there to be used as fuel in an ever-lasting blaze. The blaze cannot stop even for a moment, although by now no one remembers clearly the time when it fed a formidable and productive forge. Nowadays the main aim of this fire is to light up the urban spectacle of a city that must relentlessly change its appearance to refresh its tourist appeal. Of course, this always revolves around façades and doorways, because tourists don’t care if buildings are inhabited or empty (and it shouldn’t be difficult to fool them in this respect). Inhabitants of old cities, gathering, according to the myth, to breathe the air of freedom, work compulsively to increase the numbers of tourists and to calculate the exact number of immigrants required to maintain this industry (including moral and humanitarian prestige among their distinctions). We city-dwellers belong to different categories of fuel and are also bit players in a show that can never let the tension drop, not even for a second. This is our task, and we need many myths to execute it effectively.
Eulàlia Grau (Barcelona, Spain, 1946). Artist. Her career is among the most pre-eminent in one of the most significant periods of change in Catalan and Spanish society. Since the 1970s her work has been focused on promoting a feminist voice and denouncing the capitalist system, which associates well-being with consumption and exploitation. As is often the case, the work uses collage and photomontage to question situations relating to daily and family life.

She shows how the hallmarks of racism can often be found within some feminist positions, particularly in discrimination by those with certain socio-political and economic privileges. In that regard, it is a criticism that aims to highlight what feminism can do to combat racism, using perspectives related to many modern-day demands. She asserts that feminism will be anti-racist or won’t be.
Guaranteeing Citizens’ Rights with a Gender Perspective

In recent times, public debate has seen a long, in-depth disquisition about the differences between migrants and refugees. This distinction is undoubtedly important in legal terms, as international law defines a migrant person as someone who moves from their place of origin for essentially economic reasons, while a refugee is a person who flees from a situation of persecution or war. The distinction is also important insofar as international agreements stipulate some clearly more restrictive regulations for the former and more favourable regulations for the latter.

Nonetheless, it is clear that events such as a global economic crisis, climate change—with a much harsher impact in certain parts of the planet—and the consolidation of conflicts that are not always considered war but are equally as deadly, lead to human rights violations that markedly affect and form part of the life experience of both these groups of people.

Gender specificities linked to experiences of forced displacement and reception must be addressed because this violation of human rights affects women refugees and migrants in a different, specific way. So much so, that article 4 of the Council of Europe’s convention on preventing and combating violence against women and domestic violence, which focuses on basic human rights, equality and non-discrimination, underlines how the status of migrant or refugee cannot be cause for unequal treatment when implementing protective measures, thus recognising a specific vulnerability of these groups. The same agreement also recognises violence against women as one of the requirements for claiming asylum (article 60) and prohibits repatriation policies in cases of violence against women (article 61).

Specific conditions linked to gender can be identified in the reasons for fleeing, the intrinsic risks involved in the migration process, and finally, in the contexts of arrival and reception.

In their reasons for fleeing, women face a myriad of specific adversities ranging from forms of violence against women that are common in contexts of war to the feminisation of poverty in connection to crises and economic upheavals. Within this framework, the sexual division of labour present in the globalised economy always places women in a weaker social and economic position, which consequently makes them more likely to turn to migration to survive. It is calculated that between 1960 and 2005, the number of women among international migrants increased by almost 3 percentage points from 46.7% to 49.6%, reaching a total figure close to 95 million women. In the last fifteen years, the percentage of women arriving in Europe, especially from Africa and Asia, has now overtaken the number of men. Furthermore, in 2016 half of the world’s 19.6 million refugees were women.

Regarding the displacement processes themselves, women soon become the specific target of traffickers and human trafficking mafias. The risk of suffering from economic and sexual exploitation multiplies in the transition countries, mainly because of the multiple actors controlling border arrivals and crossings, ranging from the refugees and migrants themselves to the authorities, the police and local residents. All this takes place within a context of lack of legal protection, which affects all displaced persons but especially endangers and discriminates against women refugees and migrants.

The risks associated with the transition process across borders remain even after arrival, to which are added all the problems associated with some reception policies that do not consider the gender perspective, preventing an effective response to specific realities such as the presence of minors, who need special attention in the areas of housing, health and general safety.

Thus, a reception that goes beyond resolving immediate problems must also include a gender perspective; the reasons why women decide to migrate require specific responses. A good reception is one that is capable of incorporating elements to repair any damage already done, protect from danger and provide resources, as well as granting women autonomy and rights.

Within this framework, a substantial change is needed in the perspective from which processes of forced displacement are viewed. International protection instruments must be developed in the transition, arrival and reception processes that are underpinned by gaining rights. Guaranteeing safe passage and citizenship is the way to protect those who are displaced and those receiving them. And doing so with a gender perspective is attending to the entire population.

1 COUNCIL OF EUROPE, Council of Europe Convention on preventing and combating violence against women and domestic violence, Council of Europe Treaty Series, no. 210, art. 4, 2011.
3 According to IOM data, available at https://migrationdataportal.org/themes/gender (last access, 19th October 2018).

Paola Lo Cascio (Rome, Italy, 1975). Lecturer at the Department of Economic History and Institutions of the University of Barcelona. Her publications include Nacionalismo i autogovern (Albers, 2008) and La guerra civil española (Canocchi, 2012). She is a member of the Centro de Estudios Históricos Internacionales [Centre of International Historical Studies] and of the project La crisis de los refugiados y los nuevos conflictos armados [The refugee crisis and new armed conflicts] (ICIP), Óscar Monterde Mateo (Terrassa, Spain, 1977). He is the author of El impacto humanitario en los territorios ocupados de Gaza y Cisjordania. Los programas de socorro y servicios sociales de la UNRWA. He is a member of the Centro de Estudios Históricos Internacionales [Centre of International Historical Studies] and is coordinator of the project La crisis de los refugiados y los nuevos conflictos armados [The crisis of the Refugees and new armed conflicts] (ICIP).
Teresa Margolles
Dos acciones sobre el puente internacional Simón Bolívar: Carretilleras y La entrega

Her current project is located in Cúcuta (a frontier city between Colombia and Venezuela). It shows us the daily work of male and female “carretilleros”—people smuggling basic food supplies from one country to the other. Margolles got the women to meet up, an unprecedented situation, showing their value and empowerment. She contrasts this image with a male presence, provoking not only real and mental nudity, but also emphasising how sweat, understood as a fluid symbolising work, raises the profile of the situation of the political and social context.

Teresa Margolles ( Culiacán, Mexico, 1963). Visual artist and photographer and has a diploma in Forensic Medicine. Her artistic work focuses on exploring the social causes and consequences of femicide and other deaths caused by drug trafficking. She also investigates and exposes extreme cases of social precarity and political corruption, as well as the violence suffered in many border areas, to bring these murders into the public forum.
“When does the real Europe begin?”

I was asked this by a Syrian refugee who slept on the muddy ground at the border between Croatia and Serbia. It was October 2015, a few weeks after the photograph of Alan Kurdi, the dead boy on a Turkish beach after the capsizing of a migrant boat, had gone viral. The question he was asking me was not obviously geographical. The European Union flag rippled on the other side of the border, in Croatia. But the Syrian refugee’s question was not obviously geographical. The question he was asking me was when, at what latitude, at which kilometre, would his human right be respected. Europe as a dream, Europe as a refuge of humanism and of humanity, Europe as the idyllic image that many in the Middle East and Africa may have in their minds’ eye; the Europe which in recent years has been fading before our eyes.

“When does the real Europe begin?”

The rain went on, rubbish everywhere mixing with the mud. A woman from Afghanistan took my arm. I didn’t understand what she was saying as I don’t speak Dari or Pashto, but in the end we started to talk in Urdu, the official language of the neighbouring country, Pakistan. She had four children clinging to her, soaked to the skin. “Help me cross the border”, she said. She clung to my hand, crying and begging. “You can do it,” she said. “Don’t leave me here.”

“When does the real Europe begin?”

The next day, Croatia opened the border and the three thousand people crowded together crossed in a flash; their departure coinciding with a break in the rain. The Afghan woman and her children also went through. I remember a multi-coloured stuffed toy that had been discarded in the mud, its paws in the air; a witness to the days of suffering that were forever in the past. I stayed looking at it awhile, as if it had some symbolic power, as if it could tell me something about what was happening there.

“When does the real Europe begin?”

On that trip I also met Adham, a young man who escaped from the Yarmouk Palestinian refugee camp on the outskirts of Damascus. His grandfather had fled Palestine after partition in 1948 and sought refuge in Syria. So he was a refugee twice over. “I’m a maths teacher. The Syrian army killed my brother and my father. Islamic State is in Yarmouk too. Life is impossible there. I decided to flee with my partner.” He paid 1,000 dollars to the Syrian branch of Al Qaeda to get through border controls; he paid to flee his own country. In Turkey he paid another 1,000 to get into an inflatable dinghy bound for the Greek island of Lesbos. I went with him for much of the way; the ferry to Athens, the bus to the border between Greece and Macedonia. He wanted to reach Germany. And he did. He managed to navigate the entire obstacle course put in place by the European nations to finally arrive at his destination. Shortly after settling in Germany, after the Paris attacks of November 2015, Adham wrote me a message: “People look at me with hate. They’ve yelled that I should go back to Syria. I’m running away from the crimes of the Syrian regime and Islamic terrorism. They don’t understand.”

“When does the real Europe begin?”

At that moment, Adham must have asked the same question. But Adham didn’t give up. He moved to East Berlin. He had a child with his partner, just as they planned. The last time I spoke to him, he told me he loves Catalonia and that he would like us to meet again.

“When does the real Europe begin?”

Since October 2015 the question from that Syrian man on the route of shame echoes in my head from time to time and I search for an answer. I think about all the refugees I’ve known—some are dead, others are in camps, others in European cities—and I wonder if there is an answer. Or, at least, as there are many possible answers, I wonder if any one of them, or a mixture, is more or less valid.

What should my answer have been?

This, perhaps. If you mean the Europe of borders, Fortress Europe, the Europe of xenophobic marches and racist attacks, the Europe that looks the other way whilst all humanity drowns in the Mediterranean, the Europe that refuses boatloads of rescued migrants, the Europe that pays the Libyan coastguard to stop departures, the Europe that doesn’t care if people are humiliated as long as it manages to seal itself tight, I would have to tell you not to go on, that this is the real Europe.

Or perhaps this. If you mean the Europe of human rights, the Europe that wants to welcome you, the Europe that stands together with those fleeing war, my answer would be that this Europe is still under construction.

“When does the real Europe begin?”

The 21st century has three major issues: feminism, climate change and the movement of people. In this last area, both the president of the USA, Donald Trump, and the official and unofficial sectors that have embraced populist nationalism are creating a new enemy: the refugee population. Those who were previously immigrants, who were undocumented migrants, who were terrorists; the label changes and the other is always identified and demonised. Some will say that this is nothing new in the story of the human race, but in the last few years we have entered a new symbolic dimension. Parties in power such as Matteo Salvini’s Liga Norte represent the maximum expression of a Europe that in many ways has turned into a negative project; that defines itself in contrast to others, that is against everything, but that does not know what it is for. Small unorganised cores of people, always people, are fighting to create ways forward—as yet unknown—to unearth and re-gain what we used to call values. What values? Those that have been mocked, scorned, and reviled. Solidarity and empathy have fallen out of fashion and are spoken with hesitation, with the fear of being called naïve or a do-gooder. It’s true that egotistic compassion poses another risk of dehumanisation because it reduces migrants and those fleeing to victims. Refugees are a gap and Africa may have in their mind’s eye; the Europe which in recent years has been fading before our eyes.
The List

Compiled and updated each year by United for Intercultural Action, an anti-discrimination network of 550 organisations in 48 countries, The List traces information relating to the deaths of 35,597 (documentation as of 30 September 2018) refugees and migrants who have lost their lives within, or on the borders of Europe since 1993 because of state policies and their supporters. Since 2007, in collaboration with art workers and institutions, Banu Cennetoğlu has facilitated updated versions of The List using public spaces such as billboards, transport networks and newspapers.

Translated by Associació La Llista Oblidada and edited by Maike Moncayo.

www.list-e.info / www.unitedagainstracism.org
Art is not as important as we, mercenaries of the spirit, have been proclaiming for centuries. (Tristan Tzara, *Dada Manifesto*, 1918)

Breaking through the doors of art and, at the same time, staying inside it, in 1921 the Dadaists armed with broadsheets invited people on a visit to the Church of Saint-Julien-le-Pauvre, one of the unknown places of Paris at that time. The name comes from Julian the Hospitaller and reminds us that, during the medieval period, this church welcomed travellers and pilgrims when they needed shelter.

This first walk, to which the wanderings of the flâneur Charles Baudelaire could form a backdrop, is a good starting point for a culture committed to the benefits of mobility. After the Dadaist walks came the Situationist dérives (Debord, 1957), sound or listening walks (Neuhaus, 1966), nomad thought (Deleuze and Guattari, 1984), and happening and still are suspicious practices that are out of sync with the times we are living in, but which could actually be highly advisable.

Now and then, a work of art acts as a milestone, a landmark that invites us to come to a stop. Works such as the *Concerto Grosso Balcanico* (1993) by the Serbian artist Arsenijevic Jovanovic, made using sound recordings from the Third Balkan War, and *Salam Europe* (2006) by the Algerian Adel Abdessemed, which shows a large circle of barbed wire that unrolled would stretch from Punta de Olivos (Spain) to Punta Cires (Morocco) are examples of the wish to stop what is happening and those who pass by. Both works, even in their dissimilarity, question the representational mode of a collective imaginary and the possible sounds and images that reach us through media driven by the urgency of information in real time. These two works urge us to re-examine the notion of hospitality and remind us of the Church of Saint-Julien-le-Pauvre where, a very long time ago, travellers and pilgrims found shelter.

These works can be analysed in relation to their context, to the sounds of the Balkan War and the human migrations that strike out for Europe from the African continent. They might be notable for their powerful protest, but what we take from them above all is how they call our attention to a way of looking and listening. The works are presented as an invitation to reconstruct how we look and listen, to promote another type of internal flow which can cross the threshold of feelings and thoughts which are often based on an agreement which flows along a previously committed channel: the reasons of effectiveness. These works invite us to stop, to listen and see things in a different way and perhaps, as proposed by the English artist James Briddle with his *Dronestagram* (2012–2014), to show that, despite the plethora of images on the internet, what is essential continues to be invisible.

However, we could also suggest that the problem does not now stem from this invisibility that is considered to be essential. If that were the case, art would have the power to modify, at the deepest levels, this collective imaginary attached to the chaemetic economy that puts the individual before the community. Certainly, artworks can show that the invisible is essential, display the barbed wire in its simplicity blocking our way, or let us listen to a concerto where the sounds of sheep and wolf mingle with the gunfire of war. Art can be used to help us to pass the threshold of this liquid culture fed by the solid values of profit.

Artworks, artistic practices, have the power to stop, even if just for a few moments, this majority flow that dilutes any other movement or position as it passes. We can remember other examples, such as the gesture of the Turkish artist Erdem Gülüdiz, who stood for hours looking at the statue of the founder of the Republic, Musta- fa Kemal Atatürk, in Taksim Square in Istanbul (2013) Many other men joined him in silence. These men, also called spectators in the world of art, were necessary for his work. But Gülüdiz reminds us of an implacable association, the memory of the famous anonymous man with his shopping bags near Tiananmen Square (which means ‘Gate of Heavenly Peace’) in 1989, standing and standing in front of a column of tanks.

As Tristan Tzara wrote in the *Dada Manifesto* (1918): ‘A painting is the art of making two lines, which have been geometrically observed to be parallel, meet on a canvas, before our eyes, in the reality of a world that has been transposed according to new conditions and possibilities. This world is neither specified nor defined in the work, it belongs, in its innumerable variations, to the spectator.’

Based on these presuppositions, we cannot try to explain the role of art in society with grandiose words, nor discard it in one fell swoop, establishing a certain relativism in which everything has the same value. The power of contemporary art in relation to the possibility of analysing and, particularly, pointing out other ways of being in society, is like the door that Marcel Duchamp invented for his studio in Rue Larrey, Paris (1927)

The artist had to work out how to connect and at the same time separate his bedroom, studio and bathroom. To do this, he designed two frames with one swing door that enabled two connections: the studio with the bathroom and the bedroom with the studio. Thus, the door was always open and closed at the same time. The door served to create two thresholds. Like this door, art swings between two thresholds: its inclusion in the so-called world of art and its complex relationships with the possibility of political and social impact.

Duchamp’s door is now in a museum. It is up to us to decide where we want to and can place everything else.
Dan Perjovschi
On the Wall about the Walls

The work unfolds in the public space through graffiti, calling which he calls for better treatment of migrants and refugees, as established in European and American legislation. The passivity of many governments allows human rights to be neglected. Through simple and direct iconography, it shows how, through mundane means, contemporary society assimilates the structure of a system that does not allow us to talk about equality, making much of the current discrimination invisible.

Dan Perjovschi (Sibiu, Romania, 1961). Cartoonist, illustrator, writer, journalist and performance artist. His works feature a combination of drawing, cartoons, outsider art and graffiti. They can be found fleetingly on museum walls and other institutional spaces around the world, but above all in public spaces. In his work, Perjovschi tackles issues of social, political and economic criticism. He has played an important role in Romanian culture as an illustrator and author of articles for the Bucharest magazine Revista 22.
The project #DDHHFronteraSur (2016/2018) raises awareness of the human rights violations experienced by migrants who reach, or attempt to reach, European soil via Spain’s southern border. It shows the consequences of the lack of safe, legal routes for migrants.

We present two photos by Pedro Mata, which lay bare the violence experienced by many migrants on a daily basis due to systematic transgressions against the laws currently in force.

The arbitrary and systematic violation of rights taking place at the southern border, a lawless space of legal exclusion, are reported and denounced. The first edition of the report (2016/2017) focuses on people arriving over land, with Spain’s southern border being the only link between Europe and Africa: the autonomous cities of Ceuta and Melilla (Kingdom of Spain) and their neighbours Nador and Tetouan (Kingdom of Morocco). The second edition (2017/2018) looks at the sea migration routes, those across the Alboran Sea, the Strait of Gibraltar, Spain’s eastern coast, the Balearic Islands and Canary Islands, Ceuta and Melilla.

Frontera Sur is the fruit of a joint project carried out by members of Iridia - Centre for the Defence of Human Rights, Fotomovimiento and Novact.
Sueños Refugiados [Refugee Dreams] is a participatory photography project designed and directed by Héctor Mediavilla, with the participation of eleven young refugees and asylum seekers, carried out in Barcelona over six months in 2017. Osama (Libya), Marina (Syria), Nanthasri and Bruntha (Sri Lanka), Elena (Ukraine), Omo and Mohammed (Somalia), Fahad (Pakistan), Eric (Cameroon), Christian (Democratic Republic of the Congo) and Mayling (Venezuela) used photography, video and collage as tools for personal and collective expression.

The workshop was divided into the following modules – Where am I? – Who am I? – Fragments of a life – How do I communicate?

This project has been selected to receive a subsidy through La Caixa’s Art for Change programme.
Un regalo para Kushbu. Historias que cruzan fronteras

[A present for Kushbu. Stories that cross borders] is the portrait of nine people who have come to Barcelona in search of a better life. They fled Nepal, Niger, Morocco, Uzbekistan, India, Senegal, Afghanistan, Colombia and Nigeria to escape poverty, war and persecution, and when they reached Europe, they have seen their rights infringed by discriminatory and exclusive immigration laws.

Co-published by Barcelona City Council and Astiberri, and produced by the mescladis foundation and the Al-liquindoi association, with the support of Barcelona Ciutat Refugi, this work depicts these tales of flight as a comic by a writer and ten artists: Tyto Alba, Cristina Bueno, Miguel Gallardo, Martín López Lam, Andrea Lucio, Susanna Martín, Marcos Prior, Sonia Pulido, Manu Ripoll and Sagar. The creators worked with the protagonists to capture their experiences in a graphic novel which goes a step further in the story and highlights the support that each person has received from people or associations that played a key role in helping them escape exclusion.

For writer and journalist Elvira Lindo, “we need to put a name and a face to those seeking refuge in our country. It is a moral obligation. This is what this graphic novel does, and it grabs us from start to finish. With a script by Gabi Martinez that is both painfully accurate and emotive, and the graphic vision of a group of outstanding artists, we delve into the traumatic events experienced by nine people who, after a treacherous, miserable journey, arrive in the city of Barcelona. Knowing their stories helps us understand them better, welcome them without mistrust, understand that countries, beyond their political borders, are home to human beings, wherever they come from, but especially those in desperate situations.”
¡Ahora es obvio!

¡Socorro! ¡Llegan a la costa!
Pedagogical projects

Umbral broadens the scope of its artistic interventions in the metro, through educational and cultural projects. These projects will take place in outdoor areas in the city's ten districts. See all the relevant information at barcelona.cat/umbral.

1. RADIO ÁFRICA

The city as threshold: the collective (re) imagination of the future

Radio África is a cultural platform for reflection, communication and dissemination of art and thought from the African continent of its diaspora. It has an online magazine, a radio program on betevé 91.0 FM, as well as different spaces for public enunciation. In Umbral, the platform proposes various actions—radio programs, interviews, debates, articles, etc.—under the name The city as threshold: the collective (re) imagination of the future.

Radio Africa sees the city as a space of constant negotiation in which possibilities are open to collectively reinvent the future and the threshold becomes the place from where we can experience and conceptualize the conditions and practices of individual and collective life. Because the threshold is the space of freedom in which one can give emancipations, social transformations and struggles for the right to the city and the right to difference. That is, it is a transition zone where the existence of everything that opposes or unites from existing reality is located, is the area where the process of empowerment of the people who inhabit the territory begins. However, these processes are crossed by great difficulties marked by inequalities, the forms of biopower and the conflicts between hegemony and minorities. Given this scenario, is it possible for the immigrant as a minority to access the threshold and participate in the processes of collective (re) imagination of the future?

2. LA LLISTA OBLIDADA [The Forgotten List]

A Reading-Rescue: a choral reading of the list of refugees and migrants killed on their way to Europe

Through participating and polyphonic reading by participants in the event, it is sought to rescue them from oblivion—postpone resuscitation—to people who have lost their lives due to EU restrictive migration policies.

Sharing the data in the list we create a space of empathy from where the subject who carries out the action approaches to the reality of a situation that highlights the policies and institutions that allow that this situation will continue to happen.

The purpose is to raise awareness about the deadly outcome of current migration policies through reading, on a case by case basis, which allows us to go beyond impersonal figures and percentages, to face this totally avoidable situation and, ultimately, to promote the real empathy that leads to active engagement.

3. RIZOMA TEAM

We are an heterogeneous team of professionals who understand our profession as a tool for social transformation. Through the proposal we offer participants (young people aged 14 and 16) an opportunity to reflect on migration as a structural event of any contemporary society. We want to think and make think, from their personal experience, the set of barriers (institutional, social, psychological) that act to separate the bodies and lives of the people who migrate and of the people that the states recognize as “citizens.” Each session results in constellations, maps and questions that we will document and when we finish the cycle we will share with the participants.

Anita Garcia is the driving force behind the Rizoma’s team. His training between Design-Art and his professional experience in many fields and disciplines provide a holistic look. His philosophy is creativity, his strategy, co-design, his Rizoma’s methodology, his formula: [CO+EDU+ECO].

Edo Bazzaco is a sociologist, specializing in citizen participation and discrimination. He has worked as a researcher in research centres in Catalonia and Latin America, social organizations and the defense of human rights. He was co-founder of the Mexican organization for the defense of Human Rights (diH)ecas. Since 2005, he is a member of SOS Racisme Catalunya.

Susan Kalunge is a graduate in Law and specializes in Human Rights and International Cooperation. He has actively participated in social movements for years as an anti-racist and feminist activist and has been a member of the SOS Racism Council since 2018.

4. DIOM-COOP TEAM

“Diom, in wolof, designates the inner strength necessary to choose, always and in any circumstance, the path of good.”

We are a cooperative of social initiative, formed by people who were dedicated to unauthorized street vendors, who want to respond in a sustainable and durable way, to the social and labour inclusion needs of immigrants in vulnerable situations. The intention is to facilitate a change of gaze of the traveling band by the citizens and work for a more cohesive society.

UMBRAL

EXHIBITION
Organised by Barcelona City Council
With collaboration from Transports Metropolitans de Barcelona La Virreina Centre de la Imatge
Concept and curator Imma Prieto
Creative concept and design Hermanos Berengué
Texts Imma Prieto
Coordination and production Mauke Moncayo Blanca del Río
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PUBLICATION
Publisher Barcelona City Council
Management, editing and coordination José Luis Corazón Ardura
Design Hermanos Berengué
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The content of the publication Umbral is available on the exhibition website.
More information at barcelona.cat/umbral

We would like to thank and stress the important contribution made by all the people and institutions involved in the configuration of Umbral.
Legal deposit: B 28518-2018
ARTISTS

01. Yto Barrada & Leïla Alaoui ....................... Urquinaona
02. Banu Cennetoğlu ................................. Passeig de Gràcia
03. Ramón Esono ..................................... Diagonal
04. Daniel G. Andújar ................................. Sants-Estació
05. Eulàlia Grau ..................................... Maria Cristina
06. Hiwa K ............................................ Drassanes
07. Rogelio López Cuenca & Elo Vega ................. Espanya
08. Teresa Margolles .................................. Arc de Triomf
09. Estefanía Peñafiel ................................. Ciutadella - Vila Olímpica
10. Dan Perjovschi .................................. Mundet

PROJECTS

11. Frontera Sur ................................. Guinardó - Hospital de Sant Pau
12. Sueños Refugiados ............................... Fabra i Puig
13. Un regalo para Kushbu ........................ Espai Mercè Sala

10.12.18—6.2.19
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