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**Visual Tools for Memory and Peacebuilding:
The Reconstruirnos Project**

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Projeto apresentado ao IADE - Faculdade de Design,
Tecnologia e Comunicação da Universidade Europeia,
para cumprimento dos requisitos necessários à obtenção
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sob a orientação científica do Doutor Filipe Figueiredo,
Professor Auxiliar do IADE – Faculdade de Design,
Tecnologia e Comunicação da Universidade Europeia.

I dedicate this work to Colombia, which has given me everything.

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Keywords

Visual Culture, Memory, War, Activism, Colombia

Abstract

The visual memory of the war in Colombia is facing numerous challenges in the current times. The excessive number of images and "normalisation" of war and suffering in the country has resulted in a threat to memory. Additionally, censorship of cases against humanity committed by illegal armed groups associated with high-profile commanders has further weakened the memory. In big cities, people are "insensitive" to the suffering of those in remote areas affected by war. This is because official media, which is often allied with those in power, tends to "sanitize" images and news to prevent the public eye from knowing the truth and judging them, as happened in the massacre of the village of El Salado in 2000. In this context, it is essential to create new tools that allow "citizens" to understand, empathise with, and activate in the victim's favour, "the non-citizens," so war cases would not be repeated.

The motivation for the development of this project arises from an "emergency claim" taken from a news item in official Colombian media to work on new ways of reviving memory focused on the case of the El Salado massacre perpetrated in 2000.

Based on a war case and the importance of images for the construction of memory and mobilisation, the *Reconstruirnos* project creates three tools based on visual culture and design to revive memory, pay tribute to the

victims, narrate the story and involve the "citizens" so that they become "activated" towards the construction of peace and non-repetition.

Keywords

Cultura Visual, Memória, Guerra, Ativismo, Colômbia.

Resumo

A memória visual da guerra na Colômbia enfrenta inúmeros desafios na atualidade. O número excessivo de imagens e a "normalização" da guerra e do sofrimento no país resultaram numa ameaça à memória. Além disso, a censura de casos contra a humanidade cometidos por grupos armados ilegais associados a comandantes de alto nível enfraqueceu ainda mais a memória. Nas grandes cidades, as pessoas são "insensíveis" ao sofrimento dos que vivem em zonas remotas afetadas pela guerra. Isto deve-se ao facto de os meios de comunicação social oficiais, muitas vezes aliados aos detentores do poder, tenderem a "higienizar" as imagens e as notícias para evitar que o público conheça a verdade e as julgue, como aconteceu no massacre da aldeia de El Salado em 2000. Neste contexto, é essencial criar novas ferramentas que permitam aos "cidadãos" compreender, empatizar e ativar a favor da vítima, "os não-cidadãos", para que os casos de guerra não se repitam.

A motivação para o desenvolvimento deste projeto surge de uma "reivindicação de emergência" retirada de uma notícia nos meios de comunicação oficiais colombianos para trabalhar em novas formas de reavivar a memória centrada no caso do massacre de El Salado perpetrado em 2000.

Partindo de um caso de guerra e da importância das imagens para a construção da memória e da mobilização, o projeto *Recosntruirnos* cria três ferramentas baseadas na cultura visual e no design para reavivar a memória, prestar homenagem às vítimas, narrar a história e envolver os

"cidadãos" para que sejam "activados" para a construção da paz e da não repetição.

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INTRODUCTION

The memory of the war in Colombia has many challenges to keep alive. Memory is affected mainly because, after decades of war, the Colombian population has "normalised" the conflict. The war in Colombia usually takes place in rural areas that are difficult to access, where many events and crimes against civil society are not known because they are remote, where there is no internet, no media and no authorities. So, the victims are left to the grace of the illegal groups. Memory is also affected because armed groups commit crimes against humanity, with the collaboration of the state to cover up their crimes so that the "citizens" do not know about them like occurred in the El Salado Massacre, perpetrated by the paramilitaries of the Northern Bloc from 16 to 21 February 2000.

As a result of the censorship of the war and the displacement of citizens, memory in Colombia lacks images that help to support its testimony. Therefore, there is an urgent need in Colombia to create mechanisms to learn the truth about the war and to work for the memory of these events so that they are not repeated.

In the year 2021, the newspaper *El Tiempo* published a news item warning that El Salado is in a state of vulnerability and that the events of the 2000 massacre could be repeated. This news was taken as an "emergency claim". It motivated the study of the El Salado massacre, and the need arose to work on the creation of visual tools to help "revive" the memory of El Salado and "activate" citizens to mobilise for peace and non-repetition. The case study was based mainly on the book *La Masacre de El Salado: Esa Guerra No Es Nuestra* (The El Salado Massacre: That War Is Not Ours), written by *Grupo de Memoria Histórica (GMH)*¹ in 2009.

Based on this "emergency claim" and the study of El Salado, a literature review was carried out, in which three main themes were defined to work on in this case. The themes to work on were visual memory, civil responsibility and visual activism. In addition, several global and local case studies on art and war were analysed in the Colombian context.

¹ The *Grupo de Memoria Histórica* was a pool of experts within the National Commission for Reparation and Reconciliation in charge, among other functions, of receiving, listening to, systematising and analysing all the material or media where there is evidence of human rights violations in the context of the armed conflict in Colombia. The Historical Memory Group was consolidated in 2011 as the National Centre for Historical Memory.

Then, the problem that the project aims to solve was defined: how visual culture and design can contribute to memory construction and serve as a channel for peacebuilding and non-repetition. Based on this problem, a research pathway was created where the concepts that supported the development of this project were selected. In addition, the concepts were applied to the case of El Salado. Moreover, the objectives the project must meet to respond to the problem were set out.

The project *Recosntruirnos* consisted of creating and designing three visual tools for memory and peacebuilding, focusing on the El Salado massacre. The results were a model, a comic and a toolkit. These three tools are different ways of reviving the memory, narrating the story, and "activating" the viewer. These tools use visual culture and design elements to make the "viewers-participants" aware of the history, empathise, pay tribute and mobilise on behalf of the victims.

Finally, a study was made on how visual tools contribute to the construction of memory and peace, based on an analysis of the elements of visual culture and design implemented in the development of the project, and the fulfilment of the objectives. Additionally, the contributions and limitations of this project to the subject under study were mentioned.

THE “EMERGENCY CLAIM”

My first approach to the El Salado case dates back to when I read the news of the twentieth anniversary of The Massacre. The news described how the Paramilitary Group in Colombia decided to take a whole town and unfairly killed innocent people. When I first read the news, I was shocked. I felt sad, impotent, and very ignorant that such a thing happened in my country, and I didn't know much about it. But I also felt empathy and compassion, so I decided that I wanted to contribute to the memory of the victims by bringing this story to others using different visual tools.

When I arrived in Lisbon, I knew that the focus of my research was going to be to use visual tools to explore the different ways of approaching this case, mainly because the government of former President Iván Duque (2018-2022) was not interested in investing in the peace process and protecting the victims. On the contrary, the news warned of a possible repetition of the events as the Colombian newspaper *El Tiempo* did in 2021 saying: “Less than a month ago, on January 19, alerts were raised after it was confirmed that illegal armed groups were intimidating the population of El Salado and that the days of terror of 21 years ago could be repeated²” (2021, February 17) .

Researching about the war in my country, I found that more people are calling for the construction of the memory of the war in Colombia. It is the case of the former Mayoress of Apartadó, Gloria Cuartas, who said that “there are many victims of the conflict who have nowhere to hold on to because their memory was erased. She said that there should be a right to memory hand in hand with justice. She mentions that remembering the facts of injustice is a crime in some regions.” (Capital, 2013) It is also the case of Aida Abella, President of the Patriotic Union Party, who advocates “that youngsters should learn the history of their country so Colombians understand and stop killing each other.”(Duzan, 2022) In addition, in the first report delivered by the Truth Commission in 2022, they recommended that “the country needs a policy of memory and truth for peacebuilding.” (Comisión de la Verdad, 2022). Besides, the *Grupo de Memoria Histórica* reflects that for El Salado people, “memory

² Free translation. In the original: “Hace menos de un mes, **el 19 de enero, las alertas se encendieron tras confirmar que grupos armados ilegales estaban amedrentando a la población** de El Salado y podrían repetirse los días de terror de hace 21 años”.

is an essential collective resource to restore their dignity and break free from stigmatisation.” (GMH, 2009)

MY MOTIVATION

Due to the complex social and security crisis Colombia has been going through for more than 60 years, it is necessary to look for new ways to tell its story. My motivation arose from the news I read in the newspaper about the current situation in El Salado (2021, February 17) . There was a call that the events of the 2000 massacre could be repeated. To look for new ways of visualising the events of El Salado to remember its memory and raise awareness about acts like this, I decided to work on this case and start researching.

While researching, I found the book "La Masacre de El Salado: Esa Guerra No Es Nuestra" by *Grupo de Memoria Histórica* (2009), which made me reflect on how little I know about the history of violence and how the suffering of the victims is beyond my capacity of imagination. The story of El Salado motivated me to continue working on this case, take responsibility for the people's suffering, and explore visual possibilities to approach the massacre.

Although The *Grupo de Memoria Histórica* collected and analysed the events and testimonies regarding the Massacre, I think more visual resources are needed to communicate the violent events so a broader public could be involved.

THE PROBLEM OF THE PROJECT

In the lack of visibility and attention to images that support the victim's version, visual culture, comprehending photography, documentaries, drawings, paintings, graffiti, and so on, is essential to restore the memory and work as a tool to prevent the events from being repeated. **In this context, the problem is how visual culture and design can contribute to memory construction, and serve as a channel for peacebuilding and non-repetition.**

THE OBJECTIVE OF THE PROJECT

The *Reconstruirnos* project aims to contribute to constructing the visual collective memory of Colombia through different visual tools. These tools narrate the story, inform, pay tribute to the victims, promote care, collaboration and empathy, and activate the collective

consciousness of the spectators for peacebuilding. This project focuses on the El Salado Massacre that took place in 2000.

METHODOLOGY

The methodology describes how the project began with an "emergency call" based on the reading of a news item about the El Salado massacre in 2000. Then, the research on the El Salado massacre was made, based on the book *La Masacre de El Salado: Esa guerra no es nuestra* (2009) by the Historical Memory Group. Following, a problem and the questions that accompany that problem were defined. Next, the definition of the research route where the concepts that accompanied the development of this project were defined, and an analysis of the literature with the case of El Salado was carried out. Finally, the objectives of the project were set out.

THE PROJECT - *Reconstruirnos*

The project brings together the creation of three tools, developed over the last two years of work. A model, a comic and a toolkit. The model uses images taken from some media and reports about the massacre to create a sculptural object that pays tribute to the town. The comic book tells part of the history of the massacre through a short illustrated story. The third piece of the project is the design and production of a toolkit that includes the comic and re-designs the model so that other people can recreate the El Salado map easily. Thus, the project explores three different objects that contribute to the reconstruction of the memory of El Salado. The first two focus on artistic creation, and the third is a design object that groups the model and comic so that they can be reproduced on a large scale and more people can get involved with the case of El Salado.

FILE SUMMARY

This document is divided into the following chapters.

- Chapter 1: Literature Review

This Chapter is divided into three subthemes. The first theme is Visual Memory in times of conflict. This Chapter explains the concept of visual memory and the importance of visual material in the context of war and censorship. It also mentions the role of images in knowing the truth when it's been manipulated in favour of the version of the heads of power. In addition, it states how stigma justifies extermination and how images hold the truth to resist oblivion.

The second sub-theme is the Civil Responsibility of the Viewer, which reflects how images of war are perceived nowadays. However, these images have a clear intention to be made and it is vital to pay attention, take part in the call made by the *Addresser* (Azoulay, 2008) and they state how images of war and injustice help to mobilise civilians.

The final sub-theme of this Chapter defined the concept of Visual Activism and how images spread around one cause. This concept is explained in some cases where civil society was vulnerable, exploring means, like cyber activism, and locations, like museums, where images have become viral to defend the civil cause. Moreover, it reflects on the role of collaboration and data to construct social networks in favour of a cause. The Chapter closes narrating other ways of activation, like the curatorial process.

- Chapter 2: Art and War

This Chapter navigates through the beginning of images depicting the civil rights causes from the French Revolution and the Spanish Civil War until the present. This Chapter explores how, from different contexts, places and times, art has contributed to visualise and immortalise the struggle of civilians against war, injustice and exploitation. Moreover, it reflects on theoretical concepts while exploring different case studies where art serves to depict the trauma of war.

- Chapter 3: Methodology

This chapter explains the research route and the concepts used to theoretically and conceptually justify the production and development of the project. The methodology includes the call, the study of the El Salado massacre, the research route and the objectives. In the research route, firstly, the literature review and El Salado case were analysed, and the problem of the project was defined, followed by the research route.

- Chapter 4: Project - *Reconstruirnos*

This Chapter explains the frame of the *Reconstruirnos* project which explores three different visual approaches to build the memory of the El Salado Massacre. Each sub-chapter describes how a model, a comic book and a toolkit approach the problem presented in this project as a possible solution, bringing reflections and emerging new possibilities to address trauma.

- Conclusions

It includes the final reflections of the project, the contributions of the tools to the problem and further possibilities of the project.

1. LITERATURE REVIEW

1.1. VISUAL MEMORY IN TIMES OF CONFLICT

Visual memory is constructing a moment of a specific event through images. It is the act of recalling the traces from the past to activate a picture in the mind of the one who experienced it. Images inside the mind hold a moment of truth, allowing certain circumstances to resist oblivion. This chapter reflects on the importance of constructing visual memory to protect the truth in contexts of armed conflict, considering that powerful groups or individuals commonly censor the truth. Unfortunately, there isn't a unique truth. There could be many versions of the truth about one event. The most convincing truth is usually the one that controls the media and could reach the larger public. Truth is a construction based on the position and the discourse of the side of the conflict that has more power. A few heads of power are allowed to speak up about their versions massively using the media—while censoring the voices of those whose version is inconvenient to show. However, one picture may question the truth of the establishment and stand for the validity of the censored individuals.

Visual Memory in Times of Conflict will reflect on the role of images in constructing individual and collective memory in the context of war. In addition, it also will explain how images help to resist oblivion and stand for the version of the censored ones. This chapter analyses this situation with the matter exposed by Didi-Huberman, Sontag, and Azoulay, based on two war examples studied: the Palestinian - Israeli occupation and the Second World War.

VISUAL MEMORY

“Remembering” is activating moments, sensations, and feelings stored in a person's mind based on his experience. Memory is the accumulation of experiences of every person throughout their lives. According to the American author Susan Sontag (2003), memory "is individual." Each individual holds a unique sensation about the past based on their

experience. It cannot be the same as other people's experience; the individual act of memory is "unreproducible" from one person to another. (p. 67) Memory is a collection of images recorded from reality that remain frozen in people's minds. Most commonly, the experiences that every person lived were images. These are the triggers that activate the individual memory, which depends on every person's capacity to re-imagine the past. With a similar approach, the French art historian and essayist Georges Didi-Huberman (2004) stresses the individual process implied in remembering, saying that "To remember, we must imagine."³ (p. 54). The act of memory requires the ability to recreate through imagination the event that a person lived in the past in order to tell or describe that moment. Sontag (2003) said that the act of remembering is becoming more an act of reviving images than an act of telling a story. (p. 70)

Although memory is an individual act, the presence of a group of people at the same event creates what is known as a collective memory. Nonetheless, the collective memory is heterogeneous because each individual had a different experience from the same act. It can create a collective image of a specific event, allowing memory to be constructed from diverse points of view. Besides imagination, memory is also an act of thinking and reflection. According to Sontag, collective memory "is not a remembering but a stipulating: that *this* is important, and this is the story about how it happened, with the pictures that lock the story in our minds." (Sontag, 2003, pp. 67- 68) Despite the individual act, the collection of those experiences can give testimony to a moment of truth. Therefore, the memory of a group of people or a community consists of the collection of images recalled by those who were present at the exact moment. This collection aims to create a familiar image from different perspectives of the event, based on a common ground. When the versions of the people present at an event confirm that a moment was true, the common aspects of diverse testimonies help to consolidate a historical moment of a place, community, or territory. Following Sontag's arguments, how individuals and society construct memory depends on the dynamics of a region, the culture, and how each community conceives the world. It is essential to highlight that memory is primarily local—especially the memory of war. (Sontag, 2003, p. 29) Overall, how the public read images and how people create images depend on a cultural context.

³ Free translation. In the original: "Para recordar hay que imaginar."

Producing images as objects is essential in constructing war's local memory. Goya gave art a different responsibility in the way that art could depict not only the events of war but also the suffering of the most vulnerable. Many war events have been registered since the invention of photography. Pictures help to evidence the atrocities of war. The writer Ariella Azoulay (2008) states that the photograph testifies to the moment of the present that "was there." (p. 159) The objectification of the instances of reality helps the memory of the events to be seen by a more extensive public. This depiction aims to remain in the mind of those who watched a photograph or painting an instance of the truth. On photography, Azoulay (2008) reflects:

The photography is out there, an object in the world, and anyone, always (at least in principle), can pull at one of its threads and trace it in such a way as to reopen the image and renegotiate what it shows, possibly even completely overturning what was seen in it before. (p. 13)

A photograph as an object has the characteristic of being seen more than once, re-signifying its meaning. When a spectator sees an image for the first time, his first lecture may have an impression that could vary every time he sees and reflects on the same picture. Images are the trigger that activates memory, as said before. However, memory requires more than just seeing a picture; it requires more profound observation and analysis of the elements depicted. Sontag (2003) mentioned that perhaps too much value is given to memory's function to recall images rather than reflection. Hence, the act of remembering can be read as an ethical act with a moral value. Memory is the only relation humans have with those who passed away. (p. 90) Therefore, Visual Memory, which is activated through imagination when a person sees a depiction of reality, constitutes an important tool for triggering reflection about the events shown.

IMAGES AND TRUTHS

In the context of war, violence can be committed by the subversives, the villains, the soldiers, the government, and the companies, among others. The definition of a victim, an enemy, a soldier, a saviour, the good or the bad, depends on the point of view of each actor and the cause they are fighting for. The construction of their truth of the events of war can easily change its route depending on who is telling the truth and who is receiving it. For example, in the Palestinian - Israeli occupation, there is an Israeli-Jewish gaze on Palestinians as an enemy, a terrorist where Israeli troops work to maintain control. Nonetheless, there is a

Palestinian point of view that the Israeli government oppresses them, denying this community their right to citizenship in their territory. Azoulay (2008) explains that:

"When Palestinians are depicted in newspaper photographs, for example, their address tends to be pushed aside by the addressing of others. In most cases, ... The Israeli-Jewish perspective that looks on the Palestinian mainly as an enemy, rather than a governed population on whom injury has been inflicted — viewing her as an exemption, rather than as a fellow man." (pp. 199 -200)

Accordingly, how each side tells the truth depends on their position in their dispute. An Israeli could be a saviour in the sight of another Israeli and a perpetrator in the view of a Palestinian. And the Palestinians could be terrorists or victims of Israeli oppression, depending on who is observing. As a result, the versions of the events are different, and so is how they built their memory. Even though they are not necessarily telling the truth. In a conflict, truth is a fact of convenience.

IMAGES IN CONTEXTS OF CENSORSHIP -THE ROLE OF MEDIA ON TELLING THE TRUTH

In the first instance, usually, governments had always manipulated the truth about war events according to their convenience. Due to military institutions being under the command of the government's orders, when the military or the state commits a crime, both institutions support each other to avoid negative criticism or the loss of public credibility. The media, which is mostly owned by the entities of power, has to communicate whatever is convenient to their institutions. So, the truth has always been controlled by a triangle of conspiracy between the government, the military, and the media. Although the public's gaze wasn't so critical of it, censorship had always existed at the service of generals and heads of state (Sontag, 2003, p. 51). Powerful entities censored the information, stories, and images that were not convenient to be told.

The military and the government had always selected the images of war that the media had communicated depending on what would be less shocking to the public's eye. Sontag (2003) said that in the First World War, the first organised ban on press photography occurred when the German and French principal commanders only allowed a few military photographers near the fighting. (p. 51) Since then, war censorship has been a rule to avoid that the

"meddlesome public" could criticise the acts of horror perpetrated during the war. Due to censorship, the truth of the events is made-up, and the selected images are also part of a narrative where the crimes of the state are covered, and the voices of the victims are silenced. Regarding the Gulf War, Azoulay (2008) explains that "sanitised images" are:

"... an image of the end of the image. This position, voiced by critics of the government, uncannily resonates with the government's own position, complementing the latter's effort to homogenize the field of vision, creating the conditions for its images to be viewed in such a way that all other images will hardly be seen. If the Gulf War represents a significant turning point in the annals of the photographed images, but on account of it signalling a new stage in the government's efforts to monopolize control over the visual image and to impose itself-produced images on the media." (p. 188)

The heads of power create their visual memory from the war events. They don't allow the media to show images that aren't approved. Television, magazine, and paper news producers, controlled by the government's will of censorship, decide daily how much the public should know about these events. The media presents the war narrative as images (Sontag, 2003, pp. 53-54). The truth of power must be preserved and defended over other types of truth. A sanitised, clean image of the heads of control is essential for the public to believe that they are doing good so that people would rely on them and their truth could stand.

STIGMA JUSTIFIES THE EXTERMINATION

Holding the version from the side of the powerful is important not only to manipulate the truth but to destroy any evidence that could open the door of doubt. It not only implies the destruction of all evidence, to burn or disappear the objects that could change the path of their story, but the censorship of the voices of those who claim another truth. Sometimes for power, silence implies the extermination of a whole town or community, as happened in the Second World War with the Nazi Holocaust against the Jews. Extermination is a term that can be very violent and improper to the external eye. To avoid any judgement, the heads of power justify their killings by stigmatising the other. It's easy for powerful institutions to make the public believe they are good. And the other is evil, the enemy, a savage that deserves to die.

(Sontag, 2003, p. 55) The other, who must be silenced and eliminated, is stigmatised as the enemy, the subversive, or the terrorist.

When stigmatised, a person automatically denies the condition of considering a civilian as part of society. Stigmatisation allows the side of power to apply all its strength and domain against the other side. Azoulay (2008) called them non-citizens. A person or community that does not have the same rights as any other civilian from the same territory. When a person is not considered a citizen by a Force of State, a non-citizen has no right to speak, be heard, or tell their version. The non-citizen has no right to build their memory. Stigma cancels the memory of the suppressed and exterminates their truth from history.

IMAGES TO RESIST OBLIVION

In the case of the Second World War, the truth about what was happening inside the concentration camps wasn't clear. The exterior world did not know that those work camps were a vast industrialised system for human extermination. The Army of the Third Reich owned the truth of all the horror that occurred inside these camps. Their purpose was that there were no witnesses from what Didi-Huberman (2004) called the “unimaginable.”⁴ Therefore, the outside would never hear the truth about all the horror perpetrated inside the extermination camps against the Jewish community (the enemies of Hitler). When the stigmatised lost all their hope and had everything against their word, images appeared to confirm the truth of the Nazi Holocaust.

In the outside world, there was a rumour that in Auschwitz, the biggest extermination camp during World War II, Nazis annihilated hordes of people in colossal gas chambers and buried them in gigantic mass graves. But, there weren't images outside the concentration camps that could prove such a thing. The outside world demanded a photo to start a rebellion in Poland against the Nazis. Therefore, a master operation took place where a camera was introduced inside Auschwitz by the comrades of the Sonderkommando, and they successfully took four pictures from that living hell. "This is why, in the urgency to offer the testimony of a present,

⁴ Lo Inimaginable.

which the witness knows perfectly well he will not survive, in the very heart of the event, images emerge - in spite of all."⁵ (Didi-Huberman, 2004, p. 56)

Although the Jew community had everything against them, according to Didi-Huberman (2004), the comrades snatched four moments from reality to bring testimony about the horror. Those images from the outdoor crematory oven went beyond whatever the human mind could ever imagine about the concentration camps. From the most unlikely situation, the members of the Sonderkommando could shoot the instances that would give evidence of their truth. "The images inscribed within a photograph cannot be undone." (Azoulay, 2008, p. 137) After the comrades took the four pictures, the film was sent to Poland, where it was developed and printed. Once someone outside the concentration camps could observe these pictures, the revenge against oblivion would start. From then until now, these four images are part of reality, to exist and be seen by others. With lots of bravery, the comrades made these images for their truth to resist the extermination of the Jew's memory. Didi-Huberman reflected on how these images are an instant of time for viewers to imagine the whole truth:

To *imagine it in spite of everything*, something that demands from us a difficult ethics of the image... A simple image: inadequate but necessary, inaccurate but true. True by a paradoxical truth, of course. I would say that the image is here the *eye of history* for its tenacious vocation to make visible.⁶
(Didi-Huberman, 2004, p. 67)

The photographs taken in Auschwitz by the Sonderkommando in 1944 are a piece of truth. They "don't say the whole truth... but they are the whole truth itself"⁷ (Didi-Huberman, 2004, p. 66). The four images were blurry and unfocused. They express the urgency with which the comrades took these photos. One of the pictures shows naked people entering a gas chamber. Another one shows that a mass of dead people was being incinerated. The pictures were not perfect as a photograph. However, the elements within described the horrors the outside

⁵ Free translation. In the original: "He aquí por qué, en la urgencia por ofrecer el testimonio de un presente, al que el testigo sabe perfectamente que no va a sobrevivir, en el seno mismo del acontecimiento, surgen - pese a todo- las imágenes."

⁶ Free translation. In the original: "*Imaginarlo pese a todo*, algo que nos exige una difícil ética de la imagen ... Una simple imagen: inadecuada pero necesaria, inexacta pero verdadera. Verdadera por una verdad paradójica, por supuesto. Yo diría que la imagen es aquí el *ojo de la historia* por su tenaz vocación de hacer visible."

⁷ Free translation. In the original: "*no dicen* toda la verdad... Pero *son* para nosotros -para nuestra mirada actual- la verdad en sí misma."

world needed to know about the crematory ovens. The images from reality within these pictures don't tell everything about that moment, but the spectator does not need to see the whole landscape to imagine the entire episode. The rumour confirmed itself, and it was worse than expected. Everything that was "unimaginable" happened somehow. These four photographs were the evidence to state that these events happened and were true. They opened the space for a new truth, a post-truth, to bloom.

Images appear in the history of the war to fill the lack of truth. In the context of censorship and extreme forced control, only one story is convenient to tell. In times of war, it is most common that the owner of the truth is the side that has more power over the most vulnerable side. Therefore, the most potent side constructs the truth and the memory of the events. In many contexts where crimes are committed against civilians by the ones who govern, heads of state and the military will work to remove all the evidence that could dismantle their version. And, in articulation with the media, this institution will manipulate the truth of the events to distort the knowledge of the public. However, when there is no truth from the side of the vulnerable, an instance from reality, an image, or a story will appear that could switch the whole path of history. A picture, an image, or a photograph could trigger doubt about the truth from the most powerful. An image is a memory of the brutality from the Israeli side to the Palestinians. One image is a witness of the massive crematory ovens in Auschwitz. Images of post-truth appear after the images the powerful already told spectators. Post-images connect with other versions, positions, and truths to construct a final collective image that could shape a new visual memory.

1.2. RESPONSIBILITY OF THE VIEWER

The overproduction of images has affected how people pay attention to war images. In many countries, war is a normal condition where viewing images of war is a daily act. The media and locals produce and share new images of a state of emergency for society to be informed about recent war events. However, these pictures are not impacting people as they should since their capacity to react to horror images has subsided. There are so many images in the world that society is tired of, used to it, and no longer cares about it, or there is a lot of confusion about others suffering. Is their consciousness off when it comes to having a critical eye for war images? It is important to question: who is creating the images, how are these images created, and how are images of war displayed to impact society? Although the world is full of pictures of all kinds, it is relevant to understand that horror images were created with a purpose beyond being seen. These images invite civilians to take responsibility for other civilians suffering when they observe the reality of disaster and war.

This chapter reflects on the role that civil society should play when viewing images of the horror of war. Where their position is crucial to question, doubt, reject and act against any injustices committed in war events, therefore, preventing future disasters that could take place.

THE PERCEPTION OF IMAGES OF WAR

The excessive production of images has blinded the viewers' vision to observe images of war. Over-population has over-saturated the world with pictures. They are in the news, social media, web platforms, and billboards. The whole landscape is full of visuals. Many spectators lost their sense of reaction to images of war and injustice. The image oversaturation blocked people's responses when watching those pictures. There is no time to react or reflect because new images of horror and disaster are constantly created. Sontag (2003) quoted the French poet Baudelaire, who, in the decade of 1860, had already written reflections on how saturated the media were with images of horror:

“It is impossible to glance through any newspaper, no matter what the day, the month or the year, without finding on every line the most frightful traces of

human perversity... Every newspaper, from the first line to the last, is nothing but a tissue of horrors. Wars, crimes, thefts, lecheries, tortures, the evil deeds of princes, of nations, of private individuals; an orgy of universal atrocity. And it is with this loathsome appetizer that civilized man daily washes down his morning repast.” (p. 83)

Baudelaire described what it is like to open a newspaper and only see images of human misfortune. The variety of media a person can access multiplies the information this person receives. People can see a piece of data in newspapers, magazines, cell phones, computers, tablets, the radio, and the smartwatch. The diversification of means has dulled the consciousness of the spectators. Images have flooded humanity. They used to shock people, therefore, to outrage them. Empathy and compassion seem to have reached their limits, and numbness has become a daily occurrence. (Sontag, 2003, p. 84) The sight of the people has saturated. They have got used to outrageous images. Violence and suffering are concepts that are normal in many countries. Therefore, civilians' ability to differentiate between what is good from what is evil and what is right from what is wrong has dissipated. Likewise, the external spectator of war can accept that civilians die if they get caught in the middle of a conflict. As the old saying goes: let the one who has to die, die. "The law of things should be that war is an aberration, even if horror is inevitable. Peace should be the norm, while war should be out of the spectrum. Nonetheless, it hasn't been the path throughout history. War is the norm and peace the exception." (Sontag, 2003, p. 59)

In addition, spectators can see a broad range of images thanks to multichannel image production platforms such as web pages, social media apps, or conventional channels like the newspaper. Being informed about the news is an option. Images of war have to compete for attention around a huge virtual showcase of all types of images. Photos from the news have become one category within a massive catalogue of visuals. The way the public observes images depends on their interest in what they want to watch. The Palestinian visual theorist and photographer Ariella Azoulay (2008) reflects on how the spectators have become oblivious. Their attention has waned, they prefer entertainment rather than watching horrific images. They avoid looking at images that could result in shocking them. They need moving images that can stimulate their sight. (p. 190) Viewers prefer to turn their gaze to pictures that may be shocking to them. Instead, they prefer to watch something that can be funny, happy, and didactic and make them forget their worries. So war images are often ignored. In

addition, the spectator's gaze has become used to watching these images, so they have no impact on them. As Barthes concluded, horror images have failed their task of creating an effect on the viewer. The horror is not worth seeing unless it will shock the one standing in front of the picture (Azoulay, 2008, p. 166). The overproduction of images and the normalizations of war had created insensitive viewers. Azoulay (2008) analyses the idea of insensitivity, in which she says that:

The concept of “insensitivity,”... participates in the acceleration of the horror. If we are not to be reconciled with death, so as not to be insensitive to it, the photo must be more and more shocking each time. The concept of “insensitivity” obscures the fact that this doesn’t concern the sense faculties of one group or another, but the conditions of the course that enlists its best critics in order to render the visible horror unseen. They consistently declare that the omnipresent horror – the photos of which are distributed everywhere – is unseen. (p. 165)

The state of “insensitivity” helps that horror increase because it does not create any reaction in the viewer. The public eye has tolerated horror. There has to be more attention from the viewer to denormalize murder and death; people must pay the special attention that these images require to awaken critical thinking and open the space for an ethical view. These images have the purpose of extending the veins of sensitivity in each viewer, where care and compassion should take over “insensitivity,” as sustained by Sontag (2003) “Compassion ... needs to be translated into action, or it withers. The question is what to do with the feelings that have been aroused, the knowledge that has been communicated.” (p. 79) The news shows pictures about war, horror, injustice, murder, and so on, linking civilians with their responsibility of caring. All situations shown by any media, directly or indirectly, involve them and affect them. Images and the stories behind the events are the starting point for people to act.

IMAGES CALL SPECTATORS TO TAKE PART

According to Sontag, "The more remote or exotic the place, the more likely we are to have full frontal views of the dead and dying." (p.56) War commonly occurs in the peripheries or rural areas, in tropical countries or countries rich in natural resources. Gloria Cuartas, former

mayor of Apartadó, Antioquia, Colombia, calls it the "economy of war; the geography of war. And the government is responsible for it." (Capital, 2013) In the geography of war, the people that suffer can't manage to make their story visible to the eyes of others. They depend on the media to be visible. However, the state of power owns the traditional channels. Therefore, the images of war, in many of the contexts or media that could reach the external gaze, "are an invitation to pay attention, ... to reflect, to learn, to examine the rationalisation for mass suffering offered by the established powers." (Sontag, 2003, p. 91) Mostly, the images that depict the non-visible, from the periphery, are made for those in the cities. For the ones who have access to watch the images from the media. For the citizens located in the same place as the centres of power. The gap between the visible and the non-visible activates the responsibility onto the spectator-citizen, whose security and well-being as a citizen are protected by the suffering of the non-citizen. (Azoulay, 2008, p. 214) As citizens, people must stand for other citizens that do not benefit from the same rights. Citizens must stand for the victims to ensure their protection and for them to have decent living conditions, as well as the visible. Not standing up for others could make all citizens vulnerable to the heads of power.

Susan Sontag (2008) brings a thoughtful reflection about those who are not visible and lived the war:

These dead are supremely uninterested in the living: in those who took their lives; in witnesses—and in us. Why should they seek our gaze? What would they have to say to us? "We"—this "we" is everyone who has never experienced anything like what they went through—don't understand. We don't get it. We truly can't imagine what it was like. We can't imagine how dreadful, how terrifying war is; and how normal it becomes. Can't understand, can't imagine. That's what every soldier, and every journalist and aid worker and independent observer who has put in time under fire, and had the luck to elude the death that struck down others nearby, stubbornly feels. And they are right."(p.98)

According to what Sontag said, what should be the citizens' position around the experience of those who lived in war? The images of war aim to connect something that is not visible to the citizen intending to report an event that claims a state of emergency. The pictures claim that the state of war is not a normal situation and that death needs the respect it deserves. It is not

about fearing death. But, it is about detaching death, suffering, and horror from the everyday condition it acquires when war is normalised. Therefore, the images and stories need to be observed with more profound attention and a critical point of view. Azoulay (2008) states that:

The act of prolonged observation by the observer as a spectator has the power to turn a still photograph into a theatre stage on which what has been frozen in the photograph comes to life. The spectator is called to take part, to move from the addressee's position to the addresser' position to take responsibility for the sense of such photographs by addressing them even further, turning them into signals of an emergency, signals of danger or warning –
Transforming them into emergency claims. (Azoulay, 2008, p. 169)

A civil contract between an addresser and a spectator is concretized when the viewer observes a war picture. Azoulay (2008) explains that the addresser creates the énoncé. A statement materialised in a photograph, a story, or an image. The “addresser” can be a victim, a photographer, or a journalist; it is plural. The addresser is the individual who intends to make a claim through the "énoncé." The "énoncé" addresses a message which has already been converted into an object and can be observed, read, and distributed by an external viewer (addressee). The statement is an invitation to the external spectator, the citizen, who enjoys rights, to become part of the "civil contract" and to participate in that claim made by the “non-citizen” (p. 143-144). Therefore, the external spectator acquires the civil responsibility to participate in the event, the claim, or the horror he just observed. Although a civilian can't fix the whole situation, there is the expectation that the viewer becomes part of a mass that could mobilise in favour of the “non-citizens” and be on the side of the victims. Azoulay (2008) says that photography creates a new civil relationship that isn't intervened by power (p. 143), where anyone can participate in this contract. (p. 176)

HOW IMAGES MOBILISE CIVILIANS

When a spectator observes a picture, a civil bond is created with the photographed person. Azoulay (2008) exposes a specific situation where a Palestinian woman was attacked and had wounds all over her legs. She didn't want to show her legs to a Photographer if she wouldn't be photographed. She wanted her image to exist, to expose her case to the world and make a

public claim. (p. 148) In this case, the Photographer takes the picture for viewers to pay attention to the victim's claim. The bond is the agreement between the victim, the Photographer, and the spectator. With the aim that the spectator will reject the depicted situation and act for this event not to be repeated. Therefore, this civil agreement promotes action, as Azoulay (2008) says, "The photo acts, thus making others act." (p. 137)

The images that successfully sensitise viewers and consolidate the civil contract promote that citizens reject those acts to protect others from suffering. Although spectators cannot prevent a disaster from happening, they can mobilise to reject acts of violence. Pictures "serve as means for spectators to structure within the framework of a discourse the way in which the disaster has struck them and can enable them to limit the suffering that such calamities generate while accelerating the processes of recovery." (Azoulay, 2008, p. 204) Images are tools that gather civilians to react against injustice and encourage compassion in those who believe that disaster is not a normal state. Denormalizing war has the impact of recognizing civilians as victims, where they can claim redress and be protected.

The overproduction of images has distracted and dulled the observation of images of disaster. Spectators have used to seeing others suffering and have normalised the horrors of war. However, when a picture reaches the sight of a spectator, a link is immediately created between the spectator (addressee) and the addresser of that image. As civilians of society, spectators are responsible for paying attention to what a picture of suffering claims. These images have been created by those civilians who live in the conflict to show the calamities of war to those civilians who lived in the centre areas, so they can observe, reflect and assume their responsibility to defend the rights of all civilians. Images of war are created to remain in the memory of civilians, for them to demand the truth of the events, the restoration of the victims, and peace. Images are a call for action.

1.3. VISUAL ACTIVISM

On many occasions, centres of power use their position to operate for their interests. Although they keep control of civilians by using powerful entities, such as the army and media, to perceive and oppress civilians who disagree and find themselves in a vulnerable situation, civilians must use their creativity to gather, organise and speak out to defend their rights. Injustice, war, massacres, repression, and any act of violence that violates people's human rights are the call for civilians to create visuals that would stand for their cause. Visual Activism finds its way in censorship times to reject the abuse of power. From the streets to the internet and social media to art institutions, the worldwide space is open to protect civilians who have suffered from corruption and oppression. Activists use their local visual culture and any means of distribution to create images that activate people's consciousness to make the change. Visual Activism has opened the doors for global compassion and collaboration. It is the voice of the civilians in contexts of conflict and oppression.

VISUAL ACTIVISM DEFINITION

Visual activism is when creative civilians build and use images to create a visual discourse to stand, protest, and gather against oppression, injustice, violence, or any act that violates all civilians' rights. The writer and curator Deena Chalabi (2016) defines it as "... an evolving relationship between activist practices and contemporary visual culture." The creation of the images depends on the time, context, culture, and situations civilians want to complain about. In the times of Maria Antoinette, satire, posters, and fanzines were created to persuade people to start a revolution in favour of the rights of the people. Today, creatives from many countries and contexts use the same visual formats to protest and criticise injustice. However, technology has opened the way for new formats and techniques, such as video, chats, social networks, and web pages, to allow messages to reach a global audience almost instantaneously. Virtual and digital tools are essential to connect activists, pressure governments, and drive spectators to defend and demand change. (Chalabi, 2016) The Peruvian designer Pepe Corzo (2017) reflects that in the case of Ibero-America, thanks to the internet, globalisation, and the communication revolution have created new ways of

collaboration, improving the cultural exchange between countries to build a visual identity (p. 124). This new way of cooperation has allowed the networks of activism to reach a broader population, reinforcing the defence of the causes that gather the activists together.

The theorist of photography Ariella Azoulay (2008) states that when an individual creates a picture of other people's suffering or their suffering, an "emergency claim" is produced. She mentions that:

"An emergency claim testifies to three facts: that a disaster exists; that it is an exception of the rule, one that necessitates immediate action in order to terminate it; and that there is someone who wants to assume the position that allows immediate action to be taken in action in order to terminate it."

(Azoulay, 2008, p.199)

In that order, the images of suffering that emerge daily to the public eye are an emergency claim that calls all citizens to act. Among citizens are artists, designers, and all kinds of creatives willing to assume the role of defenders to end the suffering in their society. Visual activists work in hybrid ways where traditional graphic arts such as drawing, posters, and printmaking are mixed with digital techniques to reinforce the messages that seek to address the emergency claims. According to new technologies, different platforms such as websites, blogs, and social networks, among others, allowed activists to stay connected, distribute their messages globally, and work online with their support networks. The graphic designer Liz McQuiston (2015) says:

... online activism offers the experience of the collective. One way that artists and designers can show solidarity for an issue or cause is by producing work for a themed website or blog as part of a fundraising campaign or 'subvertising' competition... subvertising was the weapon of choice for attacking multinationals and their branding, as well as politicians. (p.10)

There are several examples of designers and artists collaborating with different initiatives to create powerful visual campaigns and distribute information through web platforms. It is the case of the Bosnian war (1992-1996), where the designer group Trio created a collection of postcards with images that mixed brands and occidental pop visual culture with pictures of

Sarajevo's violent situation. In addition, organisations such as Peta fight for animal welfare worldwide and collaborate with graphic designers and creatives to report brands or organisations that commit animal abuse. Alternatively, Adbusters magazine publishes and promotes subversive visual campaigns on environmental, anti-corruption, and anti-power abuse issues. Chalabi (2026) reflects that although these initiatives criticise and go against the heads of power, it is essential to highlight that large corporations own the most present web platforms worldwide, which require submitting the user's data to categorise information and organise communities. Nonetheless, civil organisations have been able to forge communities around a cause, find the means to give visibility to their message, and work despite censorship to plead their cause to the heads of power.

The following are several cases of using different means of protest and civil mobilisation globally to denounce abuse of power or injustice. The cases mentioned are related to how civil society organises itself to create, use, and distribute images for a cause, like an abuse of power and attacks on civil society, women's participation in the art space, or influence peddling in public procurement. Furthermore, these cases reflect how curatorship serves to activate a cause in the museum space.

VISUAL ACTIVISM VIRTUAL MEANS:

During the protests of Tiananmen Square in Beijing in 1989, China, civilians used technology to mobilise against the attacks committed on protestants by the Chinese authorities. Civilians used their fax devices to send images online through connected devices. This way of activation started when the government ordered the troops of the Chinese army to kill the protestants at the pro-democracy marches in Tiananmen Square. Civilians claimed international attention by distributing images, posters, and banners of the massacre worldwide via fax and telex. The world responded in solidarity to these messages. Magazines in Europe published in their headlines about the impact of this new form of protest, stressing the importance of the fax as a tool used for freedom and finding a means in technology to change the future. (McQuiston, 2015, p. 17) The online demonstration of the Massacre of Tiananmen Square was one of the first manifestations of how technological communication tools revolutionised the way to create networks of support and solidarity in favour of civil causes in contexts of conflict and censorship. This type of manifestation was preceded by the fact that after the death of Mao Zedong in 1976 - the leader of the People's Republic of

China, which maintained his image through the established propaganda - emerged a new generation of avant-garde young artists, like Ai Weiwei and Wang Guangyi, who created art that challenged the conventions of the established power. (McQuiston, 2015, p. 18)

Technology has advanced over time. Today, faxes have been replaced by cell phones and cables by wifi. Nowadays, technology has become an essential part of society, where it is usual to find smart cell phones connected to the internet almost everywhere. Virtual connectivity has been an important means to gather people together and protest. Social apps and platforms have made messages reach people faster, having a global impact on the world, where solidarity networks mobilise people more efficiently than ever. McQuisnton (2015) explains the effects of technology on social mobilisation:

"The global technology revolution was ready to play an important role in the protests that followed. Social media would form a crucial partnership with actions in the streets, and together they would change the face of activism. Cheaper phones could capture and broadcast sights and sounds that would never have surfaced before - Communications and images from conflict were no longer the province of corporate news media. Phones became the weapon for projecting causes or events (both joyful and horrific) and for organising a call to arms. However, it was still the courage of citizens answering those calls and protesting in the streets that led to revolution." (p. 30)

Technology, social, and streaming applications such as YouTube, Facebook, and Twitter have become fundamental tools for collective construction around social and civil causes. In addition to serving for communication, the technological revolution has also helped the creation of platforms for collaborative work and online mobilisation for civil society.

MUSEUMS, ART, PROTEST

A visual protest occurred in New York when in 1984, two hundred artists were selected to be part of a big exhibition at the Museum of Modern Art - Moma. However, only seventeen of these artists were women, while only a few were colour diverse. A group of female artists gathered to discuss discrimination and segregation inside the art world in 1985, and they created the Guerrilla Girls. An anonymous female activist group that spreads data to make

people aware of the white patriarchy embedded in the occidental traditional art world. Guerrilla Girls use data, numbers, and metrics to inform people about the lack of space for women artists and minorities to participate in the art circuit.

Museums are a dependent relationship between the public administration and the tycoons. Scottish social activism and analyst Andrew Ross (1998) explains that the public administration uses public land to build museums to promote public education and recreation. Millionaires receive many public benefits for allowing access to their prestigious art galleries inside museums. Therefore, the museum's operations depend on the interest of white male millionaires. Therefore, discrimination and patriarchy are embedded in the cultural circuit.

Covered by gorilla masks, the anonymous group developed a visual language based on straightforward typography, iconic art history images, and the gorilla mask to create posters, postcards, and billboards with data that shows the invisible, normalised, but undesirable truth about art. Ross (1998) says:

"Consequently, the Guerrilla Girls' numbers have been taken as a direct assault on the traditions of connoisseurship. While numbers cannot speak for themselves, they carry moral power as a stand-in for some vision of cultural justice that is still incomplete and ideally would no longer have to respond to number-based demands for group representation." (p. 347)

One of the members of Guerrilla Girls (Tate, 2018) said that if they told people about the injustice inside the art circuit, they would not believe them. However, people would believe it when they see the numbers. To communicate and make people care about discrimination and abuse inside the art world, Guerrilla Girls made visual activism against the male gaze art circuit. They broke the schemes of art by making art to protest and made museums a place to complain.

VISUAL AND COLLABORATIVE TOOLS TO EXPOSE THE ABUSE OF POWER.

Networks of Dispossession (NOD) is an initiative from the Turkish civil society to visualise and create public knowledge around contracting for the city renovation of Istanbul. In 2005, Turkey's renewal policy was made effective, which aimed to renew the city's historical areas

to improve the infrastructure against earthquakes and protect the historic structure. Although the purpose of the law was to protect the city's historical heritage, these areas were replaced by huge malls, airports, and houses for the elite society. In contrast, the migrant population that lived in those areas for decades was forced to be displaced. Therefore, some residents and activists argued that the law served as a pretext to benefit the real estate and construction companies that had a financial crisis a few years ago (Tadamun, 2018). Because public procurement data and information was running behind closed doors, Turkish artist Burak Arikan made the web platform Graph Commons available for civil society to build the networks behind the city's renovation projects. Arikan collected data about Turkey's renovation for over a decade to create NOD. All civilians, such as journalists, activists, researchers, communicators, artists, and engineers, collaborated to collect data, upload information and grow the visual maps that dismantled the abuse of power among the government, the construction industry, and commerce corporations in Turkey. Tadamun's (2018) article highlighted the impact of NOD by saying:

"For urbanists and activists throughout the region, NOD offers an example of how to confront the negative impacts of large-scale urban development projects through mapping. They have provided a platform and built relationships to deepen activist tools and strategies. Information does not mean change will occur, but it may help people mobilise by finding common interests and collaborators while improving the chance of holding public officials accountable."

The project Networks of Dispossession "provided residents and activists the tools to initiate collaboration and to mobilise." (Tadamun, 2018) NOD is an example where interactive software was put in favour of citizenship to activate civilian responsibility. They volunteered to construct knowledge networks around a common cause, which empowered citizens to confront the government for abuse of power.

CURATORIAL ACTIVISM

Visual activism transcends the claims from "the street" to reach power's institutional spaces. From the virtual collaborative space, the voice of the civilians acquired a materialisation into the physical space. The result of Networks of Dispossession was a series of infographics that

visualised the city renewal law and whom it was benefiting from that law. The graphics were printed and displayed in museums and art exhibitions in Istanbul. Art institutions, as centres for critique through images and objects of art, also stand for activism. The writer Steven Madoff (2019) explains the relationship between activism and art institutions:

"The work we do as artists, curators, directors of institutions, critics, and writers in the name of activist offers a particular kind of shapeliness to the world, and we activate these configurations most often within what curatorial sites are traditionally: spaces of heightened attention for public assembly in which institutional power is embedded." (p. 180)

The academic and curatorial art and design spaces are potential places to join the protest because they are generally located in large cities. Part of the public of galleries and museums are politicians, bankers, and the owners of big corporations. Through curatorial work and visual rhetoric of the space, curators help address the creative protesters' message to the heads of power. His role now transcends the classical aesthetic characteristic. Ross (2002, 352) defines the curator as a "cultural mediator," where galleries and museums promote the cultural intestines and rights of ethnic and minority groups. Besides social and political causes, breaking the interests of the art network and market, the academy and powerful conventional institutions.

In these spaces, the claims of civil society acquire another materiality. It is now an art installation that aims for spectators to reflect on their cause. Museums and galleries also are a space that invites other civilians to stand for the cause of the protests. Madoff (2019) explains the role of the viewer in the cultural centres:

"viewer-participant, part of a collective engaged in the testing of meanings among power relations represented in and between objects and their audiences, in performances and installations that continually shift viewer-participants' intensities of attention, their interpretations of the ways in which art revises the world they live in." (p. 180)

In this sense, cultural centres become spaces for participation. They are meeting places to work on ideas that affect a part of society and call for new spectators to get involved.

Through visual objects, the curatorship also activates viewers' consciousness to educate them about suffering, war, social injustice, and abuse of power. A curatorship is a political act when it commits to the cause of the citizens.

However, Madoff (2019) mentioned that a historical context must link and support the protest causes. Civil mobilisation must be held by "nostalgia from the past." In other words, the events from the past should be what sustains the act of protest of the present to address the future to a different situation than the current one. (pp. 182-183) Activism has the feature of being an act of memory. The visual activism of a curatorial piece has a political value because it must be linked to an event in the past that gives weight to the argument of the protest. History validates a protest. Otherwise, activism's political effect will risk transforming into an emotional effect, a personal emotion (Madoff, 2019, p. 183). There will be no room for questioning, reflection, or change of a current circumstance with the hope of an improvement.

Visual activism, born out of an unjust cause immersed in a challenging political context, seeks through images to construct rhetoric that responds against that cause. Images help sensitize and organise civilians to demand their rights or the rights of civilians that suffer in disadvantaged situations. Designers, artists, writers, researchers, and curators, among other creative civilians, as active actors of a society, make available their visual tools in favour of the political mobilisation of a society.

2. ART AND WAR: Concepts and Practices

Art always had the responsibility to depict and tell a story. From portraits to landscapes to scenes, art can create a visual narrative that gives spectators a picture of how things happened or how they used to be. However, in the visual arts, the depiction of war depended on the vision and version of the great monarchs, kings, high commanders of the armies, and religion. War was pictured as manifesting pride toward the victorious—those who arrived in new territories to occupy and colonise them. However, in the history of art, war and the way it was portrayed changed when the interests of the people began to be prioritised, and the responsibility attributed to graphic representations to narrate included not only the triumphs of one over the other but also the horrors, suffering, and loss around a war. Over time art acquired different roles in the war. Today it is a tool for constructing memory and truth, activating consciousness, activism, and social mobilisation.

Based on several examples of war in the world, this chapter will reflect on some works of art that work on various concepts relevant to this project, which address the practice and visual arts to visualise the history of the victims within each context. The aim is to create a discourse on the war to give the victims the prominence they deserve and to activate the public's awareness of non-repetition.

War in art took a turn during the French Revolution (1789-1799) when the opposition of the Antique Regime used graphic arts to distribute pamphlets, fanzines, and posters to defend the causes of a people and mobilise them to revolt against the abuses perpetrated by the monarchy and the centres of power. In the painting, one of the first examples to portray the people's victory in the face of social struggle was the work of the French painter Eugène Delacroix, *La Liberté Guidant le Peuple (28 Juillet 1830)*. This work depicts liberty through a female figure that stands out above all others, guiding and leading the victorious people behind her toward a better future. This work changes the rhetoric of war paintings since, previously, the painting was at the service of the institutions of the monarchy. Which painting portrayed the triumphs and the status of power of the kings and the high commanders of the army that worked for the reign. With Delacroix, freedom and the people are the victors, and

the French army is vanquished. With the French Revolution, art represented the side of those oppressed by power.



Figure 01. Delacroix, E. (1830). *La Liberté guidant le peuple* (28 juillet 1830). [Painting]. Louvre Museum, Paris, France.

During the Spanish Revolution (1808-17), the artist Francisco de Goya produced a series of more than 80 prints about *The Disasters of War*, among other paintings and sketches depicting scenes about the horrors of the Spanish War shifting the relation of art to war we were used to. He drew decapitation, people hanged on the fields, mutilation, men being dismembered, and soldiers attacking women and children, among other terrible acts. The Colombian art theorist Elkin Rubiano (2022) explained how, with Goya, there is a rupture in the formula depiction of torture and murder. "Before it was shown in a sensual and kind of erotic way," referring to the sculpture of Laocöön and his sons (29-19 BC), "with Goya,

images were depicted with all the cruelty of the events. He shows the torture as it is without beautifying it." ⁸(Lugar a Dudas, 2022).



Figure 02. Goya, F. (1810). *Plate 15 from "The Disasters of War" (Los Desastres de la Guerra): 'And there is no help' (Y no hai remedio)*. [Print]. Metropolitan Museum of Art, NYC, USA.

Art became the testimony of the facts of the war as they were never shown before. "Goya's images are a synthesis. They claim: things like this happened." (Sontag, 2003, p. 38) Goya depicted all kinds of violence perpetrated during the revolution giving art a "new standard for responsiveness to suffering." (Sontag, 2003, p. 36). Goya's prints have no beauty or glory but total disgrace. The violent events are not to feel proud of; by contrast, to feel pain, shame, and sadness. The fact that the *Disasters of War* series shows brutality as it happened no longer seeks the aesthetic contemplation of beauty. The artworks started to demand another type of attention. Drawing the visual testimony of the cruelty of war is not only to be seen but

⁸ Free translation. In the original: "Antes se mostraba la muerte de una forma más sensual y erótica, con Goya se muestran las imágenes con la crueldad. Muestra la tortura como es, no hay embellecimiento."

to be observed. Now art seeks to create an impact on the spectators about the suffering of others.

That is also the case of *Guernica* (1937) by the Spanish painter Pablo Picasso. He painted this mural after the German and Italian air forces bombed, in 1936, the city of Guernica, located in the Basque Town, to show their support for the government of the second republic during the Spanish civil war. Picasso was inspired by the images he saw in the journals about the massive destruction of that event. He painted this mural to bring a massive picture of the pain and brutality to the eyes of Europe. *Guernica* also was anticipating what would happen in the Second World War.



Figure 03. Picasso, P. (1937). *Guernica*. [Painting]. Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain.

Art is now a tool to testify to humanity's cruelty of the "traces of war." (Lugar a Dudas, 2022). When there are no means to record the events, the stories of those who lived those moments appear, and also the scene after the event so that those who did not live it can imagine the moment. The French researcher Monique Sicard (2006) states that "images created from observation are more challenging to disapprove than a text. Sometimes a figure can be a more trusted certificate than a text. Therefore, the authenticity of what is seen is also that of what is known."⁹ (p. 69) In the case of the Second World War, Nazis hid from the rest

⁹ Free translation. In the original: "Um desenho de observação é mais difícil de contestar do que um texto. Por vezes, uma figuração desempenha melhor o papel de certificado do que um escrito. E a autenticação daquilo que é visto é também a daquilo que é sabido. (Sicard, 2006, p.69)"

of the world all the information on what happened inside the extermination camps. However, images emerged in the war's aftermath from the survivors' version to depict how they lived the horror of those camps. The French philosopher Didi-Hubermann (2004) narrates about one of the survivors of the Sonderkommando as follows:

The lying bodies piling up against the burned bodies being reduced to ashes; the eating of. The executioners against the hellish work of the slaves removing, as it was said, their fellow executed; the singing and the sounds of the accordion against the mournful echo of the crematorium fans... All this is as much an image of David Oleré, another survivor of the Sonderkommando of Auschwitz, who drew this scene exactly in 1947, to remember it better and to allow us - us who did not see it - to represent it to ourselves.¹⁰ (p. 55)

With all the will to exterminate everything around the Jewish people in the extermination camps, the story of the survivors, especially the stories of the comrades of the sonderkommando, art helped to create the testimony of the horror lived by a whole community that was about to be extinct without dignity and memory. The truth rose as art to construct the victims' memory, speak for the censored, and resist oblivion.

¹⁰ Free translation. In the original: Los cuerpos tendidos que se amontonan contra los cuerpos quemados que son reducidos a cenizas; la comilona de. Los verdugos contra el trabajo infernal de los esclavos <removiendo>, como se decía, a sus semejantes ejecutados; los cantos y los sonidos del acordeón contra el eco lúgubre de los ventiladores del crematorio... Todo ello es tanto una *imagen* de David Oleré, otro superviviente del *Sonderkommando* de Auschwitz, dibujó esta escena exactamente, en 1947, para recordarla mejor y para permitirnos -a nosotros, que no la vimos- representárnosla.1 (Didi-Hubermann, 2004, p. 55)



Figure 04. Olère, D. *The Arrival of a Convoy*. [Painting]. A Living memorial of the Holocaust, NYC, USA.

Ten years after the ending of the Second World War, and in the middle of the Cold War, in January of 1955, the exhibition *The Family of Man* was displayed for the first time at The Museum of Modern Art (MoMA) in NYC, curated by Edward Steichen, the director of the Department of Photography at the MoMA at the time. Steichen said this exhibition is a "mirror of the universal elements and emotions in the everydayness of life—as a mirror of the essential oneness of mankind throughout the world." (*The Family of Man*) With this in mind, Steichen put together one of the most ambitious exhibitions of history, with 503 photographs of 273 authors from 68 countries, to create a photographic manifesto for peace. The exhibition aims to impact spectators by bringing a positive view of humanity worldwide to activate empathy and remind them that humanity is equal.



Figure 05. Harrington, R. (1950). *Inuit Mother Caresses Her Child in Igloo, Padleimut Tribe, N.W.T.* [Photograph]. The Family of Man Exhibition, MoMA, NYC, USA.

Since then, art has become a tool in favour of the causes of war victims. The discourse for social and humanitarian causes has evolved in a new way of art production. Contemporary art now aims to create collective memory, activate consciousness, and reunite spectators to reflect on the brutality of war and mobilise to reject the acts of violence perpetrated in the name of war. The Colombian artist Doris Salcedo says, "Artists have the important task to give to society the tools for mourning." (Tate, 2016). War and suffering are part of humanity, and artists worldwide have different approaches to exposing their messages through different visual means.

VICTIM'S OBJECTS INSIDE ART

Within the ways of constructing the memory of the war through art, there is the use of objects that were involved in the events or that were part of the victims as instruments to bring the history of the memories of the events and pay tribute to the victims. For this case, we will review the cases of the work of Christian Boltanski and Erika Dietes.

Christian Boltanski (1944 - 2021) was a French artist whose work is mainly known for using photographs and everyday objects to preserve the memory of humanity. As he mentions in an interview for Tate (2014), in his work, he "fights against the idea of dying and being

forgotten". Therefore, he uses different mechanisms to bring the presence of humans and put together installations that function as reliquaries, indicating the presence of a human in life.



Figure 06. Boltanski, C. (1986-87). *Autel de Lycée Chases*. [Multimedia Installation]. Guggenheim Museum, NYC, USA.

Boltanski is another example that puts the visual discourse to talk about the loss of individuals in war. It is the case of his work *Autel da Lycée Chases* (Altar to the Chases High School), created in 1986-87. This work is an installation of six photographic portraits with a lamp in front of each face and a couple of antique lunch boxes under each picture. The photographs were taken from the graduate book of the class of 1931 from the Viennese High School for Jewish Students, which years after would be chased due to their religion. The installation is an altar that pays tribute to the memory of the young Viennese students who would have probably lost their lives during the Second World War. The light in front of each portrait is ambiguous because of its position. It seems to be an instrument for interrogation, and, at the same time, it works as a candle on the altar—a kind of divine judgement. The old biscuit boxes underneath the photographs relate them to the memory of the daily life of the young victims. The idea of locating the person's image with an object that could have belonged to him also reinforces the idea of the existence of a person meant to disappear from

Earth. In the same way, Elkin Rubiano describes the relationship between the face and the traces when the use of a frontal image, which is a characteristic of the pictures from an Id card, is used to identify the paths of a victim that was forced to disappear, in this case, the objects that belonged to them. "The centrality of the face restores identity to the remains of the unidentified."¹¹ (Lugar a Dudas, 2022)



Figure 07. Diettes, E. (2011-2015) Relicarios. [Sculpture]. Museo de Antioquia, Medellín, Colombia.

¹¹ Free translation. In the original: "La centralidad del rostro le devuelve la identidad a los restos de los sin identificación de los NN."

Art can also be a tool to mourn the loss of loved ones in war. In the artwork *Relicarios* (2016), the Colombian artist Erika Diettes (1978-) used the natural objects of the victims to create altars to recall and immortalise the presence of those who were forced to disappear in the armed conflict of Colombia. For six years, she collected the objects of victims donated by their acquaintances to create the shrines. *Relicarios* is a series of 165 shrines, each containing the objects of each victim introduced in resin, creating a kind of lapidary. The installation resembled an indoor cemetery that gave the possibility to the family of the victims to make the ritual of mourning for their loved ones who have gone missing. Rubiano (2018) reflects on the artwork from Diettes:

"The *Reliquaries* of Diettes are in the place of the sacra, the sacred place of consecration and sacrifice so that the relatives have parted with the things of their loved ones in the form of a gift, of a present. In that sense, this work, which metonymically takes us to the cemetery (each reliquary is a tombstone, and each thing it contains brings back the absent one), draws its potency from primordial forms of exchange." ¹² (p. 105)

Additionally, an exchange was created between Diettes and the victims' families. In gratitude for donating to her work, the artist gave the family members a photograph with the locket of their missing relative. And the family members returned to Diettes the picture where the image of the shrine became part of the altar commemorating their family member.

Diettes' work is an example of how the construction of collective memory in art acquires the value of symbolic reparation since, as a funerary act, it helps to allow the accomplishment of mourning that is not possible when family members are missing and of whom nothing is known. Additionally, it is a work that directly includes the victims in its creation because the relatives are the ones who donate the objects of the disappeared to immortalise their memory in the history of the armed conflict in Colombia. It also allows the exchange between the artist and the victims to continue after the creation of the artwork.

¹² Free translation. In the original: "Los "Relicarios" de Diettes se hallan en el lugar de los sacra, el lugar sagrado de la consagración y lo sacrificial, así que los familiares se han desprendido de las cosas de sus seres amados en forma de don, de dádiva. En ese sentido esta obra que metonímicamente nos lleva al cementerio (cada relicario es una lápida y cada cosa que contiene trae de vuelta a quien está ausente), extrae su potencia de formas de intercambio primigenias."

ART FOR EMPATHY AND SYMBOLIC RESTORATION

In Colombia, art is linked directly to war due to an internal conflict that has been going on for more than 60 years. During these years, artists approached war from different areas, such as political criticism, war memory, and the victims' symbolic reparation or mourning. One of the most influential examples in this aspect is the work of the artist Doris Salcedo (1958-). Her work focuses on constructing the victims' memory, visualising the people that disappeared in the conflict and paying homage to those lost in the war. The stories of others' pain inspire Salcedo's work; she believes that when someone suffers, that person or her acquaintances would like everyone to know so everyone listens and pays attention. (DW Pía Castro, 2019) Her work stems from her civic responsibility to construct the memory of her country's war based on the stories of the victims.



Figure 08. Salcedo, D. (2017) *Fragmentos*. [Installation] *Fragmentos: Espacio de Memoria y Arte*, Bogotá, Colombia.

In Doris Salcedo's artistic career, her works have been significant in representing the war in Colombia. However, her work *Fragmentos*, created in 2017, is one of the Colombian government's most important commissions to the artist. When the peace agreements were signed in Colombia by the FARC guerrilla and the Colombian National Government in 2016, thousands of members of the FARC surrendered their weapons as part of the agreement. The national government gave Salcedo some guns, so she took this material to create a counter monument. Thirty-seven tons of weapons were used to develop *Fragmentos*. These weapons were melted to create 1288 tiles that shaped the floor of the counter-monument. Each of the tiles is unique and different, as victims of sexual violence forged them. Salcedo invited these victims with the objective that they could harm a new reality from this act. The victims that were never listened to create a new story. (Museo Nacional de Colombia, 2020) Therefore, as Joaquin Abondano (2021) from Andes University states “*Fragmentos* is a collective work because different actors, such as the peace agreement between the government and the FARC, the women victims of sexual violence who forged the metal and other survivors of the war, were involved in its creation.”¹³

Fragmentos is a counter-monument that serves as a katharsis for these victims. There they leave and unload their pain in the creation of this piece. It also raises awareness about sexual violence in armed conflict, where women are used as a trophy or an instrument of war. Therefore what was forged in this counter-monument was a collection of memories where the action was a performance for freedom and forgiveness. The Colombian curator María Belén Sáez de Ibarra reflects on Salcedo’s artwork:

Fragmentos is configured as a commonplace. Only in the place of the commonplace can societies fragmented by conflict recall and courageously assume their past, because what is at stake is to break the time of violence. These memories are social processes, where collective consciousness is formed in thought that functions as a dialogue, a telepathy.¹⁴

¹³ Free translation. In the original: “*Fragmentos* es una obra colectiva porque distintos actores como el acuerdo de paz entre el gobierno y las FARC, las mujeres víctimas de la violencia sexual que forjaron el metal y otras personas sobrevivientes de las guerra intervinieron en su creación.”

¹⁴ Free Translation. In the original: “*Fragmentos* se configura, entonces, como un lugar común. Solo en el lugar de lo común las sociedades fragmentadas por el conflicto pueden recordar y asumir con valentía su pasado, porque de lo que se trata es de romper el tiempo de la violencia. Estas memorias son procesos sociales, donde la conciencia colectiva se forma en el pensamiento que funciona como un diálogo, una telepatía.”

This work by Salcedo transforms the physical matter of war to create a space with the collaboration of women sexual victims of conflict who, during the process of this work, help repair their pain and invite viewers to empathise with their stories. It is an artwork that serves as a symbolic restoration because the prosecutors handed over the weapons that caused so much pain for the victims to manipulate and reconfigure them into a new story. Fragmentos modify the idea of the war monument, which is made to be seen from the bottom up and be glorified. In this case, the counter-monument forces us to lower our gaze towards reflection.

TRADITION AND CONTEMPORARY ART TO DEPICT TODAY'S INJUSTICE



Figure 09. Weiwei, A. (2021). *Odyssey*. [Ceramic tiles] Rapture Exhibition. Cordoaria Nacional, Lisboa, Portugal.

The Chinese artist and Activist Ai Weiwei (1957-) mix cultural and traditional techniques to depict current scenarios of injustice and human rights violations. One of his latest artworks *Odyssey* (2021), at his solo Rapture Exhibition in Lisbon in 2021, is a 900 x 446 cm of blue ceramic tile wallpaper that visually narrates the timeline of the contemporary worldwide migration situation that was unleashed in Europe in recent years as a result of the political crises and wars in Arab and African countries.

Odyssey was inspired by the story of dozens of migrants and refugees that Weiwei and his team recorded and interviewed for the production of his film *Human Flow* in 2017. This situation is compared to Homer's Greek myth, the *Odyssey*, where the migrant crisis is similar to Ulises' trip back home.

The huge tile wallpaper's storytelling consists primarily of six scenes that, through drawings, visualise the six main characteristics of the refugee crisis: War, Ruins, The Journey, Crossing the Sea, Refugee Camps, and Demonstrations. (1 Reference from the Legends of Weiwei's Rapture exhibition, Lisbon 2021)

The *Odyssey* starts visualising war and the security crises in their countries, followed by how those events left their cities in total ruins and desolation, forcing society to leave their territories. The third scene shows their migration journey, leaving their countries, and the dangers people were exposed to. The fourth scene depicts their trip in the floating boats and the unfortunate consequences of navigating improperly for extreme weather conditions. Next, it describes how refugees are closed and isolated in precarious camps where they are forced to live. Where migrants finally reveal the oppression and unsafe living conditions inside the camp refugees.

Because Greece is one of the countries closer to the African coasts, which is one of the main migration points, the mural uses ancient Greek visual culture and techniques to build a new episode in this country's history.

Ai Weiwei put his creativity and visual talent on the side of the victims. He materialised the experiences of those considered non-citizens. Using ancient tile techniques, traditional from many European cultures, to immortalise their battles and glorious stories, Ai created this mural to represent the claims of the isolated migration population. According to Weiwei's work, The Mildred Lane Museum (2019) states:

In this state of exception for humanity, the individual is excluded from having rights yet is subjected to power and control. Ai's work in this section gives visibility to human rights violations worldwide, both in relation to the mounting crisis of more than seventy million people displaced across the globe.

Odyssey is a work of art that uses storytelling to bring to the centres of power, in such a loved visual technique, the stories of those that they want to hear. It puts in the historical visual language of the oppressor the stories of the oppressed. It is a piece made for power to face their mistakes and will remain forever.

3. METHODOLOGY

INTRODUCTION

The methodology describes the step-by-step process of the project on how Visual Culture and design contribute to the problem of this project. This chapter explains the processes and decisions taken to create the project to justify the tools proposed in this project.

The project arose from personal motivation, and the steps for creating it emerged organically as the author developed it. However, the methodology seeks to maintain the scientific method of the process in order to understand how images can contribute to the creation of memory and activate towards peace.

The project is based on four phases: The first stage is about the case study of El Salado, the reflections around this event and the definition of the questions for the research. The second phase is the research route, which explains the process of the literature review and the definition of the objectives. The third is the project, which proposes the solutions to the problem and fourth is the analysis and conclusions of the project.

At the end of the project, how these tools contributed to the proposed objective is described.

3.1. EL SALADO MASSACRE

The second phase consisted of the El Salado case study. It was decided to work on this case, in addition to the “emergency claim” (Azoulay, 2008, p. 199), because the case is very well documented and had sufficient information to analyse. The research was based on the book written by the *Grupo de Memoria Histórica* (2009), *La Masacre de El Salado: Esa Guerra No Es Nuestra*. From there, a context summary was made. It was the basis for creating the project.

The El Salado Massacre was one of the most violent attacks against civil society in Colombia. From February 16 until the 21st, 2000, around 450 members of the paramilitary groups *Autodefensas Unidas de Colombia* - AUC (United Self-Defense Forces of Colombia) and *El Bloque Norte* - BC (The North Block) randomly killed more than a hundred people in El Salado and villages nearby. The event attracted much attention because the paramilitaries perpetrated a massacre over a week in which the marine, the local authority of that region, was involved. Months ago, the paramilitaries threatened the people, warning them that something terrible was going to happen to them. However, the local authorities did not heed the inhabitants' warnings. The reason for this public "scene of horror" (GMH, 2009, p. 17) was to wipe out the 37th Front of the FARC (The Revolutionary Armed Forces of Colombia). FARC stole around 400 heads of cattle from a farmer and politician in a region near Montes de María, where FARC was located. Therefore, the paramilitaries wanted to take revenge on this group. Due to the warnings, no members of the FARC were at El Salado on the extermination days. However, paramilitaries had to take revenge and took the town, forcing the inhabitants to respond to the acts committed by FARC, and killed 60 dead innocents from El Salado and other villages nearby. From February 16, the paramilitaries began to move towards El Salado, killing dozens of people. Nonetheless, it was on February 18 and 19 that the perpetrators gathered the victims in the village's micro football field to kill them randomly.

As a result of this event, the members of *Bloque Norte* killed 28 people. The horror of this scene was attributed not only to the number of lives taken but also to the horrors and the brutality with which the paramilitaries murdered the innocent inhabitants of El Salado.

How the memory of the massacre of El Salado was constructed caught the attention of the media and members of the government since the news published the tragic event, the *Grupo de Memoria Histórica* (2009) indicates that the voices of the National Armed Forces were the ones who gave the first version in the media when reporting the facts. They stated that what had happened was a confrontation between paramilitaries and FARC, where fifteen villagers had died in the crossfire. (p. 109) Nonetheless, days later, the General Prosecutor of the Nation, Alfonso Gómez Méndez, announced a second version of the events, insensibly saying that what happened in El Salado was a "classic paramilitary massacre" (Revista Semana, 2008) in an excerpt from Noticias Caracol in 2000. The Prosecutor said it was a paramilitary massacre based on the report by the Technical Investigation Body (*Cuerpo Técnico de Investigación - CTI*), attributing the paramilitary group the total responsibility for the events. Days later, the AUC communicated that the FARC group influenced the Prosecutor's version, and they accused the victims of being part of the guerrilla. The paramilitaries concealed the facts by blaming the frightened community who could not speak out after living through the most ruthless week of their lives.

In an attempt to diminish the accusations made against the paramilitary groups, and as mentioned by the *Grupo de Memoria Histórica* (2009, pg. 111), in the face of a moral charge, AUC first commander Carlos Castaño gave an exclusive interview to journalist Darío Arizmendi for the program "*Cara a Cara*" on March 1, 2000. That interview was the first time Carlos Castaño showed his face to the public to tell his version of the El Salado event. This interview worked as a platform for the public to see his human side and to show himself as an ethical, educated, and well-mannered man who justified his killing due to the crossfire. Castaño affirmed that if civilians died, it was because they were guerrilla members posing as villagers. This interview proves a cynical strategy to hide the paramilitary's responsibility for intentionally killing innocent people by stigmatising the community of El Salado.

Due to the weakness of Colombian's state institutions to respond effectively to the security challenges and constant attacks from the guerrilla of FARC, ELN and drug mafia to civilians, farmers and businesses in rural areas, powerful landlords and the elite group of people of Antioquia and Córdoba created the Paramilitary Group of AUC, to protect their lands from the attacks of the rebels. Although this group was made up of the upper classes, it was and is considered the most bloodthirsty because of its torture training by mercenaries from Israel,

the U. S. and the Colombian Army. The commanders of the paramilitary group considered themselves victims or targets of the Guerrilla Groups FARC and ELN to justify their crimes.

The memory of El Salado was built from the version of the perpetrators. When the paramilitary army stated that the whole town was a guerrilla member, they made the country believe that "those killed in combat" were "natural murderers." The stigmatisation of the population of El Salado created distrust from the rest of the country of the innocent town, legitimising the paramilitary version as the leading news networks broadcast it on national television. However, when the National Prosecutor announced that the killings were a "classic paramilitary massacre," mistrust had already been incubated in Colombia's spectators. And the victims' version did not get the same impressive coverage as that of paramilitary leader Carlos Castaño. It did not get any coverage at all. The memory of the victims remained silent because of fear or because they were forced to leave their town. So the collective memory dissipated across the country and took many years to be heard, understood and systemised. Confusion, mistrust and disinformation made spectators believe the habitants of el Salado deserved what the paramilitaries did to them.

When the El Salado population finally talked about the events of the massacre, they spoke about the injustice and corruption they experienced. Élide Cabrera (Semana, 2020) complained by saying "Colombia is a corrupt country. In five days there was no one to help us".¹⁵ She expressed how authorities and the government abandoned them, and the villagers were left to their luck the week of the massacre. Still, afterwards, the confusion and stigmatisation towards the survivors was also a kind of abandonment because society did not protect them. On the contrary, there was doubt that if perhaps they had lived through that drama, it was because they deserved it. After all, they were considered guerrilla members.

Almost ten years of research and systematisation took the *Grupo de Memoria Histórica* to compile the testimonies, pictures and information from the victims into a book that narrates the truth of the El Salado Massacre.

¹⁵ Frees Translation: .“Colombia es un país corrupto. En cinco días no hubo nadie que nos ayudara”.

3.2. RESEARCH ROUTE AND CONCEPT APPLICATION

After defining the problem, the literature review mentioned in this text's first chapter was carried out. The ideas accompanying the objectives and proposals for solving the problem were defined. The concepts selected were Visual Memory, Civil Responsibility, and Visual Activism. These concepts helped frame the project's research and process to justify the proposed tools.

While reviewing the literature, similarities between the El Salado Massacre and other cases of war were discovered, which the authors selected used to explain their theories. Within the theory, it was essential to understand that the stigmatisation of the "enemy" (Sontag, 2003, p. 55) deprives any person of any civil rights, making them a "non-citizen" (Azoulay, 2008). It is a war strategy that justifies extermination. A practice that consists of wiping out the enemy to the point of leaving no trace or memory.

In addition, the literature review helped to understand how perpetrators subjected the victims to suffering levels beyond the capacity of human fiction, reaching the limits of the "unimaginable" as referred by Didi-Huberman (2004, p. 51). Like in concentration camps, in El Salado, barbarism was hidden to avoid the condemnation of the public eye. For the heads of power, the facts were undesirable to be known, so no one could imagine it.

In war, there are several patterns of how, from the side of power, the version of the weaker is censored, and the "role of the official media" (Sontag, 2003, pp. 53-54) is to "sanitise" the actions of the powerful (Azoulay, 2008, p.188). The truth of the horror depends on the "perspective" (Idem, 2008, pp. 199-200) of the one who has the power over communication.

At this point, the role of images in helping construct memory and narrate the truth in order to activate the citizenry was highlighted.

Visual memory was analysed as the act of "remembering," which consists of "reliving images" (Sontag, 2003, p. 70) from the past to the present through "imagination" (Didi-Huberman, 2004, p. 54). However, remembering is not only the act of reviving images; it is an act of reflection and, therefore, an ethical and moral act.

It is important to emphasise that although memory is "individual" (Sontag, 2004, p. 64), the collection of individual experiences of the same event makes up the collective memory. Moreover, the connection of unique experiences gives strength to the collective narrative. However, it is important to stress that the "collective memory of war is local" (Sontag, 2003, p. 29).

The authors reflect on how pictures relate to reality. Didi-Huberman defends that "pictures are a piece of truth" (2004, p. 56) and Azoulay argues that "the photograph testifies to the moment of the present that was there" (2008, p.159). Photographs are the testimony that something happened and they appear to show a truth that was meant to be hidden; therefore, that is how should be read the images taken by members of the Sonderkommando, the Palestinian victims and the general prosecutor's version of the El Salado Massacre.

It is important to stress that the world is saturated with images of horror, where "war has become the norm" (Sontag, 2003. Pg. 59), as in the case of Colombia, which has been at war for decades and seems to have no end in sight. The spectator has become numb to suffering; he is "oblivious" as said by Azoulay (2008, p. 190). The viewer is increasingly insensitive, and insensitivity grows as conflict and horror increase (Azoulay, 2003, p.165).

Therefore, images of war must get the attention they require as they are an "emergency claim" (Azoulay, 2008, p. 199) from someone living or who has lived the horror. According to this author, images are an "énoncé", a message produced by an "addresser," a victim, a photographer, a reporter or a civilian, for the "addressee," a spectator, a civilian, to activate a "civil contract" between the spectator "the citizen" and the victim "non-citizen." (Azoulay, 2008, pp. 143-144) This contract transfers the viewer the "responsibility" to do something for those suffering.

In the case of El Salado, the news report of *El Tiempo* (2021, February 17) is an "emergency claim," which demands a review of the history again. Images must be revisited in the perspective of "compassion", to sustain how events such as those of El Salado cannot be repeated and to ensure that war is not tolerated. Hence, the reflective character of "compassion" must move on to "action.", as proposed by Sontag (2003, p. 79) or Azoulay - "The photo acts, thus making others act." (2008, p. 137) The "nostalgia from the past" sustains the protest, says Madoff (2019, p. 182). Therefore, history supports the activism.

Visual activism was defined by Chalabi as an "evolving relationship between activist practices and contemporary visual culture" (2016). Activism engages viewers through the use of different devices to turn them into participants in a cause. When the images succeed in activating the viewer, the viewer becomes a "viewer-participant", refers Madoff (2019, p. 18).

While searching for visual activism, Chalabi (2016) highlighted how visual culture is essential to activate and is a starting point for creating images that could impact communities. Activism is a way to create empathy and solidarity among people. According to Azoulay, it is the commitment of the "citizens" with the "non-citizens" (2008), where the first ones stand to the heads of power or to injustice to claim the rights of those suffering. Therefore, emerging visual initiatives that could combine history, testimony, and images to stand for a cause are essential. The research of visual activism brought different cases, means, and spaces in how activism could stand for a cause. Learning that it could be part of physical, digital or museological space to gather a community, create consciousness and mobilise towards action.

A Brief Case Studies Analysis

After the literature review, several cases were studied involving artistic practices to work on war events, globally and in Colombia. The artistic practices selected share the idea that art stands for the victims and creates new discourses to reflect in the museological environment. With Goya, art acquired the responsibility to depict events that could not be registered. After the Second World War, Oleré depicted the images of his experience so others could see how life was in the concentration camps. In contexts where there were no means to register the events, artists depicted the scenes recorded in their minds for others to "imagine" the horrors of war.

The cases selected used several techniques to materialise an event of war to reflect, pay tribute and stand for the victim's cause. The visual outcomes the artist highlighted in this text inspired the exploration of the tools of this project. Boltanski mixed images from magazines with objects that evoked the victims of World War II. On the other hand, Erika Diettes collected the objects of the victims to immortalise their presence in the physical world and as a tool to pay tribute and respect to the dead in war. Doris Salcedo worked with the sexual victims to re-shape the guns of the ex-combats into floor tiles to create a counter monument.

In addition, Ai Weiwei used tiles, a traditional handicraft used to decorate the facade of buildings in many cities, to narrate the journey of migrants forced into displacement by political conflicts, through a graphic style similar to ancient Greek times. The artists' cases helped to bring a broader frame of possibilities for exploring images and art to create objects that could activate memory and allow spectators to reflect on injustice and horror events.

Reflections on El Salado

The key points that defined the problem were identified based on the context studied and the events of the El Salado Massacre were analysed and compared with the theory and reflections of the authors studied above.

- In this case, and understanding that Colombia has been facing a civil war for decades, it is evident that there is a naturalness about death and paramilitary attacks. In the eyes of the prosecutor, paramilitary attacks are a "classic", and for the paramilitaries, war deaths are "natural". The prosecutor's statement indicates the normalisation of war and an "insensitivity" systematically established in which horror has lost its ability to impact as Azoulay has already generally reflected in her essay on the role of photography in war contexts (2008, p. 165).

- This is a case in which an attempt was made to censor the truth of what happened in El Salado. The heads of power "sanitise" the truth about the deaths; as mentioned before, the army, the media and paramilitaries cleaned and prioritised the version of the perpetrators over the civilian's experience. Only a few of the dozens of deaths caused were revealed by power. They told the public the truth at their convenience.

- The truth was "censored." There was no way for people to tell the truth about what happened. The massacre intended to wipe out the whole town and leave it with no memory. So the victims were not allowed to give their version in the media, they did not have the right to tell their truth, and the version of the massacre did not have the importance it deserved. They had no visibility in the media and were denied their right to the truth.

A Brief a Analysis with El Salado Massacre with the Authors

The memory of war is becoming increasingly overshadowed because the viewer is saturated with all kinds of images on all possible media and platforms. In times of hyperconnectivity, people see images as a daily stimulus through multiple platforms such as the computer, mobile phone, television, billboards, and newspapers, among others, clouding the reader's attention. In addition, there are more and more wars and conflicts, causing "war to become the norm." (Sontag, 2003. Pg. 59). People are normalising war and horror. As in Colombia, after 60 years of war, violence is becoming more and more acute in rural areas, and people in the city are either unaware of it or are already used to it being the "norm." This is the case of the Colombian spectator who has become "insensitive" and "oblivious" due to the number of daily cases seen in the media.

Moreover, memory in Colombia is also affected because information and images about the horror of war are "sanitised" by the official media. As in the case of El Salado in 2000, the facts were concealed to make the paramilitaries look good in the public eye. Memory is, therefore, also affected by the "perspective" of who is telling the story (Azoulay, 2008, pp. 199-200). In the case of El Salado, the microphone was opened for the paramilitaries to tell their version. The truth of memory was censored to prevent "citizens" from judging the heads of power, resulting in few images to support the victims' version.

Visual memory is also affected because the people who suffer the war do not have the right to tell or show their truth. The inhabitants of El Salado were stigmatised as guerrillas for living in a territory where the FARC guerrillas were active. (GMH, 2009, 24) These settlers were branded as "enemies", justifying the paramilitaries' action towards their extermination. This permitted them to perpetrate all kinds of crimes, such as that of Neivis Arrieta.

The villagers, being considered enemies, are people who have no rights. The inhabitants of El Salado are "non-citizens" of the Colombian state because they do not have the same rights as a "citizen" who lives in the cities or the centres of power. The Colombian state and the "civilians" have forgotten the "non-citizens", leaving them at the mercy of barbarism. Moreover, this condition justifies the levels of pain and suffering that have been unleashed, such as those that took place between 16 and 21 February 2000. The "non-citizens" of El

Salado do not have the right to peace, and yet they are denied their right to a dignified life and to contribute to memory.

The challenges facing the visual memory of war in Colombia. The conclusion was reached that there is no way for events not to be repeated if there is no memory. In times of oversaturation, the events of war, which should matter to everyone, images of horror have to be made space for them to be observed with attention. In addition, the media "sanitise" images where the heads of power have perpetrated crimes against the civilian population so that the public eye is not aware of them and thus does not remember them.

Furthermore, it is recognised how little the victims of the conflict in Colombia are valued by the state and civil society, to the point of being considered "non-citizens". They do not have the right to live in peace, thus losing any right to be considered a person, which exposes them to "unimaginable" levels of terror and suffering.

It is understood that memory is affected by the lack of truth and images to support it. In addition, power disadvantaged victims of El Salado because they were treated as "non-citizens" and denied their right to live in peace by power.

Problem Definition

Based on the reflections of the case, and understanding that there is a lack of visibility and attention to images that support the victim's version, visual culture, comprehending photography, documentaries, drawings, paintings, graffiti, and so on, is essential to restore the memory and work as a tool to prevent the events from being repeated. **The problem is how visual culture and design can contribute to memory construction, and serve as a channel for peacebuilding and non-repetition.**

Understanding war crimes "are censored" by the official media, spectators have become "insensitive" and "oblivious," there will be explored different concepts and visual possibilities to apply to a particular event of violence in Colombia, in this case, the El Salado massacre, to propose visual solutions to tackle this problem.

Considering that the subject in question must be approached from the study of images, the following questions accompanying the problem resolution were proposed_

How do images contribute to the construction of memory and resist oblivion?

How can images visualise and narrate the story from the victim's perspective?

How can images sensitise people to activate for peacebuilding and non-repetition?

3.3. OBJECTIVE

This project aims to contribute to constructing the visual collective memory of Colombia through different visual tools. These tools narrate the story, inform, pay tribute to the victims, promote care, collaboration and empathy, and activate the collective consciousness of the spectators for peacebuilding. This project focuses on the El Salado Massacre that took place in 2000.

The specific objectives are:

To show the victim's perspective of the story

To pay tribute to the victims' suffering

To propose new ways of approaching the event of El Salado

To promote care, collaboration, empathy, and to activate peacebuilding.

This project explores three different tools to create a memory of the Massacre of El Salado by including elements like cartography, photography, reports, the testimony of the victims, illustration and design to put together three different explorations. The tools were a model, a comic book and a toolkit.

The three tools developed in this project, to approach the "emergency claim", had not been known before. These visual tools were developed to propose new ways to interact with the memory of El Salado, to tell the story, pay tribute and activate. The three objects helped revive El Salado's memory and made a call to action to get more people involved to fulfil this project's objective.

4. THE PROJECT “*RECONSTRUIRNOS*”

This chapter describes how the tools developed in the *Reconstruirnos* project were created and designed. This project involves the development of three tools: the El Salado model, the *Paraíso Imperfecto* comic book, and the *Reconstruirnos* toolkit. These tools approach the construction of memory and peace in three different ways. Each subchapter describes how the tools were developed visually to address the objectives set out in this project.

From the literature review, the case studies and the study of visual culture, three tools were concluded in order to address the objectives. The model was proposed as a tool to build memory and pay tribute to the victims. The comic is a tool that tells the story of El Salado graphically from the story of the victims. The toolkit is a tool that transforms the first two objects through design so that they can be easily reproduced and distributed so a broader public can be mobilised towards peacebuilding. Following it is explained how these tools were developed.

The project was triggered by a motivation and the news of *El Tiempo* (2021, February 17) that warns that the inhabitants of El Salado were threatened again. After reading the news and it was considered an "emergency claim", it was reviewed how the media constructed the El Salado massacre memory. Over the years, the media have relied on the book by the *Grupo de Memoria Histórica* (2009). However, it became evident that several of the publications recount the horrors of the suffering of the victims and use images of the village and the houses over the years as a visual resource. What was most striking, however, is how many of these news stories narrate the horror and support the story with images of the houses. In addition, there exist documentaries with the testimonies of the victims years after the massacre, which helped to understand the suffering and study the story. Besides, some articles showed images of a massacre to support the news. However, confirming whether these images correspond to El Salado or not was difficult. Therefore, it was decided to work with reliable sources to avoid confusion and misinformation.

4.1. TOOL N° 1: Model - El Salado

Due to the lack of images of the El Salado massacre, the town's traditional houses were identified as a key element to narrate the testimony of the victims and to construct the "visual memory" of the El Salado Massacre. Considering "the role of the media" in the construction of war memory, most of the images were taken from these sources to create a project that symbolically repairs and pays tribute to the victims of El Salado.

4.1.1. THE HOUSES

The houses represented the present testimony of the massacre and were the starting point for developing this project. While reviewing the news in the different media and articles on the internet, it was found that the pictures of the houses were used as a visual resource to recall the horror of the day of the massacre. The houses were there on the day of the massacre; they suffered the attacks, but they also remained over time. Their image is the sign of resilience and resistance.

Imágenes imprimir

<https://www.cronicadelquindio.com/noticias/cine-1/el-salado-rostro-de-una-masacre>



https://caracol.com.co/emisora/2020/02/16/cartagena/1581877585_644780.html



<http://www.centrodehistoriainformacion.gov.co/micrositios/recorridos-por-paisajes-de-la-violencia/montes-maria-piedemonte.html>



Figure 10. Screenshot of the document with the list of images selected by the author. 2022

The photographs found were compiled in a file with the reference of each house to ensure that the sources and images were available for future reference. It was intended to collect

high-resolution images on the internet. It is most common that pictures are compressed for browsing purposes, so finding images that could be useful was a challenge.

While collecting the houses, it was noticed that some are painted and restored, others are ruins, and others have traces of the massacre. During the "blood feast" (GMH, 2009, p. 52), the paramilitaries ransacked the town and killed people in front of their houses and bullets embedded in the facade. Also, rebels graffitied the houses with threads. In the archive, some houses evidence the horror of El Salado. Through the years, houses remained despite the vast majority of the people displaced from the town. They are a "piece of truth" (Didi-humberman, 2004, p, 56) to testify that what happened in El Salado was more than "natural murderers".

Therefore, the houses were recognised as essential elements for reviving history and the base element for constructing the El Salado model.

4.1.2. RE-BUILD THE MEMORY OF THE TOWN

The book of the *Grupo de Memoria Histórica* (2009, p. 68) includes a cartography of the killings on February 18th and 19th in 2000. It helps to allocate and give a spatial notion of the killings and highlights the route the perpetrators took to access El Salado. It also shows the main places of the town to make it possible to "imagine" them as part of El Salado. They are the church, the micro football field, the school, the central plaza, the park, and the victim's monument. The cartography gives the notion of how crimes were committed against the whole community, indicating the magnitude of the way the paramilitaries broke the entire town.

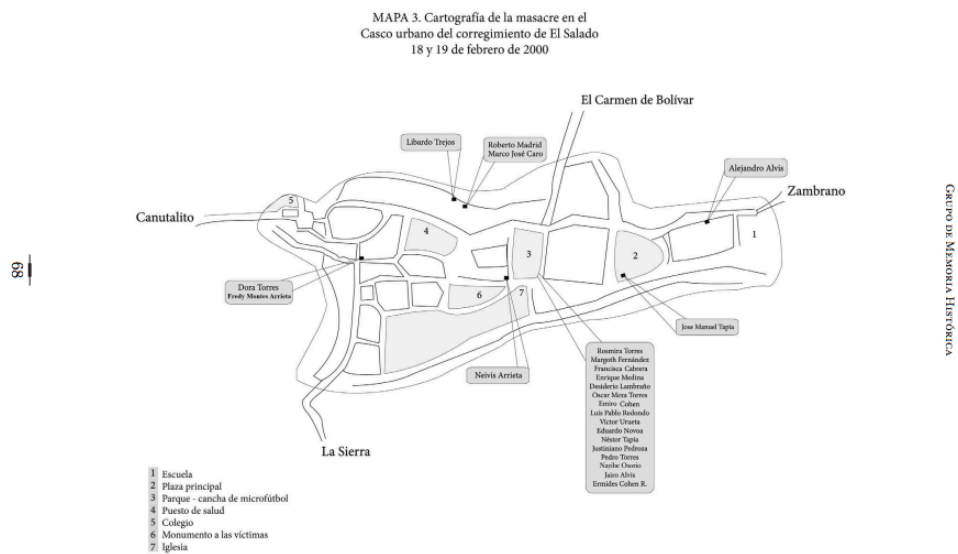


Figure 11. *Cartografía de la Masacre en el casco urbano del corregimiento del El Salado 18 y 19 de Febrero de 2000*. From *La Masacre de El Salado: Esa Guerra no era nuestra* [Map], by Grupo de Memoria Histórica, 2009. p . 68

<http://centrodememoriahistorica.gov.co/wp-content/uploads/2020/02/3.-La-masacre-de-El-Salado.pdf>

After understanding that the paramilitaries intended to "exterminate" the whole village, the need to reconstruct the town itself arose from the elements that are part of the construction of the visual memory of the El Salado Massacre. Therefore, the idea was to build the village from the images of the houses taken from the internet and the cartography of the book GMH (2009) in order to create a three-dimensional model of the deaths of February 18th and 19th.

The case studies that helped to inspire and guide the possibilities of this object were reviewed. It called special attention to the artwork of Boltanski's *Autel de Lycée Chases* (1986-87), in which he mixed portraits with personal items to create an altar for the victims of the Holocaust. Another example was the artwork of Erika Diettes, *Relicarios* (2011-2015), where she used the lost and disappeared objects donated by their family members to create the reliquaries of each person. In addition, in her artwork, *Noviembre 6 y 7* (2002), Doris Salcedo used chairs to symbolise the bodies of the disappeared during the *Take of the Justice Palace* in 1985. According to Rubiano (2022), the objects are part of the traces of the

murdered that help to symbolise funerary rituals. The houses of El Salado represented the souls lost on February 18th and 19th. There were a total of twenty-eight killings.

4.1.3. PROCESS

First, the model was sketched to visualise how to bond the houses with the cartography. The sketch helped to visualise the location of the houses in the cartography. Considering that the massacre occurred in the soccer field in front of the church and that these two places were where the paramilitaries committed most of the murders, it was thought that these two elements were in the middle of the model and that the houses surround them to create an altar. The base of the model was based on the shape of El Salado.



Figure 12. Model Sketch. Sketch by the author. 2022

The church defined the scale of the model. For that purpose, finding a complete picture of the church's facade was essential. Because the actual measurements of the church and the houses were not known, the scale was calculated with the proportion of an average adult in Colombia, 170 cm. The scale that was defined was 1:75. 1 cm is equal to 75 cm. It was also crucial that the model could be transported easily. Therefore, that scale worked well.

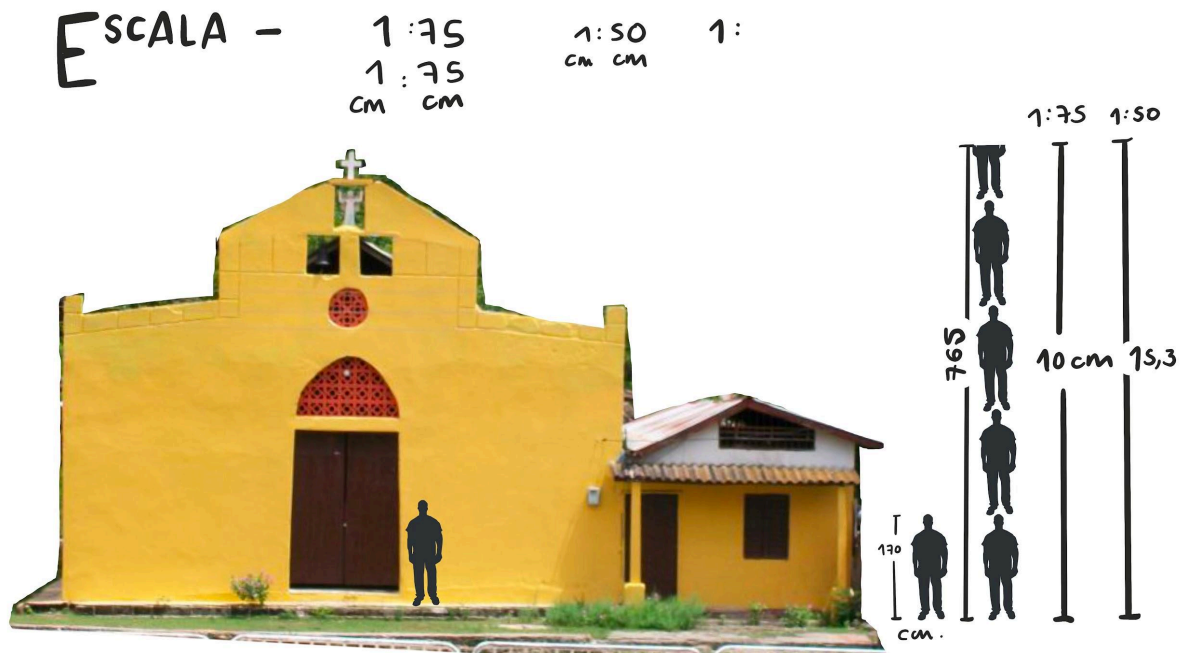


Figure 13. *Scale Sketch*. Sketch by the author. 2022

4.1.3.1. Materials

To reconstruct El Salado in such a way that the act itself could represent the care with which it needs to be reviewed, it was thought that the village would be assembled from stitching. For the purpose of being considered an object for tribute, it was thought to use golden thread.

In order to find the best material for the model, several papers were tested. The papers were: tracing paper of 70 and 100 gr, regular white paper, and rice fibre paper. The desired paper should be resistant enough to be sown with a needle and allow the figures of the houses to stand straight but have a weak look. In addition, the paper should be slightly transparent and not be too white but cream or beige, so it won't look too clean.

The four papers had different behaviours with the needle. The tracing paper of 70 gr was too weak to stand still and did not work for making houses' three-dimensional figures. The 100gr had a nice look but broke quickly. The regular paper did not look good; it broke too quickly and was challenging to use with the needle. The rice fibre paper looked great, resisted the needle, and could be crumpled and remained still. Considering the paper test, the author used fibre rice paper.

The final list of materials was: Rice paper, needles, golden thread, and a printer.

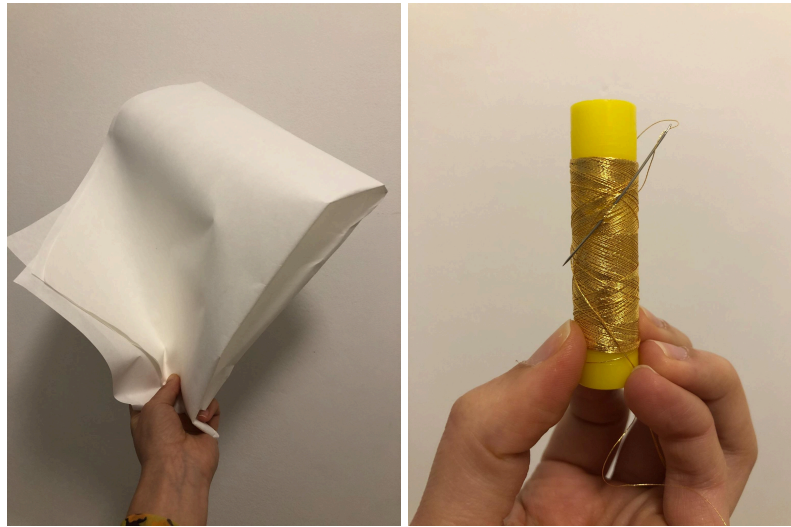


Figure 14. *Pictures of Materials*. Photographs of the author. 2022

4.1.3.2. Colour

The colour of the model is black and white because the pictures found on the internet date from different periods, and the images of the houses, the church and the central square appear in different colours in the articles and reports, so it was decided not to use colour in the images so it will not distract or create confusion to the viewer. Besides, the grayscale tones gave the model a formal appearance and contrasted nicely with the golden thread.

4.1.3.3. Image Editing and Printing

After selecting the houses, the images were edited in Photoshop. The background of each picture was erased because only the houses were needed, and the colour format was switched to grayscale. The printing file was prepared, including as many houses as possible in an A4 format to avoid paper waste. There were around ten pages of houses printed. Some extra houses were printed in case they were needed.

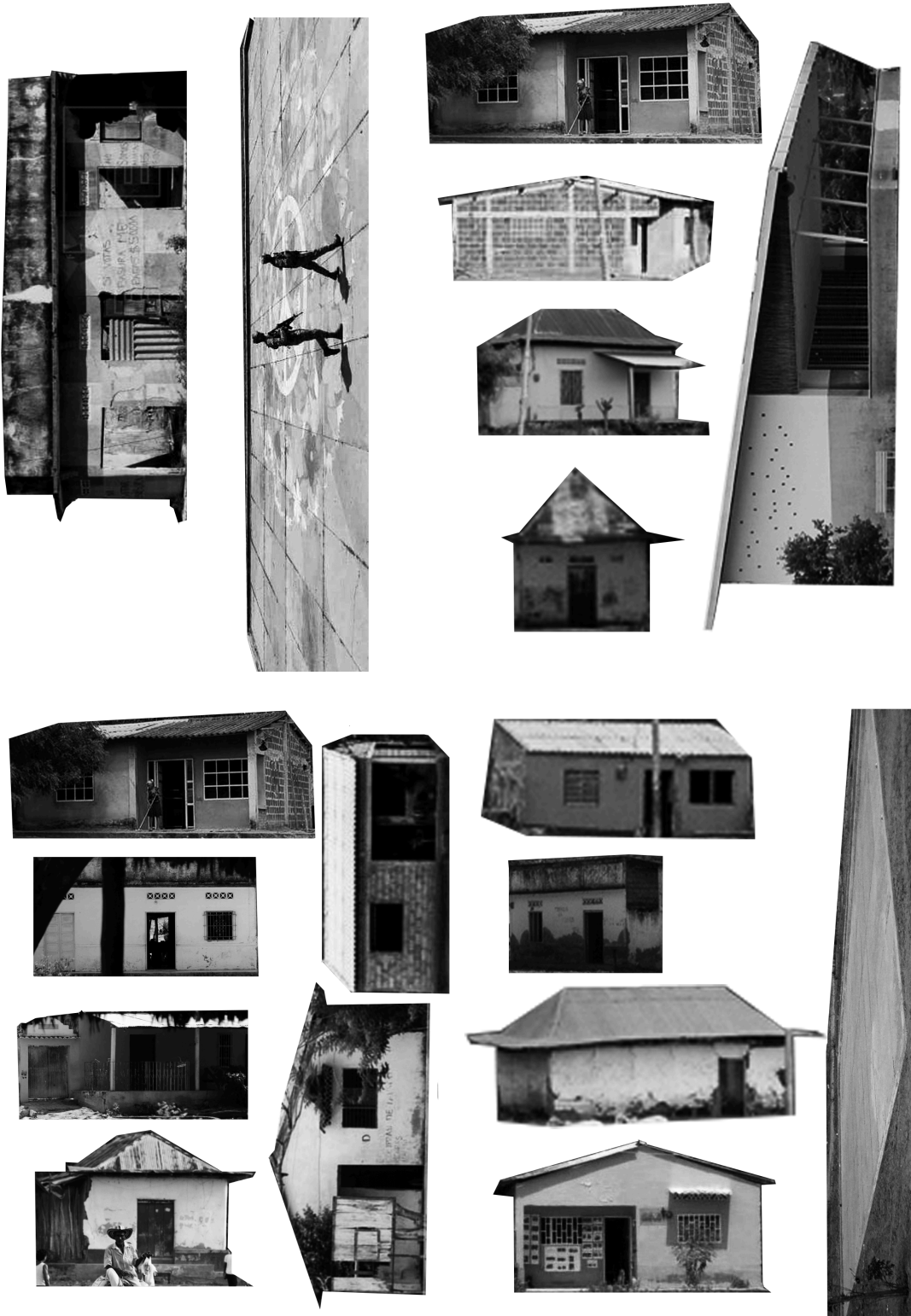


Figure 15 and Figure 16. *Printing files*. Images by the author. 2022

Finding a print shop that allowed printing on rice paper was a challenge. The staff of two print shops were suspicious that the rice paper could break or burn the printers. Only one print shop was allowed to print the houses on unusual paper.

4.1.3.4. Model Making

The houses were cut by the edges. Long strips of paper were folded like an accordion to simulate the roofs. The shape of El Salado was traced in three different pieces of paper. Then, it was cut, and the base pieces were sewn together. The base was divided in three because the paramilitaries took El Salado by three of its entrances.

First, each house and the church were assembled. Then, the church was sewn in the middle of the base. The pieces of the football camp followed, and then each house was sewed to the base surrounding the church and the central place.

While sewing the paper, it cracked, wrinkled and worn out. Therefore, repairing and rebuilding the houses again was needed. Sewing the town together required a lot of patience, time and physical effort.

4.4.4. THE FINAL OBJECT: To Pay Tribute To The Victims And Care

The outcome was a fragile paper model with an irregular shape that recreates an altar of El Salado. The model was created using various pictures of El Salado's houses that were collected from different media articles and reports on the internet. The photographs were in black and white to preserve the piece's formal look and focus the viewer's attention on the town's reconstruction. Since the model is an ephemeral sculpture, it is subject to change depending on how it is handled. The sewing technique used to create the model and how it changes over time make it a unique piece that cannot be reproduced.

This model was made to pay tribute to the town and, from the perspective of a “citizen,” to symbolically care about the victims of the massacre by reviving the story and intentionally reconstructing El Salado.

After the 2000 massacre, El Salado ended up destroyed, fragmented and vulnerable to future attacks. The model depicted the current state of El Salado, a weak town struggling to keep its peace and dignity alive. The model is a temporary sculpture that would continue to wrinkle and debilitate if not well preserved. Therefore, the model expresses the instability and care El Salado needs from the "citizens." (Azoulay, 2008) Otherwise, it would break again.

The tool El Salado Model was presented in company with Filipe Figueiredo at the Reframing the Archive: International Conference on Photography and Visual Culture in 2023, under the title *Beyond the Index: Visual Tools for Memory Activation*.



Figure 17. *Final Model*. Images by the author. 2023



Figure 18. *Final Model: Detail Sewing*. Images by the author. 2023



Figure 19. *Final Model: Detail Church 05*. Images by the author. 2023



Figure 20. *Final Model: Detail House 08*. Images by the author. 2023



Figure 21. *Final Model: Detail Houses 014*. Images by the author. 2023

4.2. TOOL N° 2: Comic - *Paraíso Imperfeito*

Paraíso Imperfeito (2022) was a short graphic fiction story based on the events of the El Salado Massacre. The comic was conceived as a graphic tool to narrate the history of El Salado based on the reconstruction of the events made by the *Grupo de Memoria Histórica* (2009). Considering not many images of the massacre were found and this was a case intended to be censored, this piece approaches the text's narrative to recreate El Salado's history graphically. It aims to revive the images of the story so that they can be fixed in the memory of the readers through illustration.

When reviewing the facts of the GMH book (2009, p. 42), the story of the two sisters was found. Nevis (age 21) and Helen Margarita Arrieta (age 7) were both victims of the massacre. Helen Margarita Arrieta, a seventh-year-old victim, was found dead of dehydration in the Montes de María forest, whom the paramilitaries retained with Pura Chamorro, a local woman with whom she was trying to escape. Helen begged Pura for food and water. Unfortunately, the woman had no food or water to give Helen, so Pura offered her urine. The girl decided not to drink, telling the woman that her mother never gave her that. Time after, the girl starved for lacking water (GMH, p. 62). The case of Nevis Arrieta is probably one of the worst. The Paramilitaries accused her of being the girlfriend of a guerrilla member. When a man identified her, he grabbed her by her hair and pulled her to the central plaza. They tied her to a pole near the main square, insulted her, broke her neck and then impaled her by inserting a trunk into her vagina (GMH, p.56).

The story of the two sisters was too shocking. An urgency on working on this arose, because it shows a different perspective on how women are conflict instruments and how children suffer in war. It inspired the creation of this comic so others can know, 'imagine' and empathise with the sisters' case. The story did not narrate the facts literally to keep respect for the victims and because no permission from their families was given to use the actual victim's names. However, it does illustrate some of the facts as they are told in the testimonies.

4.2.1. CONCEPT

The concept of the story was based on Charles Marriott's *Perfection* (1973). It tells the story of a bored and unhappy Odysseus, who reflects after eight years on Ogygia Island on how much he misses living on Earth and fighting for his homeland. He preferred to be at war instead of living peacefully in a perfect land. Odysseus's concept of perfection was on the battlefield and not in Ogygia's paradise. This story caught the attention because it was ironic that battling could be related to perfection.

It was interesting to understand how, for Odysseus, war was more meaningful than living peacefully when, in contexts of war, as in the case of Colombia, people hope to live in peace. So, the two texts were compared to study their differences.

PERFECTION Charles Marriott, 1973.

- Ilha de Ogygia
→ Paraíso Natural/ornamental
Belos Jardins e Aguas.
Lugar de luxo e paz
- Odysseus: Guerreiro.
→ encontra sentido na vida em lutar e estar na guerra.
→ É cuidado pela deusa Calypso.

PARAÍSO IMPERFEITO LA MASSACRE DE EL SALADO, 2000.

- Corregimiento de EL SALADO
→ Paraíso das Montanhas Tropicais
→ Lugar de riqueza Agrícola e Fluvial
→ É uma área de interesse para os grupos ilegais.
→ Está no meio da guerra.
- Menina e Mãe
Moram no contexto de guerra.
- A vida tem sentido num paraíso Pacífico, sem guerra.
→ ninguém cuida delas.

Figure 22. *Story Comparison*. Stories Comparison. Sketches by the Author. 2022

Among the comparisons, the island of Ogygia stands out as a paradise with natural resources, a place full of luxury and peace. El Salado, like Ogygia, is a paradisiacal place with a lot of

natural, agricultural, and fluvial wealth. However, it is a territory plagued by war. Odysseus is a warrior who finds the meaning of life in war. While for contexts like El Salado, life would have more meaning if it were a peaceful paradise without war.

Analysing the concept of perfection with El Salado, the town is a beautiful, prosperous land with a significant influence on the region Montes de María's economy. However, historically it has been a victim of the crossfire between the paramilitaries and the FARC. For the inhabitants of El Salado, Perfection would be to live like in Ogygia's paradise, in peace. However, it is not perfect for Odysseus. El Salado is a natural paradise in the middle of conflict. Which is not what the people from El Salado wanted. From the irony of perfection emerged the title *Paraíso Imperfeito*.

Among the points in common, the idea of the paradisiacal territory was highlighted. Moreover, it is this characteristic that makes it imperfect since, as GMH (2009) explains, what happens in El Salado is a "conflict over territory" (p. 102). The fact that the territory is rich in natural resources makes it the centre of a dispute between illegal groups. Cuartas (2013) said that it is essential to study geography to understand war's economics. In addition, Sontag (2003) mentions that "The more remote or exotic the place, the more likely we are to have full frontal views of the dead and dying." (p. 56). So, seeing war and suffering in the most paradisiacal places is a "norm" (Sontag, 2003, p. 59). The duality between nature (life) and conflict (death) was essential for the story and illustration.

4.2.2. THE STORY

Paraíso Imperfeito tells how Ana, a five-year-old girl, and her mother experienced the paramilitary takeover of El Salado during three days of the massacre. The story aims to narrate the facts from the victim's perspective, including the reflection of perfection and the relevance of the territory in the conflict. And the story goes like this:

El Salado is a village of green and fertile land. This town is in an important strategic location for trade and river transportation. Tobacco was one of its main crops and trade products. Livestock farming and fishing were also promising activities in El Salado. It is a village without excess but very promising for producing raw materials and trading.

One day, Ana was with her neighbour Pedro, eating mangoes that they picked from the trees in the village, and they were playing with the local dog in the main square of El Salado. Suddenly, a person grabbed Ana and ran away. The person took Ana to hide with her in the rainforest around the village. When they reached their hiding place, Ana realised her mother had grabbed her. The mother asked Ana to remain quiet. Armed men had come to the village to subdue, torture and kill the people of El Salado. Ana and her mother could see everything that happened in their hiding place. After three days of hiding without food or drink, a perpetrator discovered them, grabbed the mother by her hair and took her to the central plaza, where she was tried and impaled. A woman took to the church where the women and children were. After several days of solitude and nothing to eat or drink, Ana finally reunited with her mother in paradise.

After studying and analysing the concepts and history, we proceeded to the elaboration of graphic history. The process is explained below.

4.2.3. PROCESS

Two comic book examples were reviewed to inspire and study narrative and graphic possibilities. These comics were considered because of the way they mixed illustration and the story to tell cases of injustice and conflict from the perspective of the oppressed. These examples were *The Graphic History of the Land Struggle on the Atlantic Coast*¹⁶ (1972-1974), by Uliánov Chalarka, and *Persepolis* (2000-2003) by Marjane Satrapi.

The first example is *Graphic History of the Struggle for Land on the Atlantic Coast* by the Colombian painter and Illustrator Uliánov Chalarka, which is a compilation of four stories. Chalarka created these graphic stories between 1972 and 1975, when most farmers' land struggles occurred in the North of Colombia. These stories explain, since colonialism, how foreign landowners came to take land, enslaved and displaced indigenous people from their land and brought enslaved Africans to replace the weak indigenous man force. Some of their stories narrate how new landlords took the land from local peasants with bureaucratic traps and how those in power used fear to subjugate the people to the orders and benefits of the most powerful. These graphic novels serve to narrate the past and to understand the situations

¹⁶ Free translation: Historia Gráfica de la Lucha por la Tierra en la Costa Atlántica.

of injustice that are happening in the present. Chalarka's work depicted how landlords and power justify violence for those who rebelled against injustice. He showed the suffering of the oppressed, which is not commonly visualised by the power's side.

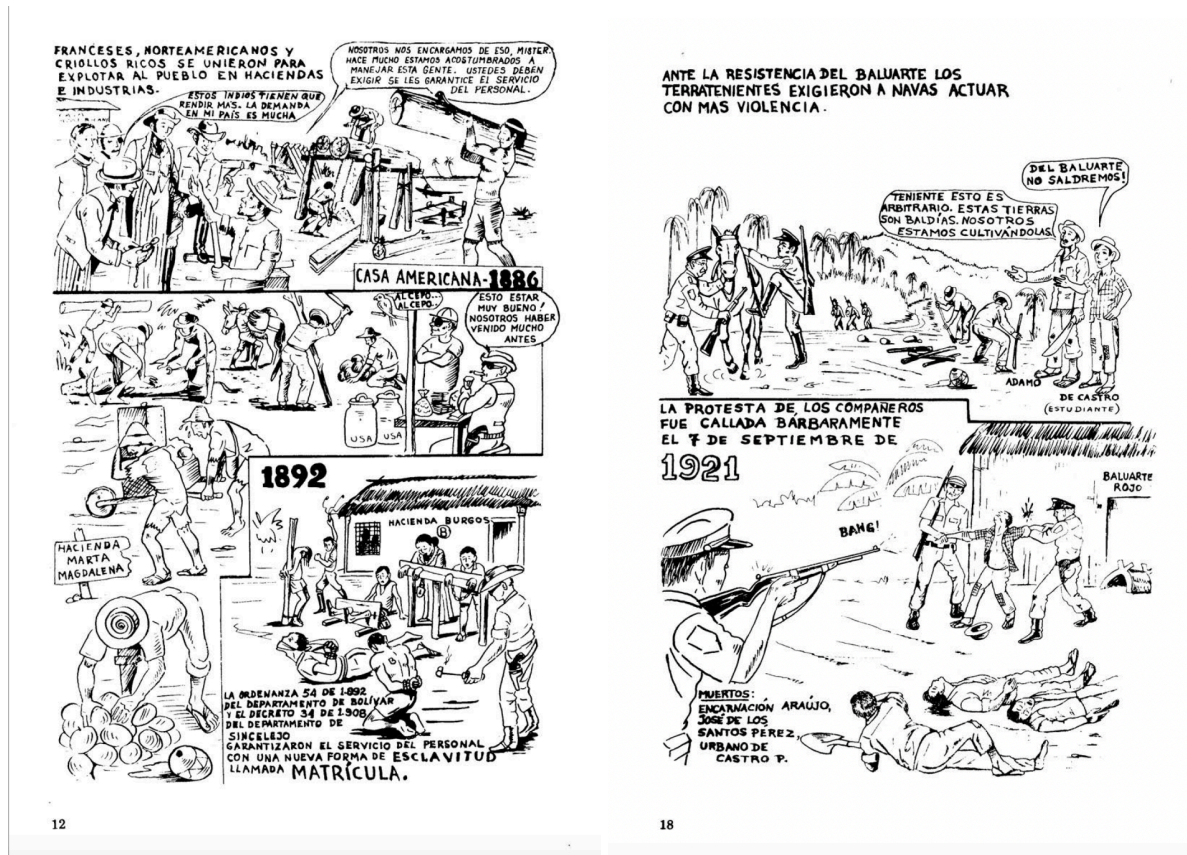


Figure 23 and Figure 24. Chalarka, U. (1972-74) *Lomagrande: El Baluarte del Sinú* (in *Graphic History of the Struggle for Land on the Atlantic Coast*. [Graphic Novel]. Fundación del Sinú. Montería, Colombia. (p.p. 12, 18).

<https://babel.banrepcultural.org/digital/collection/p17054coll2/id/71/rec/1>

Persepolis (2000 - 2004) is an autobiographical novel by Franco-Irani author Marjane Satrapi. The book narrates the transformation of Iran during the Islamic Revolution, where she describes her transition from being a free, spontaneous kid to an inhibited teenager by the theocratic regime while also describing the whole transformation of the country and her context. *Persepolis* explains the critical situation of implementing a radical regime through the eyes of a female kid. It is interesting how innocent her whole adaptation is. Still, at the same time, shocking because she was the victim of government oppression, which took away her rights and considered her less “citizen” (Azoulay, 2008) than other men.



Figure 25 and Figure 26. Satrapi, M. (2004) *Persepolis*. [Graphic Novel]. Edition Moderne. (p.p. 78 - 79). <https://www.editionmoderne.ch/buch/persepolis/>

These two authors are accurate examples of how visual narratives are essential tools to preserve the memory from the vision of the ones who suffer injustice—besides helping to narrate the truth to visualise critical situations from different countries and contexts.

4.2.3.1. Script

After reviewing the history written by GMH (2009), comparing the case of El Salado with Marriott's *Perfection* (1923), and defining the story to work on, the story's script was written. The script is the text that will go into the book. In the script goes the narrative, the explanation of the context, the dialogues and the information that should be in the text of the comic.

Paraíso Imperfeito.

Esta é a história de uma terra fértil rica em recursos naturais. Onde vivem camponeses que estão a ter uma vida confortável, que têm uma vida humilde e tranquila. Sem muito luxo. É

uma terra de agricultura e pecuária. Com gado, ovelhas e bodes. Este é o centro económico e político dos Montes de María conhecido pelo cultivo de tabaco. É um nó fluvial através do qual se transportam importações e exportações. Terra próspera.

As crianças podem apanhar frutos frescos das árvores na rua.

Ali se encontra a Ana que está a jogar com os seus amigos no parque principal do Salado. Está com o Pedro e o cãozinho Pulgas. Correm e perseguem borboletas juntos. Entanto comem uma manga que tomaram da árvore do vizinho.

De repente a Ana sentiu que alguém a apanhou por trás e levou-a. A Ana só conseguiu ver o Pedro ficar cada vez mais longe. A pessoa dirigiu-se até uma zona cheia de árvores. Foi quando a Ana se deu conta que estava com sua mãe. A mãe disse-lhe que ficasse sem fazer barulho.

A Ana e a mãe achavam que tinham conseguido um lugar seguro. Sem entender muito, a mãe e a Ana começaram a assistir a um cenário de horror.

Muitas cenas que aconteceram nesses dias.

A Ana fica petrificada depois de 3 dias de Massacre.

Com a mãe, leva 3 dias sem comer nem beber água.

De repente uma mão apanha a mãe pelo cabelo e leva-a praça. Uma vizinha que viu o que aconteceu. Apanhou a Ana e levou-a até a igreja principal. Onde estavam as mães e as crianças.

A mãe é acusada de ser parte do grupo da guerrilha das Farc e é torturada por isso.

Dentro da Igreja a Ana só pode pedir água a sua vizinha. Dentro da igreja não há. Então uma mulher dá uma garrafa com uma água amarela. A ana olha de onde vem essa água e prefere não bebê-la

Depois de um tempo. Uma mão apanha a mão de Ana.

É a sombra de uma deusa.

A Ana dá conta de que é a sua mãe. Elas abraçam-se. A dor e a fome acabaram.

Elas agora encontram-se no paraíso que sempre sonharam.

Laura Peralta . 2022

The script is the first guideline of what was covered in the book. Sometimes, the illustration replaces many details described in the script. Therefore, some text was deleted at the end.

In this script, the context of El Salado was mixed with the characterisation of the land and the

case of the two sisters, Helen and Neivis, represented by the stories of the daughter and the mother. Besides, the text narrates what occurred to them and how they came to find paradise. The script included some of the facts mentioned in GMH (2009). The text is the starting point for thinking of the images that will bring to life the "unimaginable" (Didi-Huberman, 2004)

4.2.3.2 Sketching

Sketching is the first step to start visually planning the graphic story. The visual look of all the elements of the comic was sketched. This process allowed the illustrator to define and create a coherent visual language.

Procreate was the software for sketching and drawing the comic on the iPad. The following steps describe the sketching process of the characters, the landscape and the story.

4.2.3.2.1. Character Design

After writing the script, each character's profile and features were designed.

Ana: The story's main character is Ana, a five-year-old kid. She is joyful and innocent that lives a short life. She represents the young victims who had nothing to do with the nonsense of war. She represents the story of Helen Margarita Arrieta.

A Mãe (The Mother): She is a young soul, around twenty-two years old. She is slim, fast and intelligent. Another innocent young soul lost in the madness of war. She represents the story of Neivis Arrieta.

Pedro: He is a seven-year-old kid. He is also a joyful soul. He is slim. He was playing at the park. He was also a young victim of the paramilitary takeover.

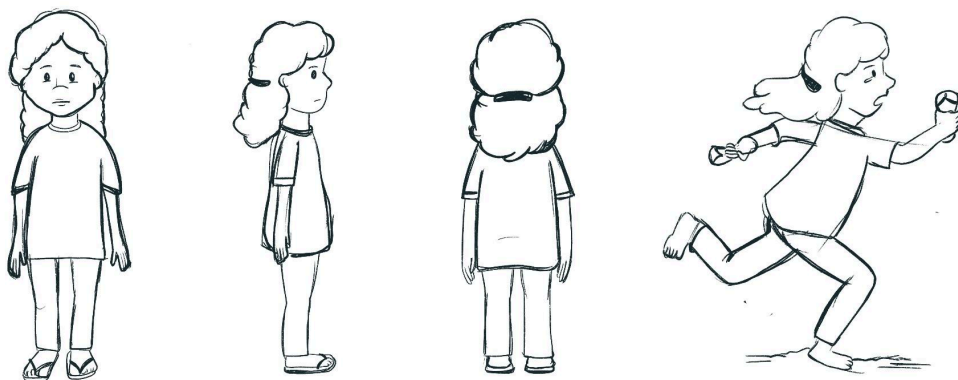


Figure 27. *Character Design. Ana # 1.* Character Design. Ana #1. Sketches by the Author. 2022

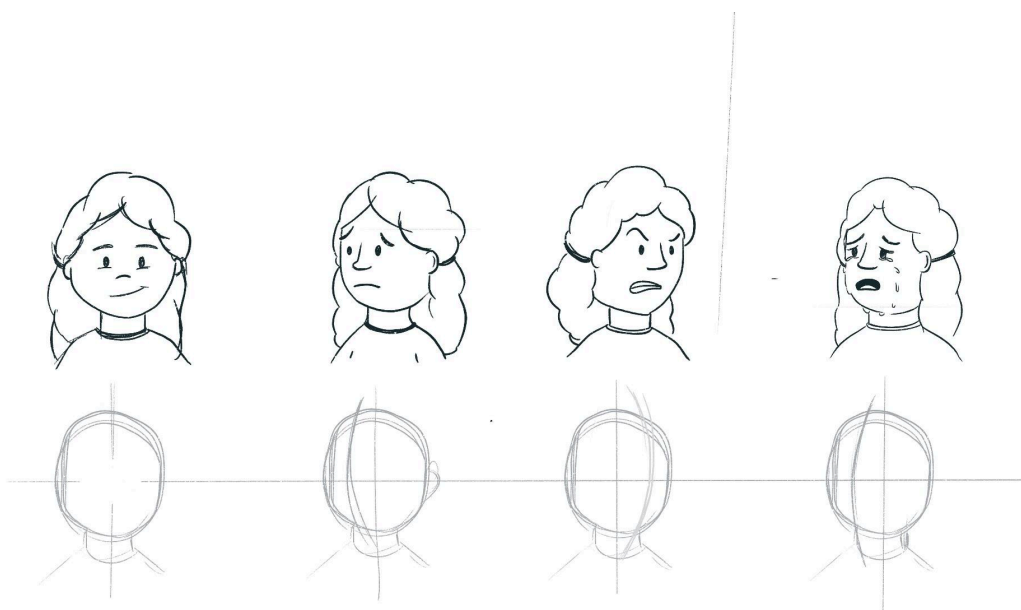


Figure 28. *Character Design. Ana # 2.* Character Design. Ana #2. Sketches by the Author. 2022

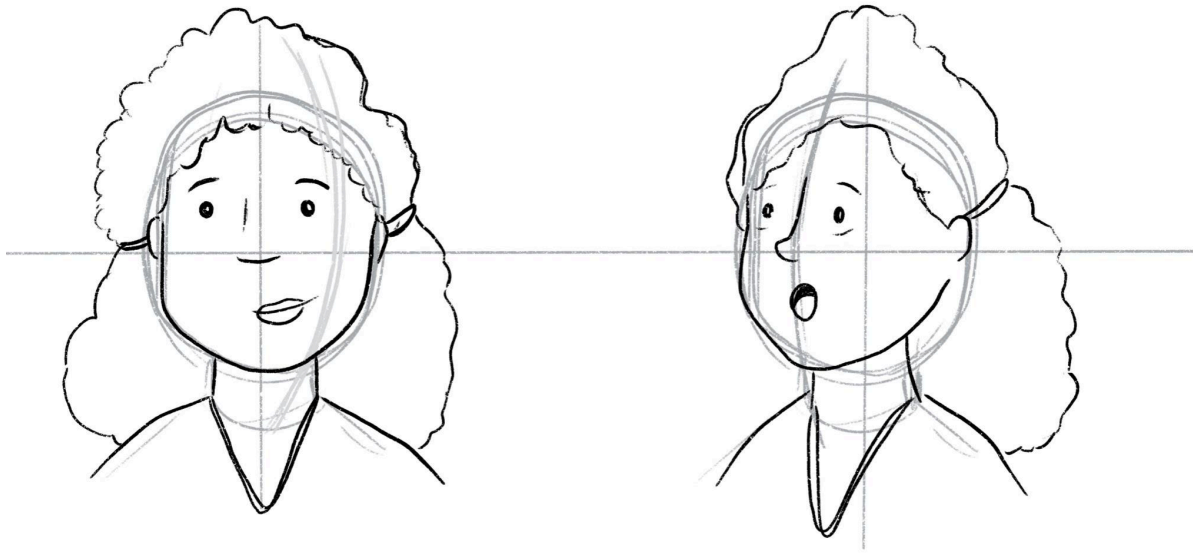


Figure 29. *Character Design. A Mãe # 1.* Character Design. A Mãe #1. Sketches by the Author. 2022

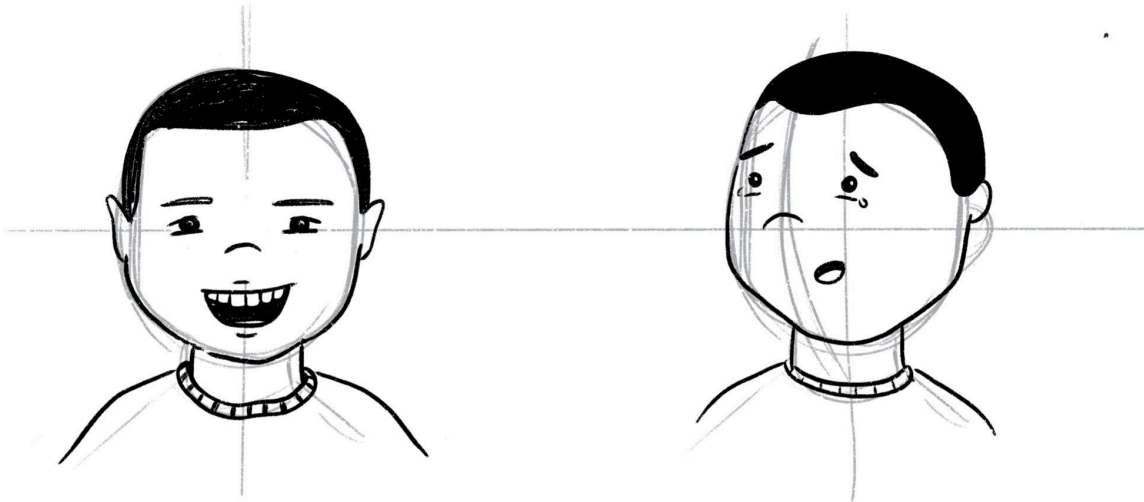


Figure 30. *Character Design. Pedro # 1.* Character Design. Pedro #1. Sketches by the Author. 2022

4.2.3.2.2. Landscape Design

The images selected for the town's construction were taken from previous research mentioned in this chapter. The images of the central plaza, the church, the houses, nature and the town were the basis for creating the landscapes and background of the graphic story.



Figure 31. *El Salado*. Revista Semana. 2019, February 7. *Las dudas sobre el capturado por amenazas a líderes de El Salado*. Picture. Felipe Cordero.

<https://www.semana.com/nacion/articulo/el-salado-las-dudas-tras-la-capruta-de-estiben-arrieta-julio/600386/>

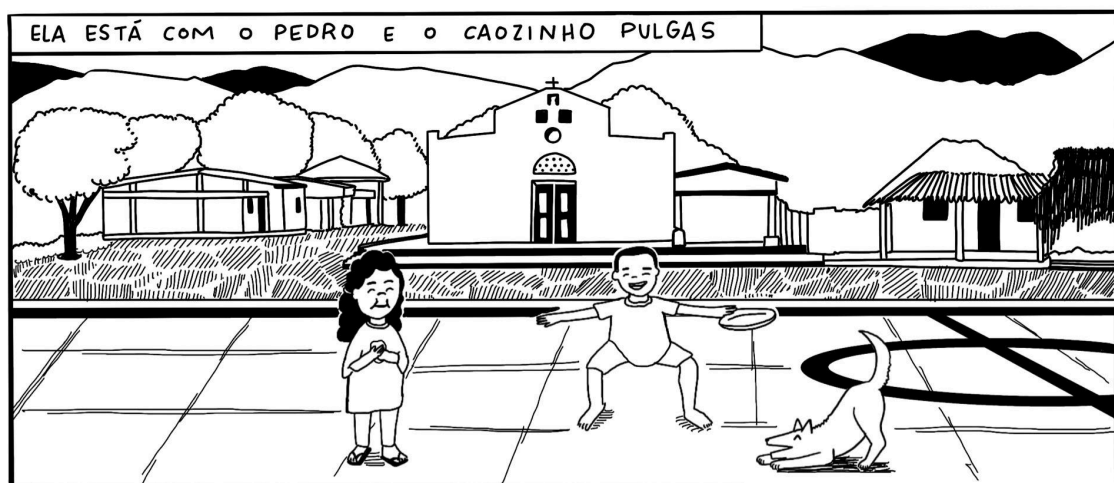


Figure 32. *Composition. Vignette. Scene #10*. Composition. Ana and Pedro Scene #10. Drawing by the Author. 2022

4.2.3.2.3. Storyboard

The sentences of the script were divided into different boards to start sketching each scene. The storybook is the process by which the graphic plan of the story is made. The sentences of the text are divided into white squares to sketch the scenes of the comic book. The storyboard is where we begin to include all the elements previously studied, such as the characters, the territory, the houses, the landscape and the horror story, to recreate El Salado's story in as much detail as possible.

Not all the images need to have text and vice versa. For example, the perpetrators choose their victims randomly by making each person gather in the Central Plaza and say a number until "thirty". The person who got the number *thirty* was tortured and condemned to death with no justification other than being the number *thirty*. This scene was depicted only by drawings. It was not meant to describe all the horror textually; images showed it.



Figure 33. *Storyboard. Board # 1.* Storyboard #1. Sketches by the Author. 2022



Figure 34. *Storyboard. Board # 5.* Storyboard #5. Sketches by the Author. 2022



Figure 35. *Storyboard. Board # 8.* Storyboard #8. Sketches by the Author. 2022

4.2.3.2.4. Composition

After creating the storyboard, the final sketch was made. First, it was essential to define a format. The format was the primary guide for the visual composition because the comic would be printed. Therefore, it was essential to start composing in the format selected to preserve the image's proportions, take advantage of the space and avoid paper waste.

Otherwise, the image would not fit the pages and could cause future editing extra work, or the printed outcome would not be as expected. It was decided that the comic should be in an A4 format because it is a universal format that allows it to be printed digitally and manually.

The comic examples mentioned above also helped explore different ways of composition and visual narration. It is most common to use a regular grid, but sometimes elements of the story pop out of the frames, or sometimes no grid is used. Different vignette styles were designed to organise the information and the illustrations to propose a dynamic lecture.

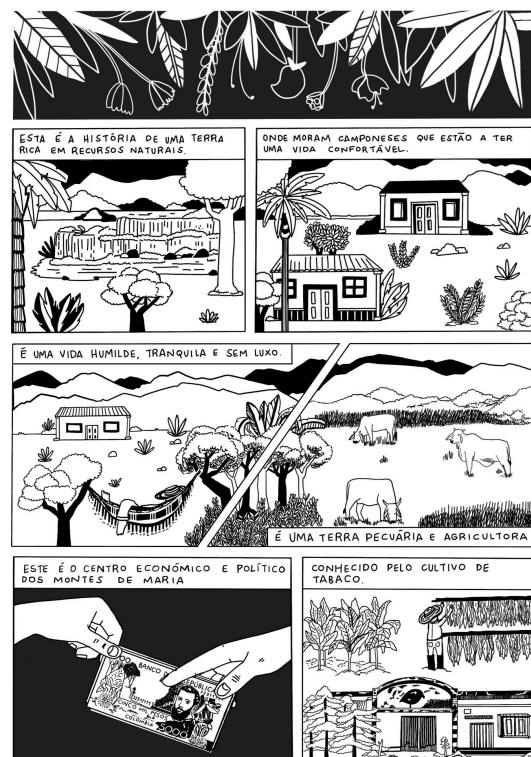
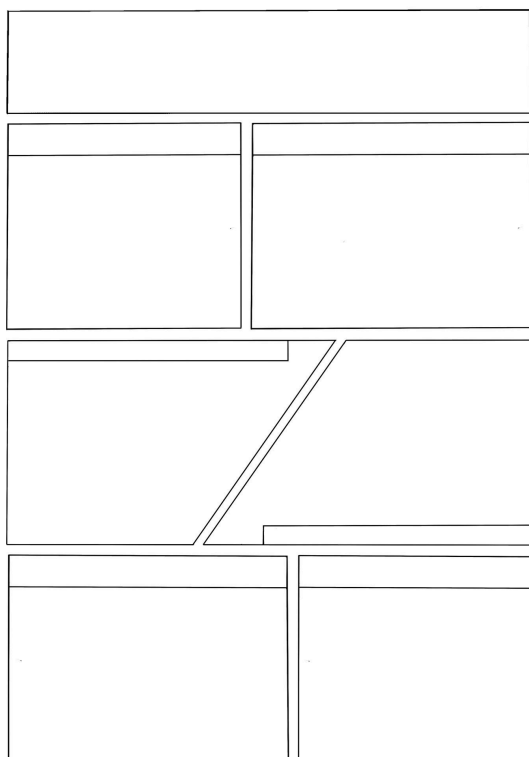


Figure 36. *Right. Vignette. Board # 1.* Design by the Author. 2022

Figure 37. *Left. Composition. Page # 1.* Design by the Author. 2022

4.2.3.3. Printing

After finishing the images design, the final book was manually printed using silk screen printing. Silk screen printing is a hand printing technique that uses a framed mesh and photosynthetic emulsion to create a master that allows printing in series with acrylic painting. Therefore, the process of planning the book had to follow the scope and specifications of this

technique. The comic was printed at IADE's print lab with the assistance of João Flecha and Filipa Oliveira. Eight copies of the comic were printed.

This step will explain the comic book's process, from the design until the book's finalisation.

4.2.3.3.1. Layout

The layout is planning the distribution of the pages to build the book. The first step was to create a mock-up on a small scale to understand how the images need to be set on the digital file. The mock-up is a small paper book that helps to understand how to pair the comic pages, so when the book is assembled, all the pages will be placed correctly.

Initially, printing the comic in a small format that would fit in a pocket was contemplated. However, the level of detail of the graphics was not allowed because the printing mesh does not detect small details and turns them into a smudge. Therefore, the printing team formed by João Flecha and Filipa Oliveira suggested printing the comic on a larger scale where details would not be at risk. Therefore, the team decided to print it in an A3 format.

4.2.3.3.2. Silk Screen Printing

The first step was to prepare the frames by applying the photosynthetic emulsion to the mesh.

While the emulsion was drying, the team printed the final layout. The comic was planned to be printed in orange and black ink. Therefore, the two layers of colour were printed apart on regular paper with black ink to burn the emulsion of the mesh.

After all the pages were printed, the team organised all the papers in the frames. Each frame had two double pages. And then, each frame went to the light camera to be burned.

Afterwards, the team took the frames and applied pressure water to remove the burned emulsion. So, the mesh contained the negative of the graphic. When all the frames were ready to print, each page was printed by hand.

In order to print, it was necessary to calculate that the shapes of the mesh fit the space on the blank paper. The printed images used to burn the mesh were the reference to calculate the

position of the images before printing on the blank paper. The printed reference had to be under the mesh after placing the frame with the mesh in the printing structure. With the levers of the frame, the figures of the negative mesh had to match the figures of the printed reference. Once the two images matched, it was crucial to create a limit that indicated where the paper needed to be placed. These limits were corners made of cardboard so the paper could fit as accurately as possible.

Placing the paper limits was one of the most meticulous and complex steps because it allowed the final images to be well-centred and avoided layout mistakes. It was one of the most time-consuming steps because the calculations had to be done manually for each image. However, meticulousness allowed to allocate the paper correctly and avoid paper waste.



Figure 38. *Printing Process*. Images by the Author. 2022

While preparing printing files, it was decided to include a touch of colour in the story to highlight graphic elements that cause tension. It was chosen to work with a red-orange tone. It did not want to work with darker shades of red because of its direct allusion to blood, and this colour literalises death in that way, so a colour that would give tension without being too explicit was chosen. The frames with the shapes for the colour were the first ones to be printed, followed by the line and black colour meshes.

When applying the paint on the mesh, the right amount of paint had to enter the pores of the mesh and keep it wet so that it would not dry out but would not puddle. The acrylic paint had

to be applied with the correct pressure so the paint would not excess. The shapes only appear complete with adequate pressure. Nevertheless, if too much pressure was applied, more paint could pass through the mesh, deform the images and wrinkle the paper.

The mesh must remain humid when switching to new paper. So the pores would not clog with acrylic and allow printing to continue.

Sometimes, when the mesh was clogged, the paint did not pass through the pores, so the image came out incomplete, affecting the printing process. So, the printing process was interrupted, and the mesh needed to be cleaned to open the clogged pores. When the pores were too clogged, the mesh was cleaned with a pressurised water hose or, worst case, washed with chemicals.



Figure 39. *Images Drying*. Images by the Author. 2022

The team placed the pages in the grid to dry separately, avoiding contact with others so they would not stick and paint the other pages. The author printed eight copies of the comic where 34 white pages were needed. When the images dried, the binding process began.

4.2.3.3.3. Bookbinding

To make the book, the copies of each page were first sorted and grouped. Then, each sheet was folded in half. It was crucial to keep track of which page faces outward and which faces inward while assembling to make sure everything runs smoothly and avoid the final product disarray.



Figure 40. *Bookbinding #1*. Images by the Author. 2022

Next, the individual pages were gathered and arranged in order. Then, the pages were bound together to make a book. Once all eight books were assembled, each book was opened on the middle page, and dots were marked to indicate where the book would be sewn. The book was sewn at the marked points using a thick wax thread and a large needle. Finally, the book's edges were trimmed to make it look neat and finished.



Figure 41. *Bookbinding #2*. Images by the Author. 2022



Figure 42. *Books Finished*. Images by the Author. 2022

4.2.4. THE FINAL OBJECT: To Narrate the Story from the Victims' Perspective

The comic is a short book that visually narrates the events that took place during the days of the El Salado Massacre in 2000, based on the story of a girl and her mother, victims of the attack. The comic resulted from the need to tell the story differently from how the media usually tell it. Therefore, a study of these sources was made, and the book by *Grupo de memoria histórica* (2009) was used as a basis to study the facts and inspire the narrative of this story in which the story of the Arrieta sisters was used. The comic is also the result of a visual investigation of narrative and artistic references that helped to find visual and narrative elements to strengthen and contextualise the images produced within the landscape, culture and territory of the Montes de María in Colombia and El Salado. Images were used to tell the story but also to contrast the relationship between fertility, a land feature, and death, a consequence of the socio-political situation in Colombia. This comic is, therefore, a study of Colombian visual culture that serves as a tool to revive the visual memory of the El Salado massacre.

BOOK SEQUENCE



Figure 43. *Book Sequence 01*. Images by the Author. 2023



Figure 44. *Book Sequence 02*. Images by the Author. 2023



Figure 45. *Book Sequence 03*. Images by the Author. 2023



Figure 46. Book Sequence 04. Images by the Author. 2023



Figure 47. Book Sequence 05. Images by the Author. 2023



Figure 48. *Book Sequence 06*. Images by the Author. 2023



Figure 49. *Book Sequence 07*. Images by the Author. 2023



Figure 50. *Book Sequence 08*. Images by the Author. 2023

4.3 TOOL N° 3: Toolkit - Reconstruirmos

The third object is a toolkit designed so more people know the story and can participate and collaborate in the reconstruction of El Salado. The toolkit bonds the previously created tools - the model and the comic - to be reproduced and distributed efficiently.

The two previous objects were re-designed to create a unified, coherent product, allowing participants to interact easily with the toolkit's objects. Besides, an interaction route was designed to unify the comic and the model. The purpose of this toolkit is for more people to "know the story", "imagine the horror", feel "compassion", "take responsibility", promote collaboration and "act" so that events like the one in El Salado do not happen again.

Considering that this toolkit was designed for a broader audience, the appropriate age rate for people watching adult content was studied. Although access to disturbed and adult content varies depending on each country, the film industry's age ratings helped establish the toolkit's age rate. According to the British Board of Film Classifications-BBFC, "people younger than 15 years old should not watch films with dangerous behaviour, discrimination, drugs, very strong language, nudity, sex, sexual violence and sexual threat, threat and horror and violence." (bbfc.co.uk) Therefore, the rate of this piece is for a +15 audience.

The idea of gathering these objects to involve more people in the creation of the model arose from the need for the "emergency claim" (Azoulay, 2008, p. 169) made by peace leaders in Colombia, such as Aida Avella, a member of the Unión Patriótica¹⁷ party, so that more people, especially youngsters, know the history of violence in Colombia because she said that people can not continue killing each other in such a savage and merciless way (Duzan, 2022). Therefore, it was thought that visual and didactic tools could be designed to make history known and involve more people in order to reflect and act towards non-repetition.

¹⁷ *La Unión Patriótica* (UP): It is a left political party created by members of the FARC (*Fuerzas Armadas Revolucionarias de Colombia*), the EP (*Ejército del Pueblo*) and the Colombian Communist Party, as an agreement to demobilise illegal armed agents and have political participation. The UP was the victim of genocide in the 80's and 90's by Colombian political parties in alliance with security institutions, drug traffickers and paramilitaries to prevent the rise of the left to power.

The base of this piece is the process of transformation of the model and the comic, which are artistic productions and unique or non-easily reproducible. The model is a unique artistic piece created from a ritualistic and performative action of sewing the town to create a three-dimensional altar of El Salado, which requires time, patience, and special materials. Conversely, the comic was structured for silk screen printing, which is ineffective for mass reproduction. Both objects are expensive and they are not designed for mass production. This kit was designed and produced in five stages: Inspiration, Design, Visual Identity and Production. The design and production process of the toolkit will be explained below.

4.3.1. INSPIRATION

Firstly, several design projects were reviewed, including interactive proposals and maps, to learn about the toolkit's design and users' experiences possibilities. Two projects were selected to guide the production of this piece: *Handmade Visualization Toolkit* (2011) made by José Duarte and *The Collective Mapping Poster* (2012) by Iconoclasistas.

The Colombian Designer José Duarte created the *Hand Made Visualization Toolkit* to produce and visualise data. He uses regular objects such as balloons, wood, clay, threads, charcoal, paper, and markers for people to interact with materials in order to visualise information. Duarte (2011) says "The toolkit explores new and simple ways to represent information and enable users to make any graphic" (p.229). The toolkit can be used in different environments such as education, workshops, and corporations to promote people's participation. It is a new tool for communicating information simply but effectively. The toolkit can be used by one person or collectively, adding more fun to the intention and information.

The second project selected was *The Collective Mapping Poster* by the Argentinian duo Iconoclasistas, Pablo Ares and Julia Risler. The duo designed a work methodology using cartography that allows participants to collectively study and recognise critical issues on a territory. Ares (2017) says "this tool allows participants with no specialised knowledge to share information for the critical visualisation of the most pressing problems of the territory, identifying responsibility, connections, and impact." (p. 143). *The Collective Mapping Poster* is an example of visual design applied to social mapping, recognising issues and visualising information that could promote action toward social justice.

Both examples helped to identify a simple way to design the kit. Therefore, the cartography and the handmade toolkit were methods that could be mixed and applied to El Salado so people could participate and interact with the town, promoting care for the town's suffering.

4.3.2. DESIGN

This step studied the possibilities of how to bond the model and the comic. Therefore, both objects were simplified to allow their mass reproduction and make it easier to build.

The comic was redesigned to be digitally printed. The comic was translated into English for this project to be explained and shared with an international audience. The title of the comic became *Imperfect Paradise*. However, it will be translated into Spanish to be distributed to the locals and help construct the "collective memory."(Sontag, 2003, p. 29)

The model was considered two-dimensional, so participants would not take much time sewing it. In this piece, the model became a map. The map was based on the cartography and the houses of El Salado.

The toolkit's purpose is that, after reading the comic, participants could empathise with the story and create their altar of El Salado by sewing the houses on the map. They could also write their thoughts and reflections on the map. Moreover, share their outcomes and experiences by uploading videos, pictures and messages to a shared file.

4.3.2.1. Redesign and planning

The map

Two possibilities of the map were proposed. The first one was to print the cartography separated from the houses. The map was printed on A0 cardboard, and the houses were printed in a tracing paper booklet. However, this option was discarded because the cardboard and the tracing paper did not match. Plus, much material would be wasted.

The second option included the map and the houses on A0 tracing paper. The participant would have to cut the houses and the map and then sew-reconstruct El Salado. This option was selected to be developed.

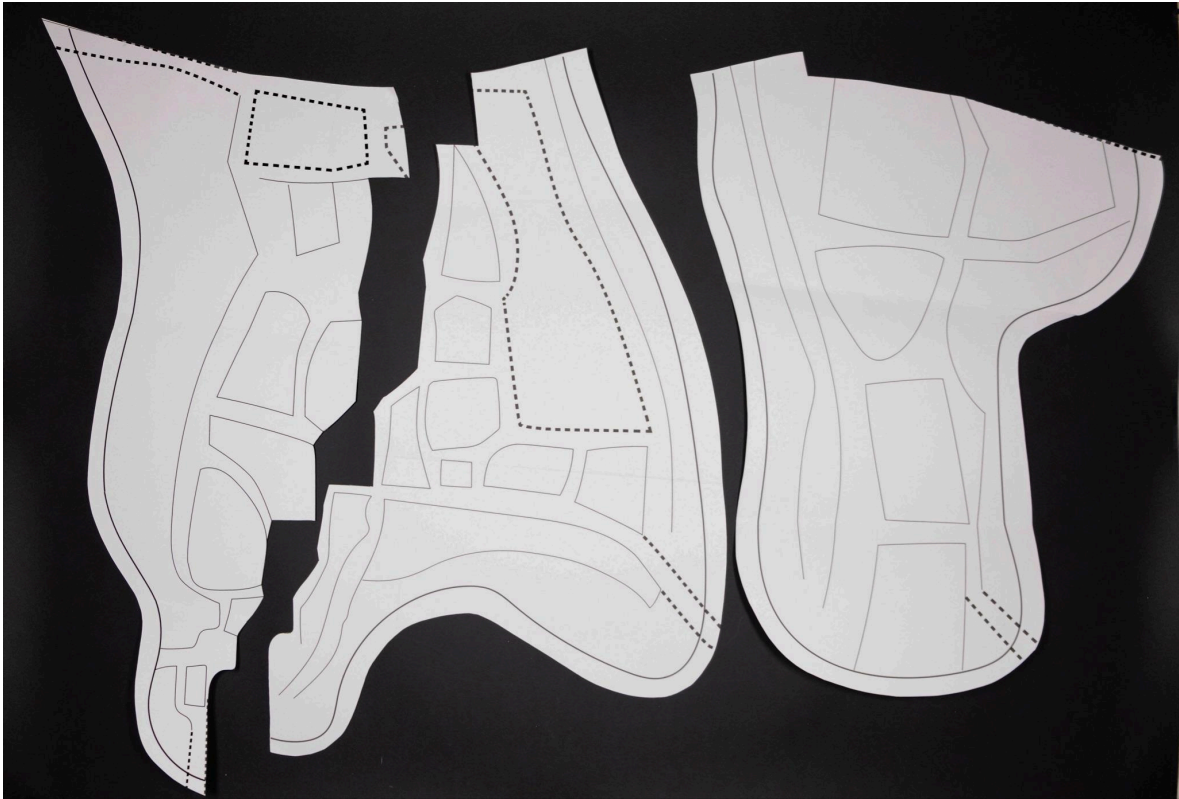


Figure 53. *Discarded Elements: fragmented map.* Images by the Author. 2024

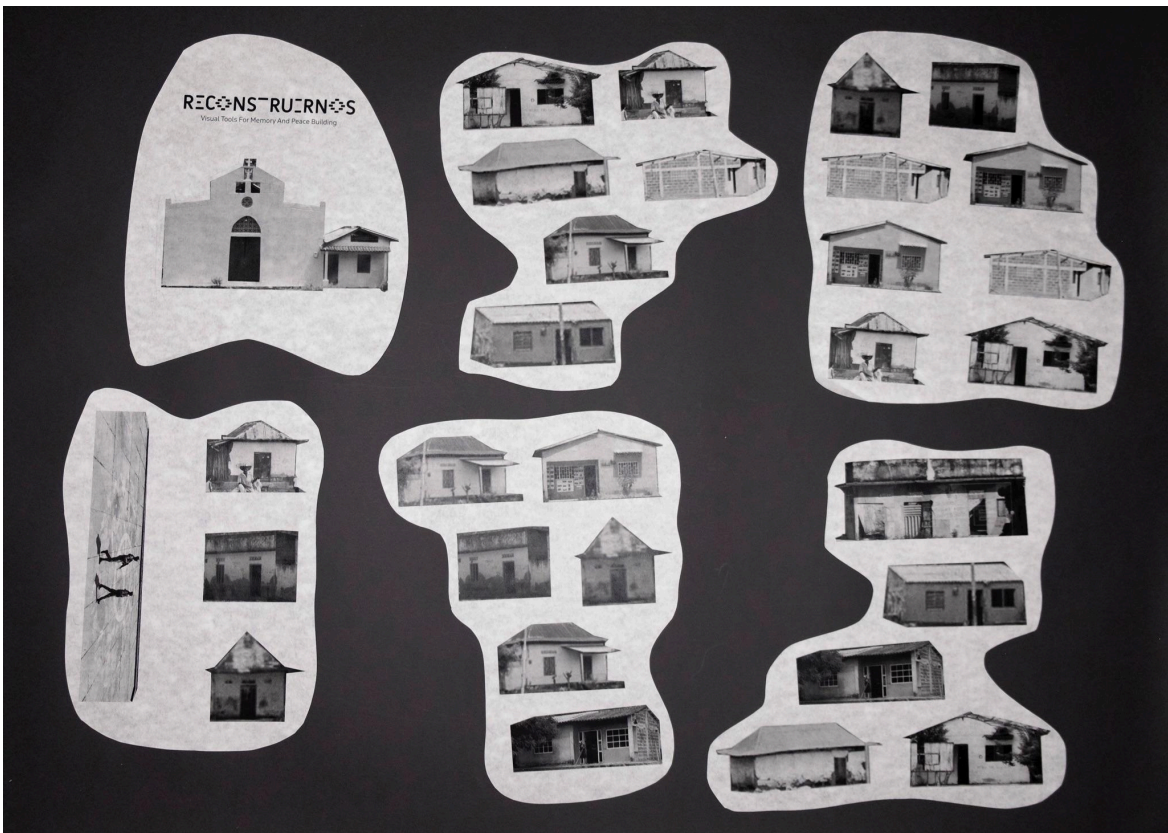


Figure 54. *Discarded Elements: fragmented houses.* Images by the Author. 2024

The first option was less practical in functionality; its appearance needed to be more straightforward, and the cardboard and tracing paper needed to integrate better.

Unlike the first option, the second map explored, in A0 format with tracing paper, was chosen because the materials and images of the houses integrated better. The paper gives a more delicate finish. The contrast with the golden thread works better. In addition, the system of including the houses and the map on the same paper creates more coherence between the material of the houses and the map, and the system is less cumbersome.

The comic

Two possibilities for the comic were explored. The first was to leave it as using the print file in TOOL No. 2 to be printed in digital format.

The other was a mini fanzine. For this, another print file was prepared in which all comic images were printed on a sheet of paper divided into a grid of 16 squares. Some of the images are straight, and the others are upside-down. Then, some of their edges are cut off, and the book and others are folded to shape the mini fanzine



Figure 55. *Imperfect Paradise. Mini Fanzine Layout.* Images by the Author. 2022

The possibility of including posters was considered. But, they did not fit well with the exercise—however, an extra trigger to activate towards non-repetition needed to be

developed. Therefore, a poster was proposed where participants could write their compromises towards El Salado and peace.

The toolkit dynamic consists of participants reading the story, then taking responsibility and helping to rebuild El Salado, writing their reflections on the map, writing their commitments to peacebuilding and sharing their experience and commitments in a cloud file. A brochure was created to explain the instructions of the toolkit. It introduces the activity, contextualises the exercise in the El Salado case, mentions the elements that are included in the toolkit, explains step-by-step the exercise, and invites participants to activate and share their experience through a QR code.

4.3.2.2. Visual Identity

The next step was to create a Visual Identity that could unify the graphic language of the map and the comic. The design methodology was based on Fernando Oliveira's *Diagrams For Design Processes* (2013). Oliveira studies the essential elements that compose a brand and proposes a graphic to explain the stages of the process. He states that diagrams help control visual identity variations, where limiting the possibilities could achieve more powerful results. (Oliveira, 2013) The stages of Oliveira's methodology used to develop this project are Strategy, Visual Approach, and Visual Identity System.

4.3.2.2.1. The Strategy

The strategy is the concept that defines and encloses the brand. In this case, the concept is based on the reconstruction of El Salado, considering that it is a town that went through horrible trauma and is still vulnerable to repeating its story. The image has to express how violence fragmented El Salado and the need for others to treat it with care. The visual identity has to include the previous graphic techniques used on the model, which are the images of the houses taken from the media and the author's handmade illustration from *Paraiso Imperfeito*. The strategy is a board that mixes graphic references according to the conceptual inputs.



Figure 56. *Reconstruirnos Diagram*. Images by the Author. 2023

4.3.2.2.2. Visual Approach

The Visual Approach is the first proposal of the identity's elements. In this case, the author mixed the pictures of the houses with illustrated golden thread that simulates the sewing action. The direction of the typography is unstructured, and its order depends on the direction of the image. The image will mix language, photography, and illustration. The orange colour from the Comic expresses the objects of tension. Meanwhile, gold represents the important things for the people of El Salado.



Figure 57. *Visual Identity*. Images by the Author. 2023

4.3.2.2.3. Visual System

This stage has two sub-stages: The basic and the complementary elements. The basic elements are the pillars of the system and are what make the logo. These pillars are name, typography, symbol and colour.

4.3.2.2.3.1. Basic Elements

The name of the toolkit corresponds to the name of the model. *Reconstruirnos* evokes the idea of re-building up collectively something fragmented or broken apart. In addition, it has a slogan that closes the toolkit's purpose: *Visual Tools for Memory and Peacebuilding*. The name and the slogan integrate the purpose. Due this toolkit could be redesigned to other war and memory cases, it was decided to include El Salado to contextualise the toolkit.

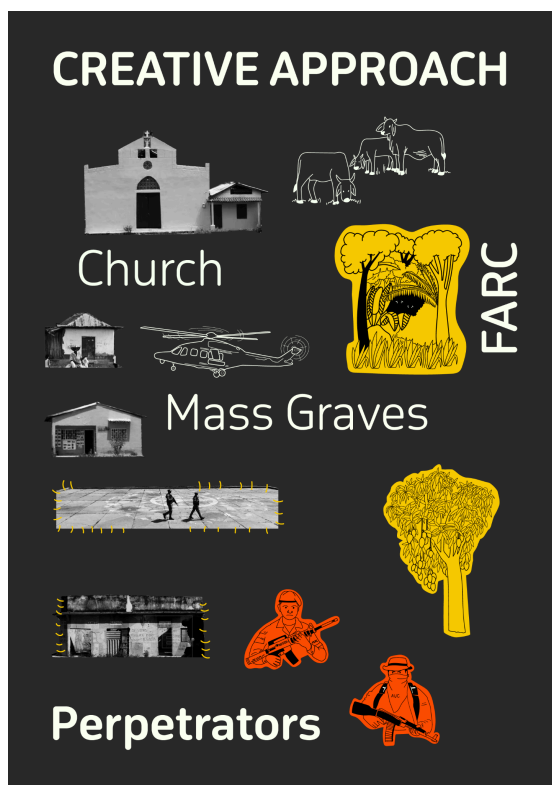


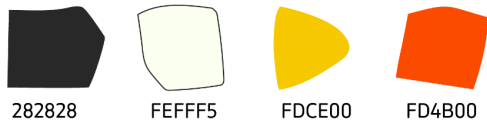
Figure 58. *Visual Identity*. Images by the Author. 2022

NAME
RECONSTRUIRNOS

TYPOGRAPHY
October Devanagari Light
October Devanagari Regular
October Devanagari Medium
October Devanagari Bold
October Devanagari Black

LAURA'S HAND LETTERING REGULAR
LAURA'S HAND LETTERING BOLD

COLOUR



SHAPE



BASIC ELEMENTS

SYMBOL
RECONSTRUIRNOS

IMAGETIC



Figure 59. *Basic Elements*. Images by the Author. 2023

Typography

The typography is one of the most important elements because it will always be part of the images of the brand and can also be the logo itself. The font selected was October Devanagari. There were many font explorations, but this one was selected because it achieves the project's desired features, like:

- It has special characters in many languages.
- It has an extended family of thickness that allows the designer to play with irregularity while preserving control over legibility and style. This typography has a legible shape for long texts.
- Its round shape worked with the shape of the thread.
- It is clear and works well, mixing it with illustration and handmade lettering.

Symbol

The symbol is based on the selected typography, October Devanagari. The idea was to recreate the concept of fragmentation and reconstruction and represent the act of sewing. Therefore, the designer selected the letters from the name that could work to represent the sewing points. The letters E, O, I and T worked well with this idea while maintaining legibility. Moreover, it helped to represent fragmentation due to the missing parts of the letters. The dynamic symbol could be used with the colour palette and works in any direction.

Colour

The colours selected are dark grey, white beige, golden, and red-orange. The selection of the colours depends on the comic and the model. Because the print of the houses is not pure black and white, the author selected an intensity of black and white that is similar to the printed houses.

Gold and red-orange were used to contrast the black and white in the previous objects. Gold represents what is sacred and needs care for this object, and the red-orange represents tension or danger.

4.3.2.2.3.2. Complementary Elements

According to Oliveira (2013), these elements support the visual identity: shape, imagetic, sound and movement. For the Toolkit, the author developed the shape and the imagetic.

Shape

The shape is an additional support that involves the three-dimensional world. In this case, the shape is based on the structure of the cartography. Some of the figures on the map were used to create background and abstract shadows, complementing the fusion of the pictures and the illustrations.

Imagetic

The imagetic is the final visual approach that rules how images should communicate the concepts defined by the strategy. The imagetic establishes the visual rules of the concept's appearance before developing the products. The imagetic plays mix the graphic elements mentioned above: the illustrations, the Comic, the houses, the thread, the sacred and the tensions.

4.3.2.3. Production

Production is the process from applying the visual identity to printing and packaging the objects that make up the *Reconstruirnos* toolkit. This step explains how the elements defined in the diagram were used to design the map, the instructions, the poster, and the packaging were applied.

The production process consists of a first part of design and a second part of printing. The first part is the application of the visual identity. In this step, the possibilities of the imagetic were designed in the toolkit's objects. Elements such as logo, colour, typography, photography and illustration are applied here to create visual coherence.

The second part is the printing part, where the printing tests were made on the materials and the suitable materials for the final product were defined. It also describes each element's physical characteristics and the *Reconstruirnos* toolkit's final cost.

4.3.2.3.1. Visual Identity Application

During the implementation of the visual identity, several image possibilities were explored for the main image. The visual identity elements are flexible, and their variations can be applied without losing their identity. The cover was composed using the church mixed with lines that allude to stitching, the mango tree, and irregular shapes taken from cartography. Finally, it was decided to eliminate the mango tree and leave the church to give more importance to this element.



Figure 60. *Image Exploration.* Images by the Author. 2023



Figure 61. *Instruction Brochure: Back and front cover.* Images by the Author. 2024

WELCOME to RECONSTRUCT

YOU'RE READY TO START

This is an invitation to the symbolic reconstruction of the village of El Salado, a town that was the victim of a fatal massacre that took place for a whole week in February 2000. The entire village was destroyed.

This toolkit includes several pieces that will help you learn about the history of El Salado from the victims' perspective. Based on the reflections and feelings that emerged from the story, we invite you to take part of the village reconstruction. Beware! The town is vulnerable to further attacks. Keep in mind that the state of El Salado is very fragile therefore, you must be gentle in the way you treat the town.

IN THIS TOOLKIT YOU WILL FIND:

- A Comic Book** Paraiso Imperfeito Book
- A Poster**
- A Map**

- A map
- The Church of El Salado
- The football field of El Salado
- 28 traditional houses of El Salado
- Golden thread
- Set of needles



WHAT TO DO WITH ALL THIS

Read the Comic Imperfect Paradise.

Then we invite you to build the map of El Salado. You can do it alone or with a group of friends.



First you must prepare the materials. Insert the golden thread into the needle.

To cut the map and houses follow the dotted lines. **Second**

Third place the church and football field in the marked spaces and sew them to the map.

Fourth sew the 28 houses inside the map, around the church. Each of the houses represents one of the victims killed during February 18th and 19th in 2000.

you will have symbolically helped to rebuild El Salado. You now have a piece that will help pay tribute to this town and to the suffering that its inhabitants lived through.

At the end

On your poster write down your commitments to EL Salado and

Activate for non-repetition!

Figure 62. *Instruction Brochure: Content.* Images by the Author. 2024

This design was applied to the front and back cover, and it was decided to use the dark background to create contrast between the inside and outside of the instructions. Illustrations are included on the back cover design to blend with the photography. The texts were laid out so they were read vertically and horizontally. It was done to make the reading non-linear and to play with the idea of chaos without affecting legibility. The map was drawn in the middle with golden lines. Some houses and illustrated elements were mixed to strengthen the visual identity in the instruction brochure.



Figure 63. *Instruction Brochure: map instructions.* Images by the Author. 2024

The instructions brochure includes a summary of the steps to build the map. The map instructions were thought to reinforce the map exercise. This additional item goes inside the overall instructions. The design has instructions on the corners and some houses in the middle. This was printed on tracing paper so the houses matched the map. It gave a graphic idea of a possible look at the map with the houses together.

The QR code allowed participants to upload videos, pictures, or text messages telling their experiences, thoughts, reflections and compromises. The idea is to create an archive with the experiences to create an archive. This archive could be used for future possibilities and project continuation, like a live archive or a campaign.

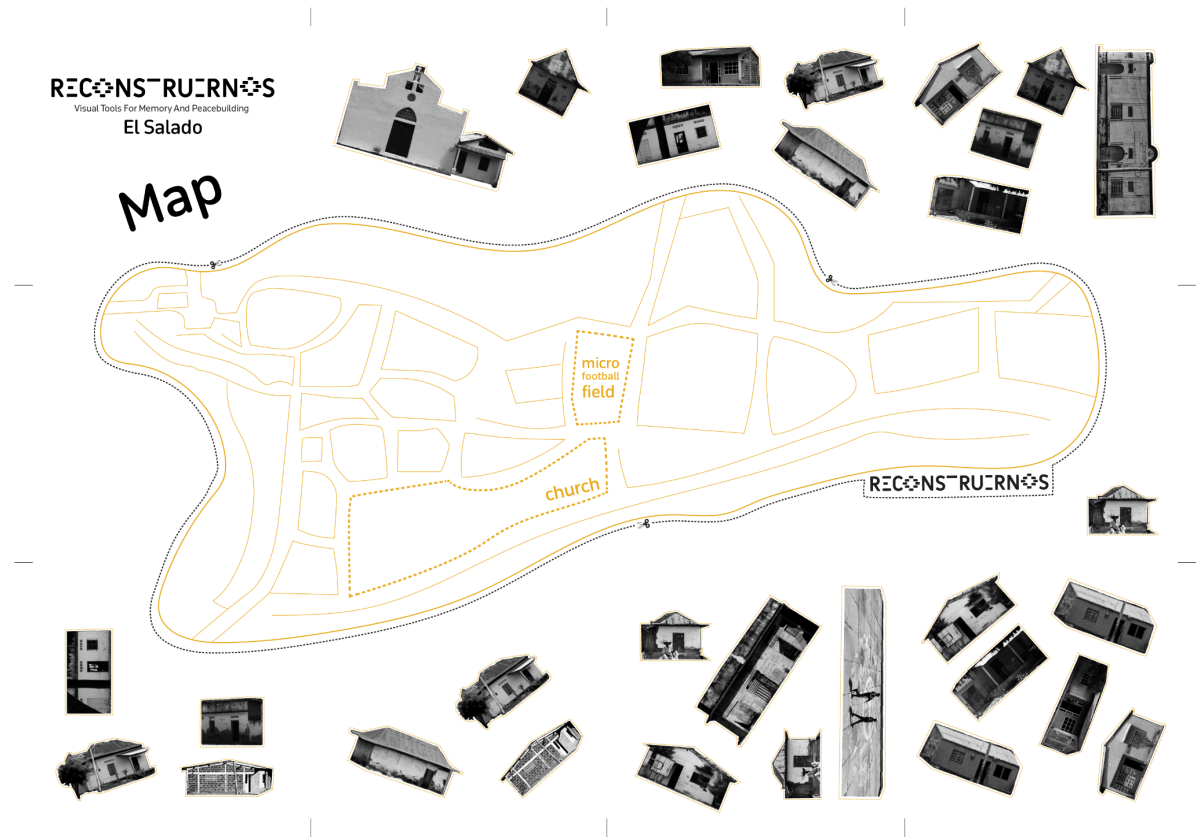


Figure 64. *Map*. Images by the Author. 2024

The map was designed to be printed on tracing paper. It is in an A0 format and was thought to be folded into an A3 format. It includes the cartography of El Salado, the church, the micro football field and the twenty-eight houses. The map was drawn digitally with golden lines to evoke a place of tribute and respect. It gives the map a sober and elegant look. The houses are

placed all over the space to refer to destruction. However, the houses avoid the folding references, so they will not be damaged. The map and the houses have a dotted line around them that indicates to the participants where to cut these elements. The logo and name of this object were located at the left upper corner, which is the cover when folding the map.

The packaging was designed to provide a solution to two needs. First, it is the packaging of the whole toolkit. Inside, it contains all the elements for the development of the activity. Secondly, it will be used as the final paper, where the participants will write their commitments for peacebuilding and non-repetition. Therefore, packaging avoids total waste of material.

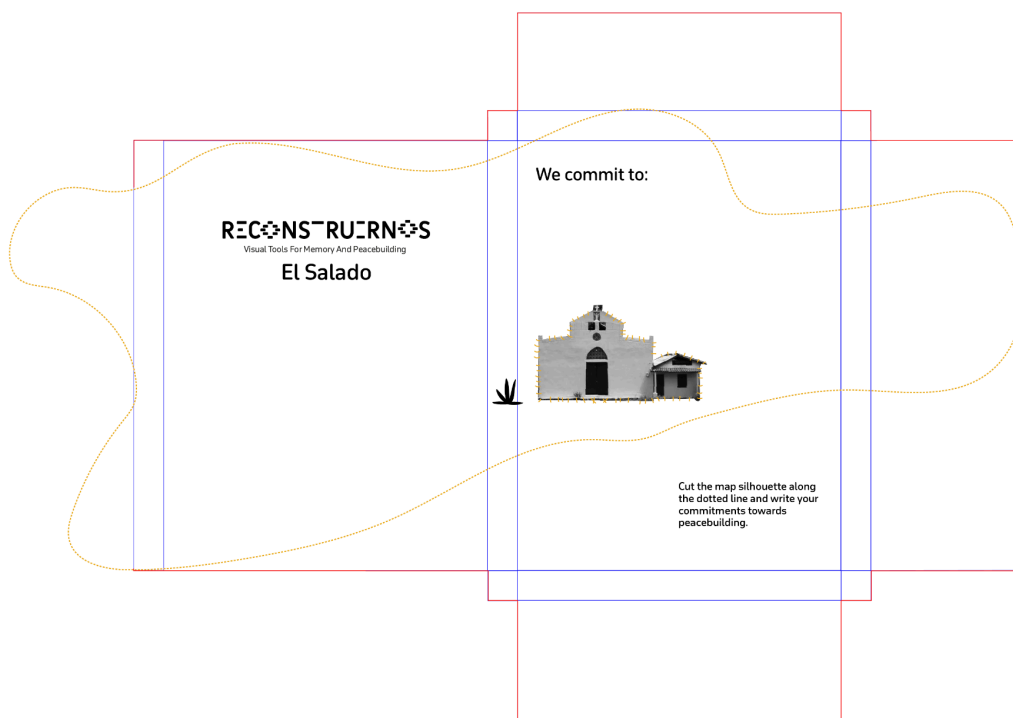


Figure 65. *Packaging*. Images by the Author. 2024

The packaging design is a box assembled from folds and does not need additional materials for its assembly. The design includes the silhouette of the map, the icon, the logo, and the indications for participants to write their final reflections on the exercise.

The overall dimension of the packaging is a variable 100 x 70 cm. It can be printed in A0 format. The measures of the folded box are 32 x 42,5 cm.

In addition, it is a light and delicate box that must also be treated with "care". Because the material is not robust, the boxes must be assembled before the activity occurs. The packaging does not allow the kits to be transported assembled, which is practical because it facilitates the shipping volume.

The design identifies the cutting lines in red and the folding lines in blue for cutting and folding purposes.

Discarded Explorations

Some additional elements were explored, such as stickers and additional posters with messages, but they were discarded. The stickers were thought to visualise the attack and the types of crimes they committed against the inhabitants of El Salado. They were discarded because they could distort the aim of the tribute of the toolkit and caricature the suffering. The posters needed to be better developed and appropriately matched with the toolkit activity. Therefore, they were omitted.



Figure 66. *Discarded elements: Stickers.* Images by the Author. 2024

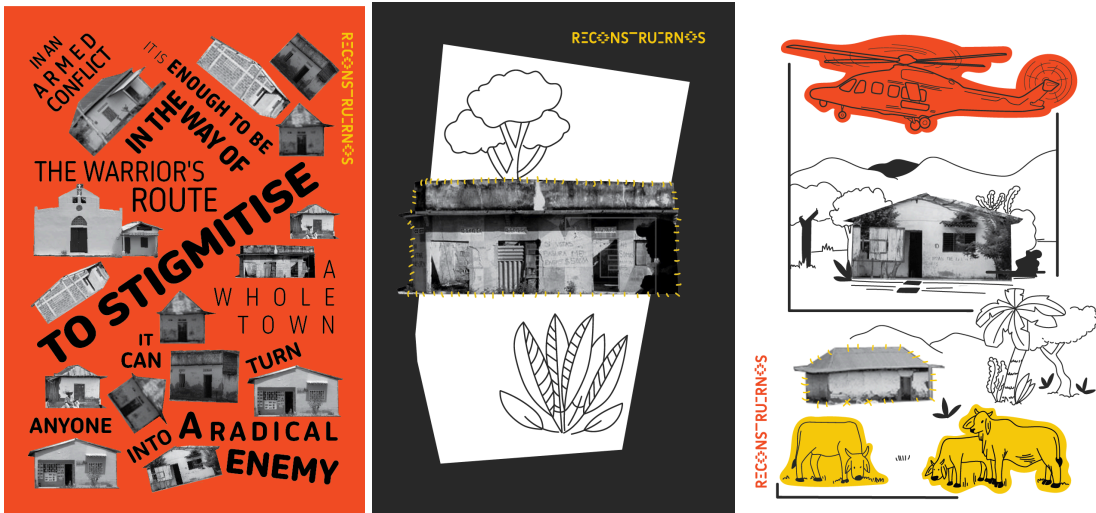


Figure 67. Discarded elements: Posters. Images by the Author. 2024

The commitments poster was originally intended for participants to write down their commitments to peacebuilding. However, the material and graphics did not integrate with the map. So, the decision was made that the packaging could substitute this need and replace the poster.

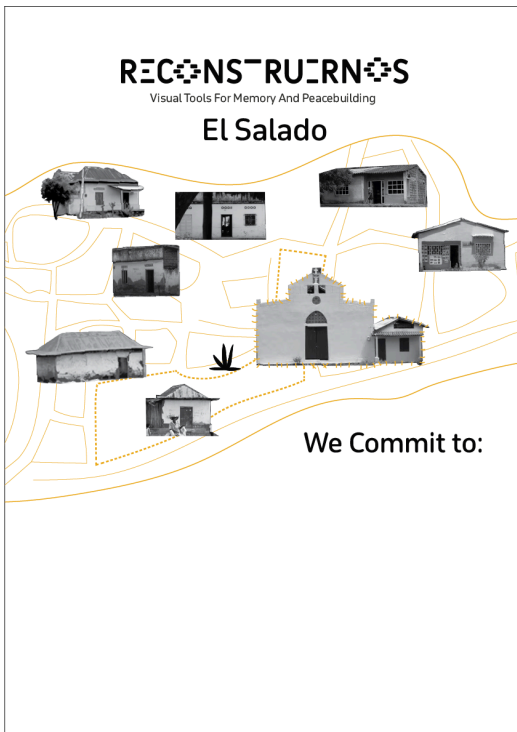


Figure 68. Commitments Poster. Images by the Author. 2024

4.3.2.3.2. Printing and Material Test

The next step was to prepare the files for printing and printing.

All the formats were in CMYK colour and PDF files to preserve better quality.

Different paper types were explored for printing the different objects in the toolkit such as cardboard, Munken, plain and tracing.

The Munken paper is a matte beige paper. It gives the prints a less glossy appearance and an antique look. This paper was printed to prove the brochure and posters. In the end, Munken paper was not used because it was expensive, and the colour of the paper did not match the paper of the mini fanzine. This paper is only available in medium and small formats, so exploring the map in this paper was not an option.

Cardboard was chosen as the material to print the mini fanzine and the map. However, it turned out that it was not suitable for the map, as the texture of the cardboard did not match the houses. Moreover, the thickness of the cardboard made the map bulky and inflexible, which made it difficult to sew. Therefore, it was decided to discard the map and look for a more appropriate material.

The mini fanzine must be printed on thick paper, as it has much black-and-white contrast and requires much ink. The thickness of the cardboard prevents the paper from sagging. However, the white colour paper was very bright and did not contrast well with Munken paper, but it matched with the other objects of the toolkit.

The map was printed on tracing paper, which was chosen because it was easier to manipulate and provided a unique finish that created a transparent effect between the houses and the map. This same type of paper was also used for the map instructions inside the brochure for consistency.

In addition, it was considered to print the brochure instructions on plain paper, as it provided a better finish and matched the mini fanzine. Additionally, it was more cost-effective than using Munken paper. It was decided that this paper would work for the instructions.

The packaging was printed on tracing paper to keep it consistent with the other objects. The experiment resulted in a delicate and transparent box that allows the items inside to be seen from the outside, giving the whole toolkit a phantasmagoric look.

The box requires no additional elements for its assembly. The soothing paper behaves very well in forming the structure that was designed from folds.

In the end, the printing cost of each object were:

- Map: 15€
- Instructions Brochure: 3€
- Mini Fanzine Comic: 20€
- Packaging: 12€
- Needles: 1,50€
- Golden thread: 2,50€
- Packaging: 11€
-

The total price of the toolkit with the mini Fanzine: 65€

4.3.3. THE FINAL OBJECT: To Activate Towards Peace

The *Reconstruirnos* toolkit is a didactic tool designed to activate memory and peacebuilding. This kit is made of two main elements: the map of El Salado with the houses, the comic *Imperfect Paradise* and a poster of commitments. It also includes a booklet with instructions for the whole activity and an additional sheet that describes the instructions for the map in four steps. It also includes the materials for the activity, which are needles and golden thread.

This kit is a response to the need for more people to "know the history," "sympathise" with the events of the war, and "take action" so that events like El Salado do not happen again. It also reflects on a future commitment for people to take ownership (appropriate) of peacebuilding. This toolkit redesigns the first two tools explored in this project to make them easy to reproduce, distribute and build for a wider audience. For the toolkit's design, we (it was) studied collaborative design references based on maps and manual toolkits for data visualisation. Elements applied in the design of this kit to make it a didactic activity that involves working groups around a war event to study it, learn about it, help in its reconstruction to pay tribute, create personal reflections on the event and activate through commitments towards non-repetition and peacebuilding.

The toolkit is to inform "citizens" about the El Salado, raise awareness about the victim's suffering, and take action towards peace. It is hoped that each activity experience, collective or individual, will be recorded in video, photographic, or text to be uploaded in a cloud file through a QR code to create an archive. This archive could be used for future projects based on this activation piece.

RECONSTRUIRNOS TOOLKIT PICTURES

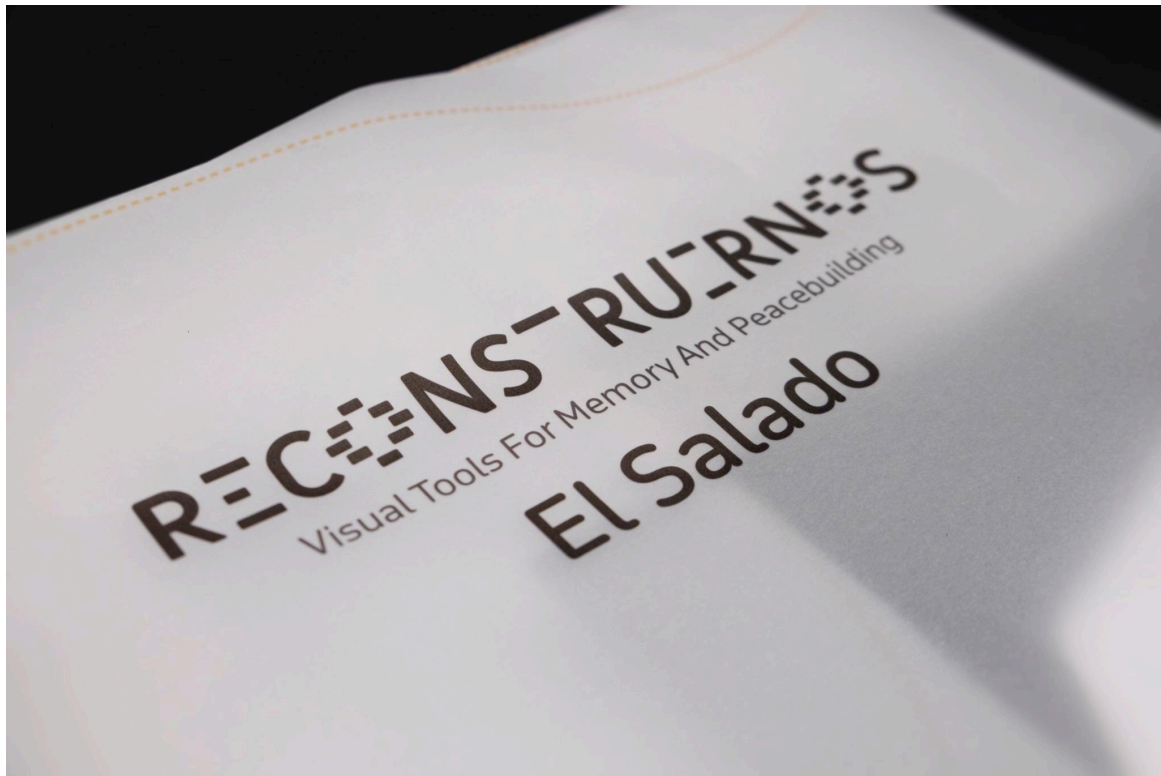


Figure 69. *Reconstruirnos toolkit: cover*. Images by the Author. 2024

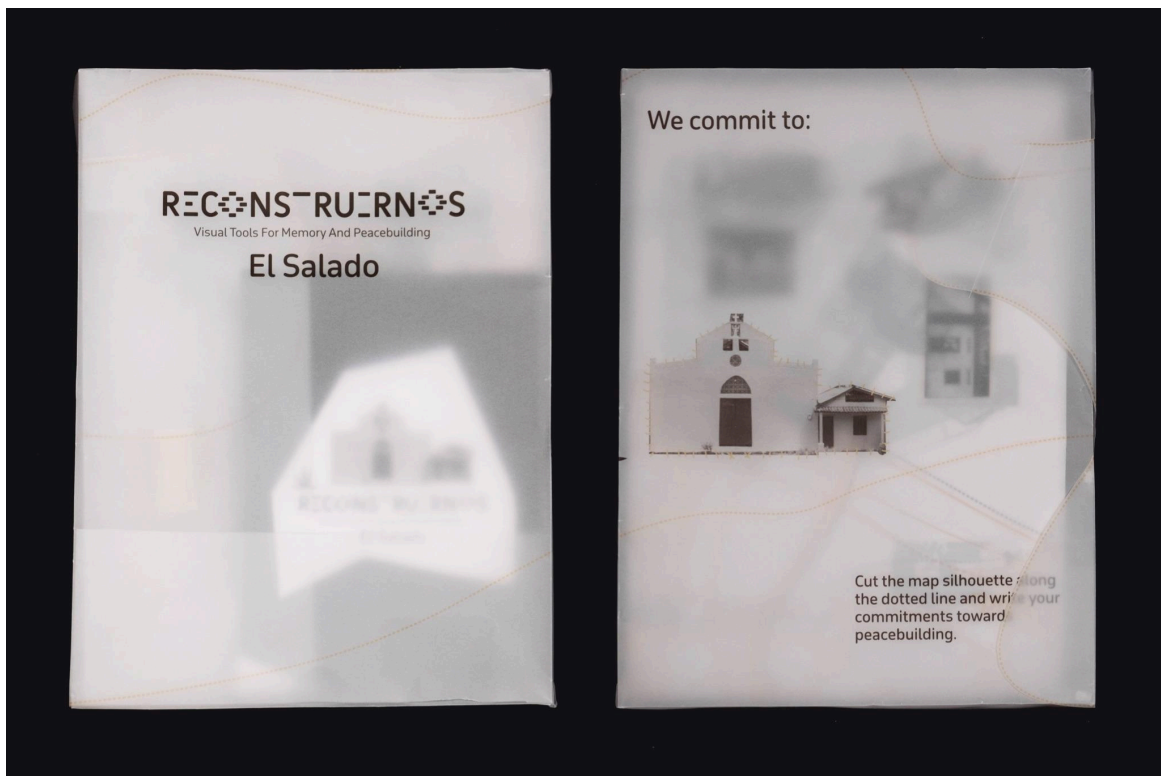


Figure 70. *Reconstruirnos toolkit: cover/undercover*. Images by the Author. 2024

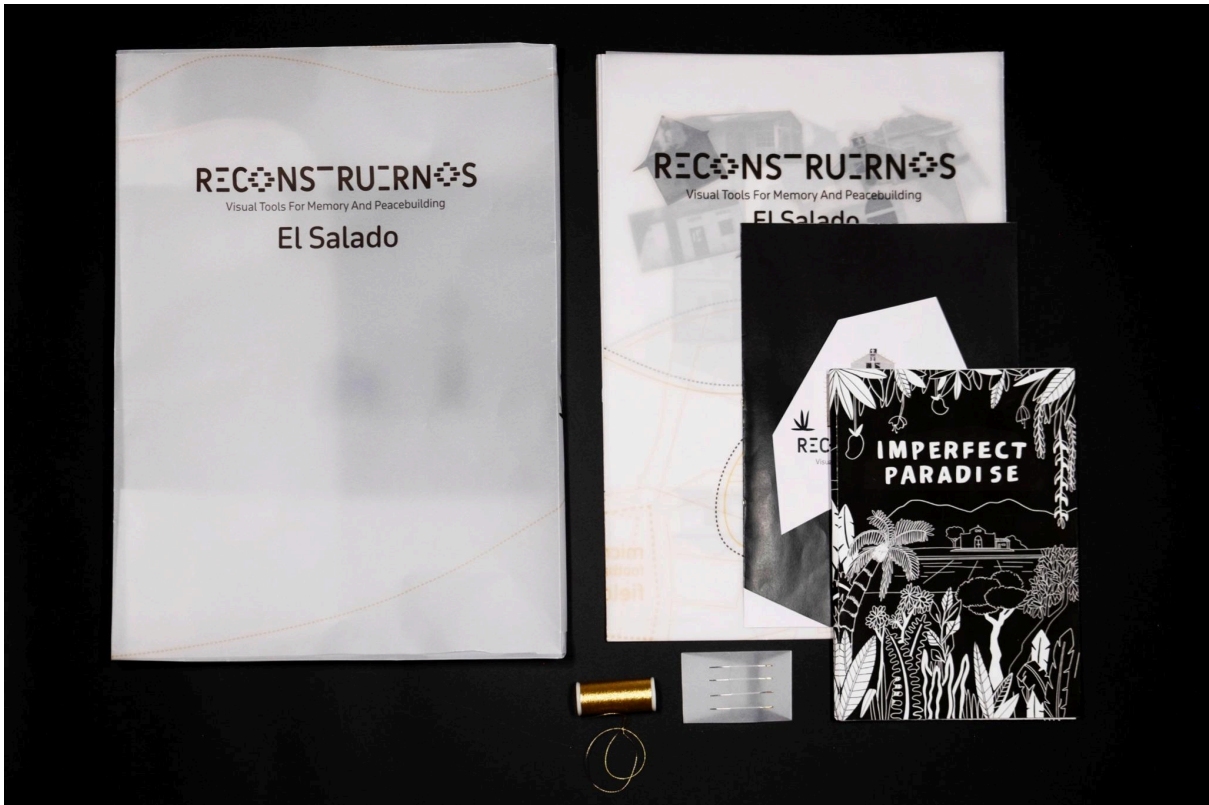


Figure 71. *Reconstuirnos toolkit: objects*. Images by the Author. 2024

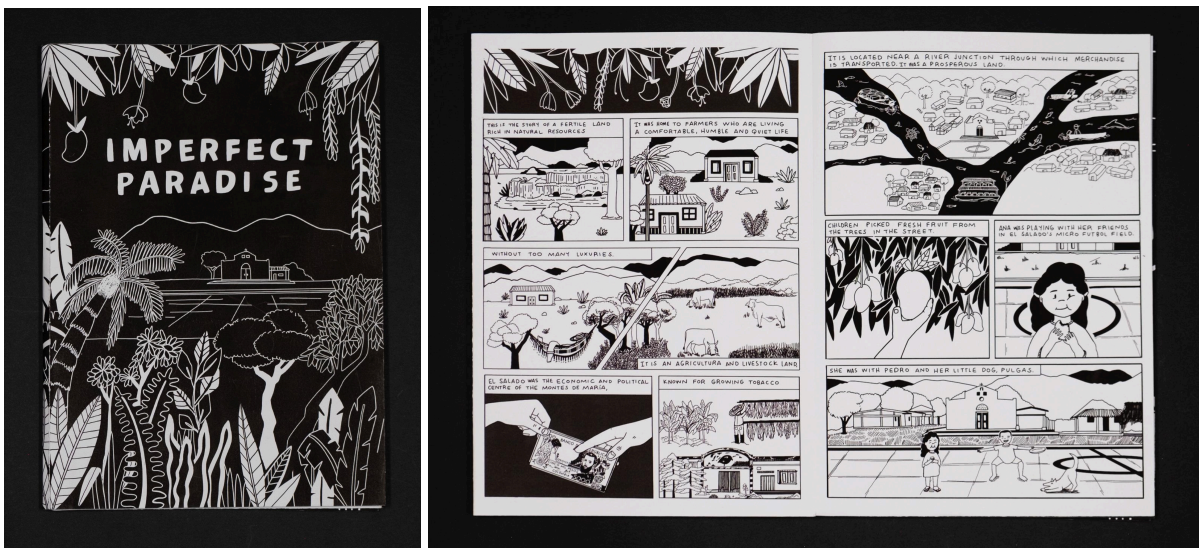


Figure 72. *Reconstuirnos toolkit: minifanzine*. Images by the Author. 2024

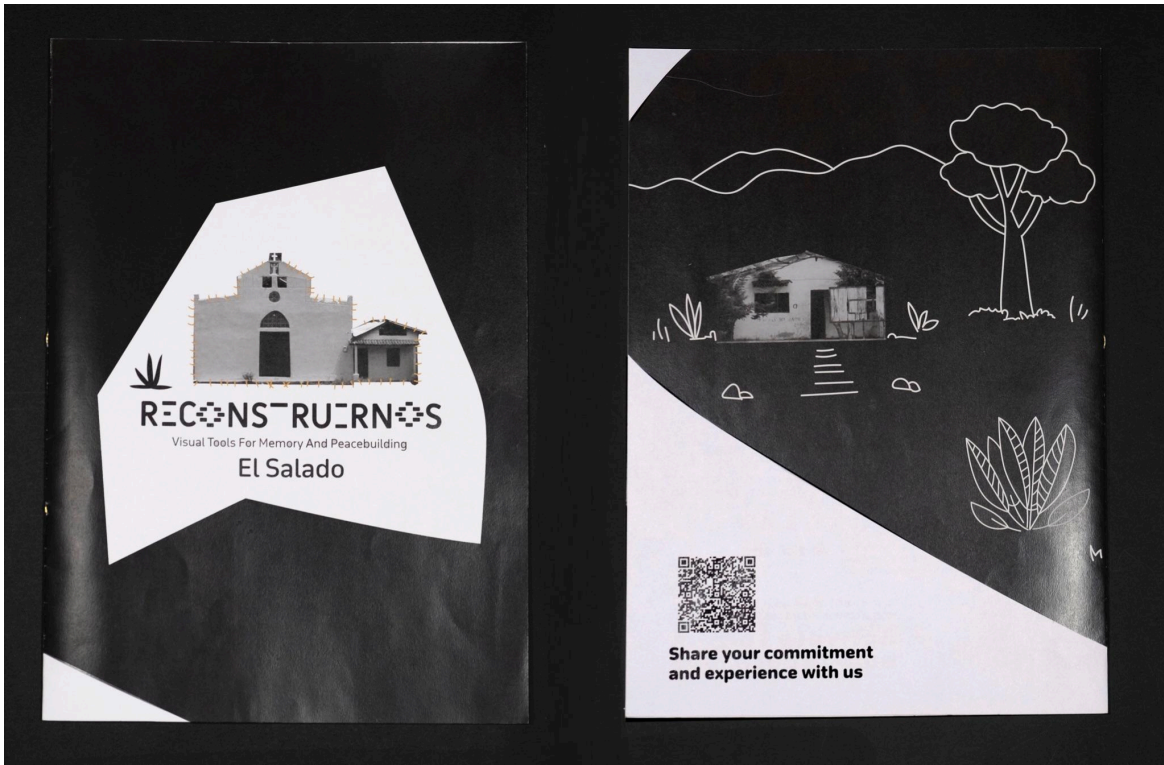


Figure 73. Reconstuirnos toolkit: instructions brochure c/u. Images by the Author. 2024



Figure 74. Reconstuirnos toolkit: instructions brochure inside. Images by the Author. 2024

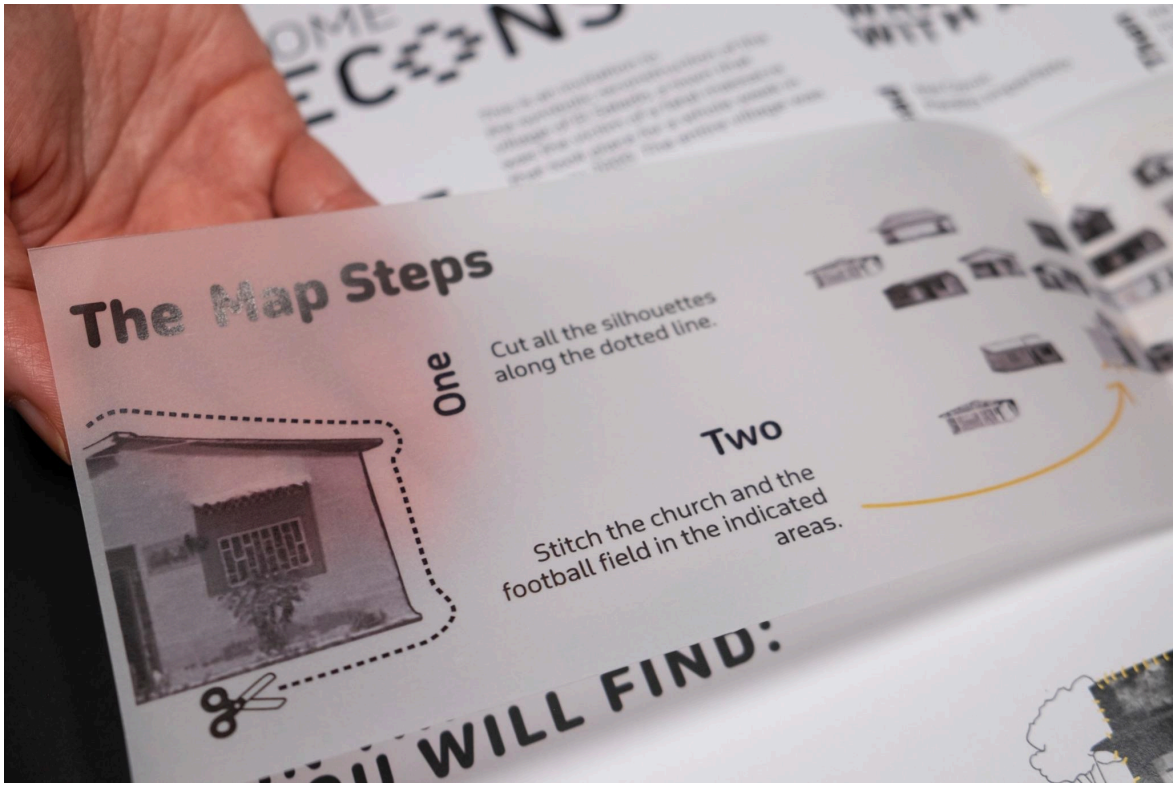


Figure 75. *Reconstuirnos toolkit: instructions brochure, map.* Images by the Author. 2024



Figure 76. *Reconstuirnos toolkit: map closed*. Images by the Author. 2024

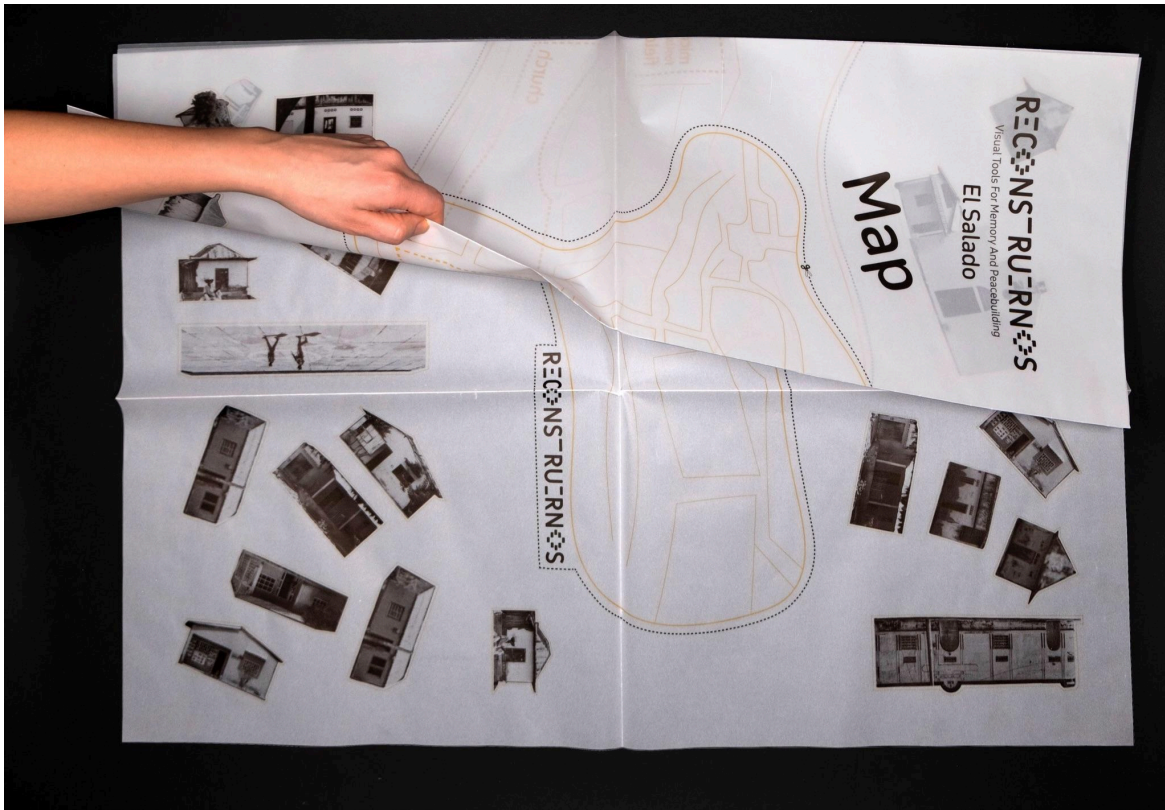


Figure 77. *Reconstuirnos toolkit: map open 1.* Images by the Author. 2024

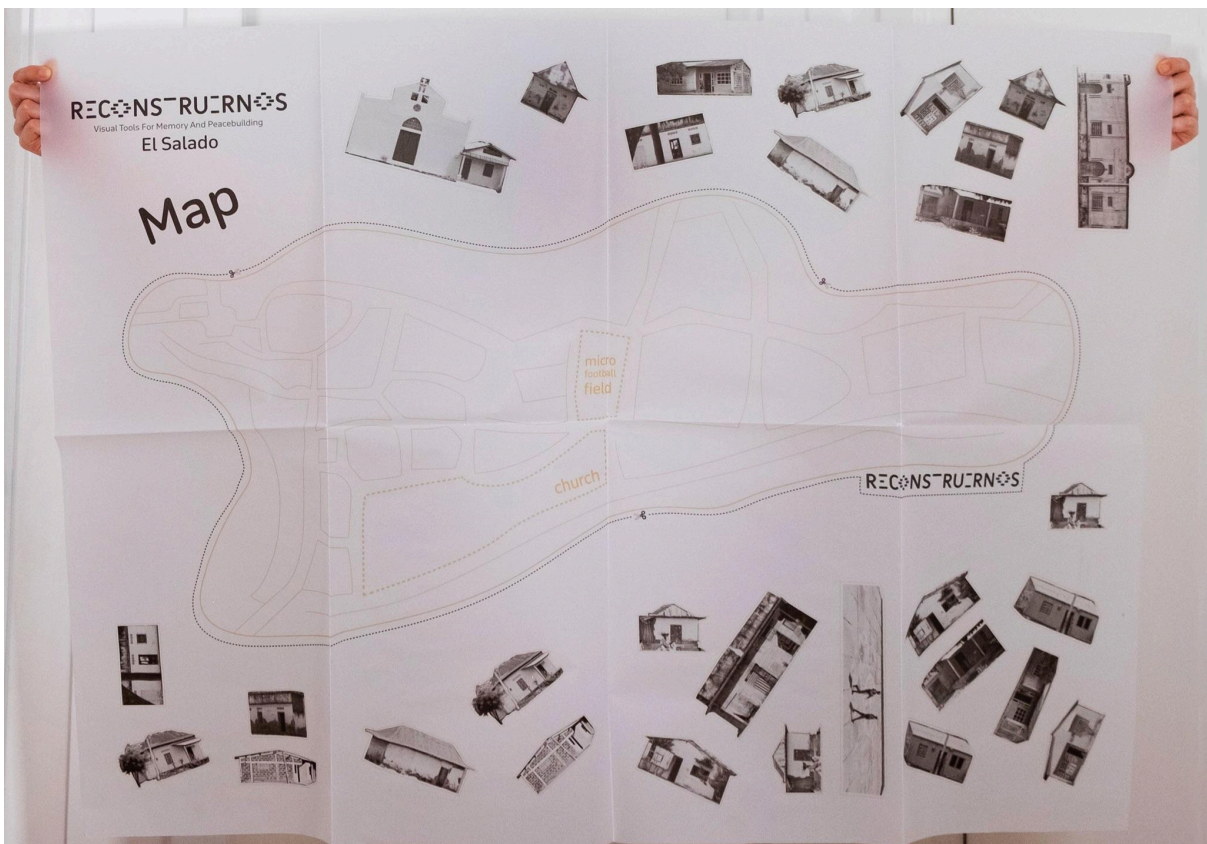


Figure 78. *Reconstuirnos toolkit: map open 2.* Images by the Author. 2024

CONCLUSIONS

Based on the three tools created and designed in this project, the principal elements of the objects are analysed to explain how the visual culture and design contributed to the construction of the visual memory of El Salado and serve as a tool for activation towards peace and non-repetition. The elements that will be used for the analysis are the houses, the cartography, the colours, the sewing, the illustrations and design. These elements were crucial to create visual metaphors that express and symbolise aspects of El Salado Massacre, to create memory and to activate for peace.

The Houses

Comprehending that the traditional houses are the foremost common element found while searching on the internet for articles on el Salado, it is a visual cultural element that, through photography, represents the massacre's memory and endures the horror stories. The "pictures are a piece of truth" (Didi-Huberman, 2004, p.56). Through photography, as in the case of the model and the toolkit map, or through illustration, as in the case of the comic book, the houses are an element that holds the "testimony" the horror occurred there even though they are not showing the horror itself. (Azoulay, 2008, p.159)

The houses help to "remember" as they are used for the construction of a map or a model by "reliving the images" (Sontag, 2003, p. 70) of El Salado. They invite the viewer to "observe with attention" and turn the photographs into a scenario (Azoulay, 2008, p. 169) that helps to contextualise where the horror happened.

The houses are the images accompanying the raw accounts of the massacre, thus activating the imagination of where the events occurred. It makes the viewer "imagine" the actual events in the massacre. The photographs of the houses are part of the story of the people's pain, and with them, the spectator is placed to "imagine" (Didi-Huberman, 2004, p. 54) the horror.

Houses have the function of giving the victims the "citizen" status. Understanding that the victims are "no-citizens" when each house was used to represent one of the victims, the house immediately returned their presence to the town. Therefore, it gives the visibility the victims

claimed because the "observer" can see them. The houses put the victims on the stage for "citizens" to recognise "non-citizens" as equals. (Azoulay, 2008, pp. 143-144)

The Cartography

The cartography triggers memory because it locates the facts in a place and helps to understand how the damage of the massacre was a collective extermination. This element was used to map the events; it helps to study the massacre, the events, and the places of the killings through spatiality. Besides, cartography shapes the place in the mind and helps the observer to remember the history when recognising the place.

Understanding the paramilitaries isolated and using the whole town to perpetrate their crimes, cartography played a vital role in mapping where crimes were committed, how and to whom. It locates the events in a specific area, that is, a common place to the inhabitants of El Salado, the ones who suffered. Sontag (2003) says that "collective memory of war is local" (p. 29), and cartography is the element of locating memory. Therefore, cartography is part of the culture and defines the space to show that only the people who lived there experienced it; moreover, it was the experience of a whole town.

This element is a resource to study the massacre through the spatiality of the place. Through cartography, the events of the massacre were studied in the spatiality of the place and the key places where most deaths were perpetrated, such as the micro football pitch and the church, were recognised. These two places were recurrent and fundamental elements in the construction of memory in the articles and reports on the massacre. The *Grupo de Memoria Histórica* highlights how the paramilitaries transformed these places of communion into a "blood feast" (GMH, 2009, p. 52). Death was raffled off, and torture and pain was celebrated as a carnival. The cartography places the spectators in the specific space where the events occurred so that they can "imagine" and "remember" them. It helped to understand and imagine how the paramilitaries arrived at El Salado, how they took it over and where they committed the crimes.

Furthermore, cartography is a timeless element for "observation" and "action". It is an element of study about the facts of the "past; it is an element of study and activation in the present in order to prevent the facts from repeating in the "future." In the case of the model

and the toolkit map, the cartography supports its activation in the "nostalgia from the past" (Madoff, 2019, p. 182) in the sense that it is an element of study to revive the images of the past so that the "observer" could activate in the moment that he have the cartography in front of them, and from this same element, constructs another history for the future of El Salado. Therefore, cartography is also an element of "action" and "mobilisation."

Colour

Colour is a crucial element in all three tools for recall and activation. Black and white prevails in all of them, and greyscale for the model and the toolkit. The black and white was intended to preserve the timelessness of the houses, as over time, the church and the houses have changed colour. So, the absence of colour does not place the elements at a specific date. However, the photography in the tools of this project has the power to place the viewer in that "moment of the present that was there" (Azoulay, 2008, p.159). This resource is used so that the images take the viewer to the past, the moment of the massacre, without locating the specific moment in which they were shot. Thus, the viewer's attention is placed on the event itself.

In technical terms, the black and white images help to make the look of the model and the toolkit more formal for tribute purposes. It also helps to create contrast between the other colours used in this project.

The colour gold was used as a symbol for the restoration of El Salado. Gold is a colour of respect that represents sacredness and reconstruction. The model and the toolkit map, gold was used to rebuild the village and give the Salado the value that it is sacred and can only be touched with that material to rebuild it. Working with golden thread to build the houses in black and white, mixed with different types of paper, gave the town a delicate finish, precisely what the village needed.

The Red-Orange colour symbolised danger and awareness. The colour was used to highlight scenes, or objects of tension, throughout the comic. Colour helps to create a balance between danger and care. The colour in the comic supports the story of the massacre, while gold, used in the model and the toolkit, motivates the reconstruction. Colour is the leap from "emergency claim" to activation.

Sewing

Sewing is the action that invites the viewer to move from being "observer" to "taking action." It is the action needed to reconstruct El Salado in the model and the toolkit map. Sewing is when the link between "viewer-participant" is created (Madoff, 2019, p. 18). This is an activity of mobilisation, where the "viewer" feels "compassion" and transforms it into "action" (Sontag, 2003, p. 79). It is through sewing that the "civil contract" between the "non-citizen" victim and the "citizen" spectator is fulfilled. (Azoulay, 2008, pp. 143-144)

In the case of the model, the author commits and sews each of the houses together to create an object that pays tribute to Salado and revives its memory. In the case of the toolkit, this tool invites one or more citizens to take responsibility for the memory and collectively join in rebuilding the village.

The function of sewing is to encourage the "citizens" to imagine the history and to commit themselves to the careful construction of the map. The photographs and the cartography are there for the spectator to imagine the town and, through sewing, reconstruct its history. It is important to emphasise that the material, like "El Salado", must be treated with care because it is fragile and can be easily damaged. Therefore, sewing, which is present in the tools of the model and the map, is the action itself, which, from "compassion," invites the "citizens" spectators to "revive" the memory of El Salado and "mobilise" towards the reconstruction of the village and care for the non-repetition of the events.

Illustration

Drawing has the function of shaping the events when they could not be recorded or when they were censored. When no images support the story, drawing creates them for more observers to know it. The comic book represents the images that are created, through the imagination, of the testimonies of the victims to give life to the graphic testimony of the facts.

With Goya, drawing is responsible for showing *The Disasters of War* (1810) as it happened for others to know. In the case of El Salado, the drawings are created to describe the horror and show the facts that the paramilitaries, in collaboration with the military forces, were trying to hide. The comic takes on the "responsibility" for the victim's voice and records them so that others can "imagine" the horror.

Drawing is a resource for the construction of visual memory. Illustration relies on the shapes and objects observed to recreate the images of the comic by the visual elements that conform to the (that make up) El Salado. In other words, to construct the scenes, the landscapes, houses, cartography,

natural resources, and the regional people's physiognomy were studied to create a graphic archive of the events. The drawings also certify that something happened and are difficult to disprove because "the authenticity of what is seen is also that of what is known" (Sicard, 2006, p. 69).

Design

In this project, design was used to get more people involved and mobilised for the memory of El Salado. The design was used to transform the tools of the model and the comic to create, through a toolkit, a collaborative methodology for more "citizens" to get involved in constructing the memory of El Salado. The methodology proposes that people learn about the history of the massacre and become active towards constructing a map, using didactic materials, and building the town through sewing. The activity is challenging because it requires the care of the participants. In this sense, a tool was designed that encourages more "viewers-participants" to take "responsibility" for El Salado.

Therefore, design is a tool that invites strengthening citizen collectivity through a dynamic activity. The toolkit also includes a poster and a QR code so people can write their commitments on the poster, record their experience or messages they want to share and upload them to a platform to create a collective archive. In addition to creating the maps and reflecting on the story, the design of the activity proposes that people commit to peacebuilding and share their experiences to create new links towards non-repetition.

Limitations

Two main limitations were discovered while concluding this project. First, there needed to be more time to do a practical exercise with the kit and collect participants' perceptions. The design of the material took longer than expected and, therefore, could not be tested. Secondly, the production was done in another country, far from a local audience that could test it, which limited the tool's accessibility to a target audience that could include victims of the conflict.

Conclusions of the Analysis.

In the absence of images as a consequence of censorship and the lack of visibility of the horror to which the people of El Salado were forced in 2000, visual tools consisting of a model, a comic and a toolkit were created and designed to strengthen the memory of the victims and the construction of peace.

The visual tools were created and designed through elements of visual culture to build instruments that revive the memory of El Salado and invite viewers to appropriate it to study it, empathise with it, and, with care, help rebuild it. Furthermore, the tools proposed to be a tool for civil mobilisation, where people collectively rebuild the village, create an altar and pay tribute to the victims. It also invites people to share their experiences virtually and strengthen a more extensive network of active citizens.

Designing for easy reproducibility for distribution purposes helps more people access the proposed tools. Consequently, more people remember the shapes on the map, recognise the houses and record the illustrated images in their minds. The design helps more people access the tools, get involved and participate in the call to action.

In addition to the results during the creation process, the contributions, the future possibilities of this project and the limitations were analysed.

Contributions

The primary reflection of this project is that any news, photograph, article or information about war or injustice can be an "emergency claim" that should be carefully observed to invite anyone to take responsibility and act in favour of that call.

Art and design are fundamental creative tools for constructing memory and peace. Art and design are tools linked to culture. Through their different manifestations, techniques and materials, they present to the viewer a "truth" for him to "observe", empathise and "act." This project changed the author's perception when she discovered the multiple possibilities of visual activism. She also understood how institutions and museums are spaces for activism.

The project proposes different tools to approach the memory of war to refresh the spectators' sight, considering that the world is overloaded with images of all kinds and images of

suffering and war. Tools like the model, the comic, and the toolkit contribute to collective memory construction. In a world where images of war no longer shock the viewer and wars are becoming more and more severe, creative tools bring new possibilities to focus the viewer to "observe with attention" war and suffering. Moreover, as in the toolkit case, invite one or several people to appropriate a story or a case so that they get involved, feel responsible and act. A link is formed between the victims/case of war and the "citizens" to keep the memory active.

It was discovered that the power of visual tools has to stand against oblivion and, most importantly, against power abuse and censorship in cases of social injustice. The visual tools developed in this project communicate about cases of war and educate "viewers-participants" from a peaceful position to change people's minds. So it is revolutionary in the sense that it stands out of the "norm" of violence and war to work "peacefully" towards peace.

The victims were always the centre of this project. It can be said that this project was developed to pay tribute and respect to the victims, besides thinking of methodologies and ways of activation so there will be no more victims in the future. Moreover, "citizens," "spectators," or "viewers" protect the victims against repetition.

Future possibilities of the project

The model is an artistic tool that can be part of museological projects or the art circuit. It can be presented as a finished piece on the memory of El Salado. An iti is unique as a piece of art.

The comic is an easily reproducible piece and a practical resource to tell and explain the facts of war educationally and attractively. It can be distributed for educational purposes in schools and can also be distributed and sold in bookstores, helping more people to engage with history and critically examine war.

The toolkit is a tool that has many possibilities for the future. On one hand, the map-building activity can have other types of instructions that direct the activity towards other objectives that allow for a more in-depth study of the case of El Salado. On the other hand, it is also a tool focused on working with victims. This tool can focus on the study of mapping war crimes and creating collective memory from their perspective.

The map can be distributed as study material for children over 15 with the aim of beginning to study and learn about Colombia's history in the classroom. It can also be used as working material for memory and peace workshops or NGOs.

The cloud archive can propose many options for future work. One possibility is that the archive can be used for a peacebuilding campaign, which can have possibilities for in-person work. Alternatively, it can be used for social media and web campaigning. In addition, it can be study material to observe participants' perceptions of memory and peace.

This kit can also be modified and adapted to revive the memory and work with other war cases. Therefore, its methodology can be replicated for studies of war and peacebuilding in other territories.

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6. GLOSSARY

AUC - Autodefensas Unidas de Colombia.

CTI - Centro Técnico de Investigaciones.

FARC - Fuerzas Armadas Revolucionarias de Colombia.

GMH - Grupo Memoria Histórica.

