In recent decades, Mexico and Colombia have experienced violent phenomena related to trafficking and exportation of illicit drugs that have disrupted their social referents, cultural, territorial, moral and representative. The violence derived from drug trafficking problem requires deploying coping strategies at all levels, both physical and symbolic and new ways of living at the organization, tolerance and vision. Although the population trying not see this situation, the reality ends up affecting several ways because it is impossible to deny the daily insecurity and deaths related to corruption. The phenomenon of narco-violence moved into a territory, redefined its borders model power relationships, generate new social practices and cultural transforms iconic references of the population on many levels.

Art can be a meaningful strategy vis-à-vis a social reality that hurts and generates dynamic exclusions, as do war, genocide and extreme violence in all its forms, drug trafficking generates a universe of terror. In this context, there is an artistic practice-oriented concept reterritorialization as proposed by Gilles Deleuze and Félix Guattari in the work Anti-Oedipus 1, that is to say: “the recovery of the territory and collective consciousness in new ways. “ A sense of construction which incorporates a reflection of the phenomenon of drug trafficking from a complex look that seeks to educate us in a more human dimension.
The work of artists like Rafael Lozano Hemer, Fernando Brito and Paolo Almario confront us with this sad reality more qu’actuelle since the drug trade values are the same as those of capitalist and mercantile society of our contemporary world. The old values of modernity gave way to a hedonistic era devoid of the sense of reason, human rights and democracy.

**Tus pasos is perdieron en el paisaje / Your footsteps were lost in the landscape**

The series of photographs Tus pasos is perdieron en el paisaje / Your footsteps were lost in the landscape photographer Fernando Brito addresses the notion of the territory as a natural area that articulates the dynamics of power and social meanings, addressing the individuals, community or social group. Through these images, Brito shows the body back to nature. He presents it in a peaceful and harmonious atmosphere, but the photos are misleading, because this apparent calm is proving sepulchral nature in a violent tension such an open wound when looking more closely at the images. The contemplation of life and death prevents us from seeing the beauty of the place and yet the people must continue to live in this territory.

![Tus pasos is perdieron en el paisaje](image)

**Tus pasos is perdieron en el paisaje**, Fernando Brito, digital photography, 2011 © Fernando Brito

The artistic production of Fernando Brito highlights the fragility of life, the semantic power in connection with the concrete space, as well as the prohibition of opportunities for social interaction. So these images reflect the impact of the violence generated by the narco-violence causing insecurity and limiting the population to change these relations in public places where the free movement of parts of Mexico is particularly affected.

As a photojournalist since 2006 the newspaper El Debate de Culiacán, Fernando Brito is well placed to show us daily become a city northwest of Mexico, an emblematic area of mapping the drug trade dominated by the criminal group Cartel Sinaloa.
Due to his journalistic work, Brito is found daily on scenes of crimes committed by drug traffickers, but from an individual artistic approach he started photographing isolated corpses he finds in nature.

The artist points out, so he designed a differentiated way the images dedicated to newspaper and those of his artistic production; aesthetics by changing the direction. He initiated the series *Tus pasos en el paisaje is perdieron* for several years as a private work without artistic pretensions nor intention of publication, he responded earlier to a personal need for action against invisibility, he said: “I felt in sadness for these anonymous dead who day after day are forgotten, they become numbers in the daily news ... “. He will wait until 2011 to expose this series for which he won the 3rd prize in the World Press Photo.
One feature of the Brito artistic approach operates in the transformation of subjectivity, that is to say, a highlighting of the aesthetic experience as an analytical counterpoint in response to the narco-violence, a phenomenon that creates terror. The balance is being broken, sadness, beauty and horror coexist in aesthetic contemplation of natural scenery and photographs compel us to see otherwise that do not want violence, which by dint of being shown and view desensitizes us. “... I wanted to show the current reality, I wanted the distribution of these photos in galleries and contests, this is why I designed the images in an artistic aesthetic to denounce what is currently happened. “

The series Tus pasos is perdieron en el paisaje reveals an empathic relationship with anonymous corpses, it seeks to humanize this systemic violence that is the source and which according Slavoj Žižek is not noticeable.
This is unfortunately an unfinished series, surpassed by the contingencies of reality. Images are it is a call to reason, denunciation of violence, but they oscillate between horror and poetry to raise awareness of us, because a society that is able to feel emotions, will be able to act and regenerate.

Level of confidence / Confidence level

Rafael Lozano-Hemmer, questions for twenty years the process of subversion of meaning and original function monitoring technologies designed specifically to control. The artist is particularly interested in structures of power systems, as in the projects: Surface Tension (1992) Frequency and Volume (2003), and Voz Alta (2008), exemplary works that demonstrate the operation in critical areas: denunciation possible only through art.
Frequent basis Lozano-Hemmer provokes interaction and relationship with the viewer. It is from this process that the artist exhibits that systems claim to hide. In its draft Level of confidence (2015), Lozano-Hemmer discusses the case of victims of narcopolitics more specifically the case of 26 September 2014, the disappearance of 43 students of Ayotzinapa, the state of Guerrero. The official version of the Mexican state stipulates that these students have been murdered by the former mayor of Iguala, Jose Luis Abarca and his wife, Maria de Los Angeles Pineda, both currently in prison. Today we know that, apart from the fact of being a rich jewelry entrepreneur, former Mayor Jose Luis Abarca was a leader of a drug trafficking group called Guerreros Unidos and his wife, Maria Pineda of Los Angeles, was the financial responsibility for this criminal organization at the same time she was an active militant of the political party PRD.

In this context of corruption, where political actors are involved, and without a real confirmation of the facts surrounding the disappearance of students, Lozano-Hemmer has said that “while there are no scientific evidence to support the official version it is vital, for human solidarity and institutional coherence and ethics, continue to search for the missing students.” The artist creates a software that generates a symbolic meeting with the missing students: “This is a reverse monitoring system, because the goal is not to find the suspects, but to find the victims.”

The project Level of confidence to identify and quantify the facial similarities between spectators and 43 students from a series of photos of students and face the viewer captured by a webcam. The artist denounces and humanizes this corruption, makes visible the students faces, and demonstrates that official narratives want to hide: “I try to internalize research, and invites that viewers identify with each of the victims’. The goal is not to forget, he hopes that through his device, operates a relation between the work and the viewer and which causes a memory will; it is customize this tragedy to generate empathy, a certain intimacy and a sense of responsibility.”

Lozano-Hemmer identifies himself as an artist with the privileges, though he claims to find complicity of an unhealthy system that generates economic violence, discrimination (racial, gender and class) and the destruction of ‘environment. He said: “I am aware that at the option of doing nothing, there is one other, that of acting, my art is a form of action against barbarism.”
The work *Level of trust* is free and can be downloaded from the official website of the artist who also makes available the assembly instruction manual. In the event of a private acquisition (collectors, universities, institutions, etc.), all revenues collected will be donated to the Ayotzinapan community.

*Level of confidence*, Rafael Lozano-Hemmer, interactive installation, 2015 © Research Antimodular

**FreeAlmario**

The artist Paolo Almario (<http://free.almario.ca/es/> ) explores the reconstruction of memory and identity in remembering the brutality rampant in any armed conflict, it explores the impact of violence in the life stories of human beings.

Based on a self-referential dimension, he denounced the Colombian political aberrations that led to the persecution of his family, begun in 1996, and the arrest of his father Luis Fernando, 11 November 2001. Although the arrest of his father is not directly related to drug trafficking, it reveals how to install the narco-violence and corruption. Using multiple frames taken at the scene of the events, the artist reconstructs the portraits of those involved in such acts embezzlement as a witness. This is the will to understand the incomprehensible.
During his architectural training Almario was seduced by the multiple relationships established between the individual and the space it inhabits. His artistic practice is to understand identity systems it seeks to capture the “spatiality of Being,” which he defined as the accumulation of spatial variables that shape the individual. This system is composed of all spaces where the most important life experiences took place.

In his artistic production Almario explores several techniques that allow it to adjust, automate, consolidate, process and materialize digital samples of reality in a variety of forms such as installation, photography, video to put a face on violence, which is abstractly presented in the media, and show the traces it leaves in people’s lives. Almario defined this realization that made the experience he had, of “objects new media”. It is through these devices it tries to articulate the mechanisms of power of violence and corruption. It tries to reveal the actors who demolished his house but also CÉUQ that caused havoc in the lives of families and society.
Drug trafficking reconfigure the territory because it intervenes in the economy, social relations, cultural practices and power. This is a physical expulsion of trial of civilians territory or symbolic deterritorialisation. Faced with this situation, there is an artistic creation that works to generate plastic expressions denouncing the complex phenomenon of violence and inviting the viewer to develop critical thinking to try to humanize the consequences of their actions.

Fernando Brito, Rafael Lozano Hemmer and Paolo Almario share a strong desire to use new technologies for the production and circulation of their works in both physical and virtual networks as expressive territories. These creators offer us complex images, sometimes contradictory and full of tension. They participate in Deleuze and Guattari concept that offers either a collective intelligence that seeks to recover the territory, the joy of living, solidarity and empathy. The artists presented here offer an artistic practice with ethical and aesthetic values that call for collective participation to devise new ways to bring order into the chaos.