

## SUSPICIOUS, IMPLICATED AGENCIES: GENDER MUTANTS, DECOLONIAL TRANSFEMINIST, MILITANT FILMMAKERS, RADICAL THEORETICIANS, MIGRANT SEX WORKERS

MARINA GRŽINIĆ and TJAŠA KANCLER

This program focuses on gender multiple borders and sex as politics. The program puts under question the regime of Whiteness, EU politics of segregation and expulsion, hidden histories. It as well talks about work: to be an artist, theoretician and sex worker. How much resistance against exploitation, racism, dispossession, and misery these positions can produce? What are the forms of these resistances? A militant theater, performance, documentary, a burlesque or an intervention on the street, in the classroom?

### BORDERHOLE, 2017, 14'

Nadia Granados and Amber Bemak (Colombia/USA)



Borderhole takes place on a mythical border area between Colombia and the United States. The artists investigate the relationship between North and South America through the lens of the American Dream and the illumination of multiple tensions in and around the border. The piece explores imperialism, globalization through pop music, the gender mutant in an international context, and the choreography of women's bodies in relation to sociopolitical and ecosystems. It got the special mention of the International Jury in 63 OBERHAUSEN Film Festival.

Nadia Granados and Amber Bemak are filmmakers and performance artists who have been collaborating since 2014. Themes of their work center on relations between Latin and North America, queer love in a cross cultural context, and the political ramifications of patriarchal imperialist power. Together they have completed three films and one forty minute multimedia show. Their work has been seen at the Tamayo Museum, Oberhausen International Film Festival, Muestra Marrana, and OUTsider festival among other venues.

[[www.lafulminante.com](http://www.lafulminante.com)], [[www.nadiagranados.com/wordpress](http://www.nadiagranados.com/wordpress)]  
[[www.amberbemak.com](http://www.amberbemak.com)]

## NAKED FREEDOM, 2010, 19'17"

Marina Gržinić/Aina Šmid (Slovenia)



"Naked Freedom" connects Ljubljana, Belgrade, Durham/USA and speaks about the concept of freedom from the analysis of capitalism, coloniality, gender and new technologies, to rethink the idea of local community (who forms part, who is being excluded) and the potentialities for repoliticization of

our lives and resistance. In Ljubljana 7 young activists, musicians, poets, and youth workers, members of the Youth Center Medvode, a village near Ljubljana, discuss the possibility for a radicalization of a proper life. In Belgrade, Siniša Ilić, artist and performer, deconstructs violence (from heteronormative to nationalistic) and connects different spaces within the realm of culture, art, activism. The last part of the video is set in Durham, during the workshop "Education, Development, Freedom" at Duke University, organized by the Centre for Global Studies in February 2010, where Marina Gržinić in dialogue with Kwame Nimako, director of Ninsee (The National Institute for the Study of Dutch Slavery and its Legacy) point to the geopolitical aspects of social organization and re-question the mechanisms of inclusion, exclusion, prevention of work and life, the non-EU citizens in Europe, the status of Africa in Europe, and Africans trying to live and work in the present moment of the European Union.

**Kwame Nimako: "We are here  
(in EU) because you were there  
(in Africa!)"**

**Marina Gržinić:  
"We are here (in EU)  
because you want to go there  
(in Eastern Europe!)"**

Marina Gržinić and Aina Šmid collaborated from the 80s on more than forty audiovisual projects and new media installations, presenting their work in numerous festivals and exhibitions around the world. Aina Šmid is art historian and writer; Marina Gržinić is philosopher and researcher at the Institute of Philosophy ZRC SAZU (Research Centre of Academy of Science and Arts, Ljubljana, Slovenia), and professor of Post-conceptual Art at the Academy of Fine Arts in Vienna.

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## FUCK THE FASCISM, EPISODE I, 2017, 8'29"

MariaBasura, Terrorismo Teatral Migrante (Chile/Spain)



ReEducativo PornoVandalism  
ShortFilm Series

"We come out to the streets. Monsters, mutants, queers, sudakas, migrants, dissidents; those who wake up and want to wake up others. Breaking down the walls imposed by (dis) knowledge, we fuck back the glorified asses of fascist dignitaries, heroes of colonialism. We fuck them, and in the crime scene we ejaculate real history on their stone bodies."

Fuck the Fascism, Episode I intends to expose the true story behind monuments which glorify genocides, tyranny and slavery; to raise public awareness about the national heroes who we praise, those men who our streets are named after, and bequeathed great wealth forged with robbery, abuse and blood.

MariaBasura (professional actress, pole dancer/instructor, independent filmmaker, fetish accessories designer) and Jorge Benavides (sex worker, therapist, post-porn performer and filmmaker), both originally from Antofagasta, Chile, but it was in Berlin 2016 when they met and formed the interdisciplinary contracultural group TERRORISMO TEATRAL MIGRANTE, making performances and films with explicit sexual, historical, political and decolonial content; always counting with the collaboration of other artists.

[[www.fuck-the-fascism.blogspot.com](http://www.fuck-the-fascism.blogspot.com)]

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## MORE DANGEROUS THAN A THOUSAND RIOTERS: THE REVOLUTIONARY LIFE OF LUCY PARSONS, 2016, 6'

Kelly Gallagher (USA)



A colorful experimental animated documentary exploring the powerful and inspiring life of revolutionary Lucy Parsons. Animation allows us the incredible power of resurrection—the ability to bring back to life the stories and struggles that we need to remember and learn from today, more than ever.

Kelly Gallagher is an experimental animator and filmmaker, and an Assistant Professor of Media Arts at Antioch College.

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## SEIZURE – REWRITING COUNTER-HISTORIES, 2015, 25'

Marina Gržinić/Aina Šmid (Slovenia)



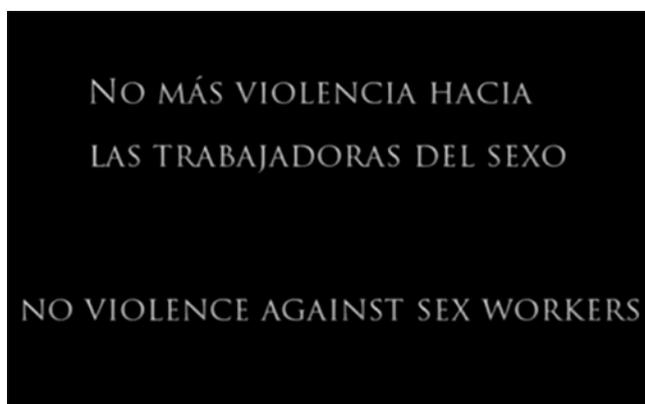
Four film and video positions (in the order of appearance) in this very dry and minimalized video work are: Adela Jušić, Anja Salomonowitz, Heiny Srour and Nevline Nnaji. Marina Gržinić was curating three film programs in Ljubljana, 2014 and 2015, in Zagreb in 2014, and as well in Vienna 2015, where she presented these positions. The topic here is being face to face with the selected film directors and their work. It is not simply about oppositions, but about suspicious, implicated agencies and film instruments. Seizure is about rewriting counter-histories in the film and video productions. It is an inquiry about democracy, knowledge, State politics and about film histories and present. We can think about counter-histories that attack the hegemonic, discriminatory and racialized power regime of whiteness and the naturalization of nation-state

citizenship. Mapping knowledge, practice and power is, maybe, the final outcome.

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## VIOLENCE IN MASS MEDIA/FEMINIST DAYS: ALLIANCES AND SEX WORK, 2015, 6'14"

Linda Porn (Mexico/Spain)

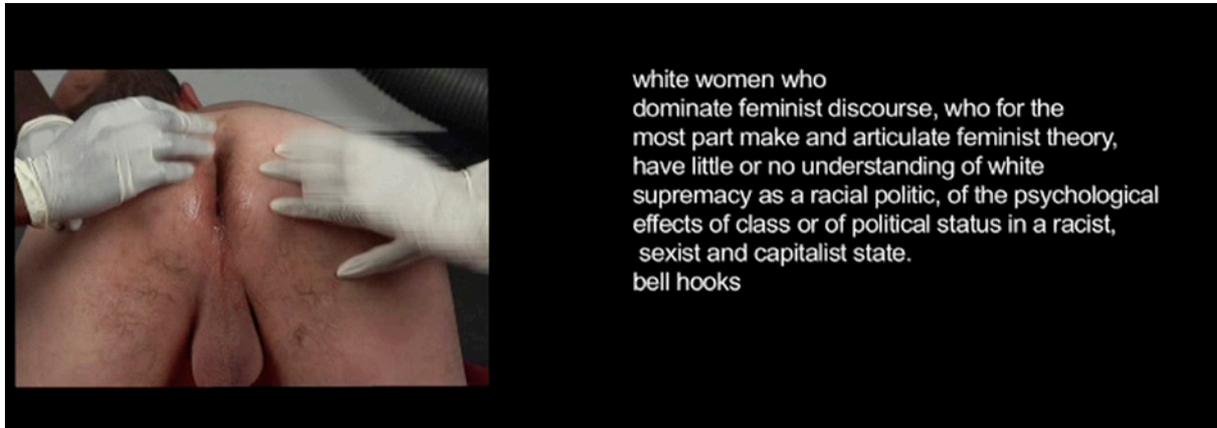


December 17, International Day to End Violence Against Sex Workers, coincided with the Feminist Days: Alliances and Sexual Work (Barcelona, 2015). This is a critical spot towards one of the most violent aggressions against sex workers: the mass media that feed the stigma and perpetuate the criminalization and victimization, never listening to the voices of sex workers.

Linda Porn is a migrant sex worker and artist who works with all artistic disciplines at her fingertips. In her work she focuses on the feminized body and its intersections, such as sex work, migration, pornography, de/coloniality and art.

## WISH, 2010, 8'54"

Katia Sepulveda (Chile/Germany)



“Wish” is a re-visualization, confronting the hegemonic processes in which pornography is subjected, that is to say, the post pornography which tries to disarticulate the coloniality of seeing. In the video, it is through loving and careful repetition, that the artist questions the humanistic fiction of the hegemonic, masculine, white, heterosexual, middle class, by confronting different dichotomies: hegemonic/ subaltern, rational/ irrational, white/black, heterosexual/homosexual; colonizer/ colonized; individual/ collective. These are in dialogue with the recognizable codes of a pornocratized society.

Katia Sepúlveda is an artist, worker and anti-colonial transfeminist. In her work she focuses on questions related with gender, sexuality, resistance against hyperheteronormativity, racism and capitalism. Since 2004 she lives and works in Cologne, Germany. Her work has been shown recently in Museo de la Solidaridad Salvador Allende and at the Sao Paulo Biennial.

## SUPER PUTA, 2011, 13'

Marissa Lôbo (Brasil/Austria)



Super puta is a sex-gender dissident videoperformance against sexism and racism, EUrope, double moral, victimization and criminalization of sex workers with a clear political stance for a recognition of sex work as work, migrant and sex worker's rights.

Marissa Lôbo is a migrant black activist and artist born in Bahia, Brazil. She co-ordinates the cultural work within an self-organisation of migrant women, MAIZ ([www.maiz.at](http://www.maiz.at)), engaged in artistically critical education related to anti-racist or anti-sexist struggles. Her critique addresses hegemonic sexualised and racialized body regimes from a queer of color perspective. She aims to de-colonize queer theory and to intervene in the white supremacist narrative.

**RELATIONS: 25 YEARS OF THE LESBIAN GROUP ŠKUC-LL, 2012, 84'**

Marina Gržinić, Aina Šmid, Zvonka T Simčič



This documentary video is about the 25 anniversary of the lesbian group ŠKUC-LL (1987-2012) and about the lesbian movement in former Yugoslavia. It is a project that visualizes, and define the context for the movement and of the LGBTQ community within and with relation to politics, economics, culture, arts and legal institutional structures; this contextualization works on two layers: first from the decaying socialism to neoliberal capitalism, and then in the time of the 1990s it depicts the transition to a present, bloody neoliberal global capitalism.

The video film includes analysis of the movement in the EU after 2004, when Slovenia became a member of EU, and includes discussions and analysis of the “climate” that followed the discussions and rejection of a new family code in Slovenia in 2012. The family code was rejected by a referendum in March 2012, the majority decided negatively on basic human rights for same sex unions and their children. A special place is given in the film to the Pride Parades in the ex-Yugoslavian territory. The video film presents a variety of processes of marginalization and the struggle for rights of the lesbian and LGBT community in Slovenia and wider in ex- Yugoslavia. It is a struggle for visibility, but as well a testimony of the incredible power of the lesbian movement, its artistic and cultural potential, critical discourses and emancipatory politics. The film consists of interviews, documents, art projects, nightlife, political appearances, and critical discourse. The film as well talks about Europe, global world capitalism and the status of lesbians today. Other topics that are covered are alliances, history, the relations and alliances with feminism, gay, transgender and queer, AIDS and the diction of homosexuality. It gives a harsh critique of discrimination, racism, fascism in Europe today.

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Marina Gržinić is philosopher and researcher at the Institute of Philosophy ZRC SAZU (Research Centre of Academy of Science and Arts, Ljubljana, Slovenia), and professor of Post-conceptual Art at the Academy of Fine Arts in Vienna.

Tjaša Kancler is an activist, artist, researcher and associate professor at the Department of Visual Arts and Design - Section for Art and Visual Culture, Faculty of Fine Arts, University of Barcelona. He forms part of a collective t.i.c.t.a.c. - Taller de Intervenciones Críticas Transfeministas Antirracistas Combativa.

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