

# ESCORIA

## SCREENING SCHEDULE

**Sebastián Calfuqueo Aliste**  
*You will never be a weye, 2015*  
4 mins 46 secs

The European conquest has denied us a plethora of knowledge about our own indigenous cultures. This patriarchal conquest has also impacted our identities and bodies. Before the Spanish inquisition there existed people that did not conform to the binary structure of gender. These people were called Machis Weyes and they were able to transition between the political and the spiritual spheres.

Their story is captured in 1673 by the Chilean writer Francisco Núñez de Pineda y Bascuñán in his chronicle *El Cautiverio feliz y razón individual de las guerras dilatadas del reino de Chile* [Happy Captivity and Reason for the Prolonged Wars of the Kingdom of Chile]. In this very important historical record of indigenous people's lives, Bascuñán describes one of the Machis Weyes as follows, "This one looked like Lucifer in his features, size and costume. He was not wearing underwear because he was of those called 'weyes', that is to say, loathsome, and of those considered despicable, because they adjusted themselves to the purpose of women." The Weyes were wiped out almost entirely. Their annihilation was based on the accusation of committing the sin of sodomy, according to the Catholic Church. In my work I propose a crossover between this history and my own biography. As my paternal grandmother says, "In the Mapuche culture there are no faggots". In the performance *You will never be a Weye* I intend to re-appropriate this eclipsed identity.

**Úrsula San Cristóbal**  
*The Room/La Habitación, 2017*  
6 mins 35 secs

Can the freedom of the female body only be linked to nudity? How do we construct the public image of our bodies? Is it just the result of a passive acceptance of social impositions or a product of personal reflections? Who has the right to decide on the public visibility of the female body? This low-tech video art piece is based on the answers of European and Latin American women. Their voices appear in the form of calligraphy and audio-visual collages, joined by musical improvisations and actions. Calligraphy works as a metaphor for the social construction of our own bodies. These social norms have been inscribed on our bodies since childhood and can sometimes seem suffocating. However, we can rewrite our bodies by means of performative acts of critical reflection.

**Hector Acuña aka Frau Diamanda**  
*SUCKTION 014, 2014*  
2 mins 11 secs

This piece is part of a work-in-progress project called *Cuerpos Sexuantes [Sexuant Bodies]*, whose theme, logic and narrative lie within the power of dissident sexual practices in generating new ways of viewing alternative sexualities that disrupt heteronormativity. In this particular case, the artist not only makes use of dissident practice, but also aesthetics taken from science fiction – specifically, the cyborg body – whose advent reflects a revisited future where sexual differentiation occurs in a diffuse field of exploratory pleasures ad infinitum.

**Hector Acuña aka Frau Diamanda**  
*INTI SIKI - SUN ASS, 2015*  
3 mins 22 secs

This piece is part of the artist's work-in-progress project *Cuerpos Sexuantes [Sexuant Bodies]*. The work focuses on an ecoqueer ritualistic action that pays homage to the ancient myth of three major volcanos in the region of Arequipa, south of Peru: Misti, Chachani and Pichu Pichu and their everlasting ménage-à-trois relationship.

**Érica Sarmet**  
*Latifúndio, 2017*  
11 mins 18 secs

In Brazil and Latin America, "latifúndios" are large agricultural properties belonging to a single person, family or company, characterized by the extensive exploitation of its resources. We are taught that our bodies are our first private property, a demarcated area that should be regulated and supervised by the State. But what if we think of the body as a vast land with many possibilities for construction and creation outside the practices of monoculture sexuality? What if we invaded the body? Took it for ourselves? *Latifúndio* is an experimental queer porn film in the context of Latin America on expanding our notions of the body, its desires and what it can do.

**La Erreria (House of Bent) in collaboration with A les Balconades**  
*Ecogender (r)Evolutionary Parade, 2018*  
2 mins 39 secs

*Ecogender (r)Evolutionary Parade* documents a street action carried out in 2017 by La Erreria (House of Bent), to complement two installations the artists created for "A Les Balconades", a project which paired activist groups with artists in Valencia. The artists made installations on two balconies in collaboration with CSOA L'Horta, a squatted social centre/allotment and LAMBDA, a local LGTBQ collective. The interventions illustrated the artists' queer ecological philosophy, reclaiming space for sexual and gender dissidents, women and animals, and celebrating our close relationship with other Earth species. As part of the event the artists organised a lively participatory street parade marching with a banner emblazoned with the gender neutral/fluidity symbol. With a musical accompaniment, the parade stopped traffic, singing and shouting eco-queer slogans such as "Neither hetero, nor homo we are bonobos!" The action finished with a flamenco style homage to Silvia Rivera, sung atop a rubble filled skip in a truly "deep trash escoria" style.

**Zaya Barroso**  
*Tránsito, 2017*  
4 mins 54 secs

*Tránsito* is a video based on the artist's experience of survival, self-exploration and re-birth. The artist Zaya Barroso says of the work: "It is me, coming down from a long night. I am finding myself and connecting deep inside within me. Sensing satisfaction in my existence, of still being alive. A ritualistic celebration of life as it is. The body art represents the environment, time and hormones having their effect in my body. It is me entering a new terrain, me walking with firm yet fragile steps. It is the mixed feelings of being in-between, entering a world that is unknown, struggle and liberation, and the understanding that the only escape is to embrace change and move forward. The sea represents cleansing and serenity despite the highs and lows of transitioning. It narrates my story of walking through the dark and finding the light. The location where the video was shot is the home to the afro Uruguayan collective Nacion Zumbalelé, a safe space I was invited and introduced to as a trans woman and artist. It has always been important for me to maintain connection between my two homes (Uruguay and Australia) and to make visible my identity as a Latinx Australian."

**Fuck the Fascism**  
*Fuck the Fascism PARIS, 2018*  
16 mins

"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."

Shot in Paris during the Porn Yourself Festival 2017, this is the third episode of the DocuPorn ShortFilm series *Fuck the Fascism*, which intends to expose the true stories behind monuments that glorify genocide, tyranny and slavery. The series raises public awareness about the national heroes that we praise – mainly men whom our streets are named after and bequeathed great wealth gained through robbery, abuse and blood. The series is also an open invitation to everyone who wants to participate and join this ReEducativo PornoVandalism project.

**Vycktorya Letal LaBeija**  
*Destino (official video by Kaput Kollektif), 2015*  
6 mins 53 secs

Based on the poem "Destino" by Mexican poet Rosario Castellanos, this work tells the story of a modern vampire who kills what she loves.

**Sara Torres & Marta Velasco Velasco**  
*Los estados vehementes [States of vehemence], 2018*  
3 mins

This video work, which comes from a collaborative project for Sara Torres' book *Phantasmagoria*, explores the transmission of affect between individuals. Here moving images, together with the auditory traces of the voice, create a physical impact that activates neurological networks.

Tracing five years of interrupted contact between languages and cultures, Spanish-Colombian artist Marta Velasco Velasco translated into color and matter the process of two nervous and hormonal systems coming into alignment with each other. After migrating to the UK, the interlocutors in the poetic text fantasize scenarios of their childhood in Spain. It is in this context that the mother tongue arises as a vehicle for desire and unconscious transmission of affect.

DEEP  
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