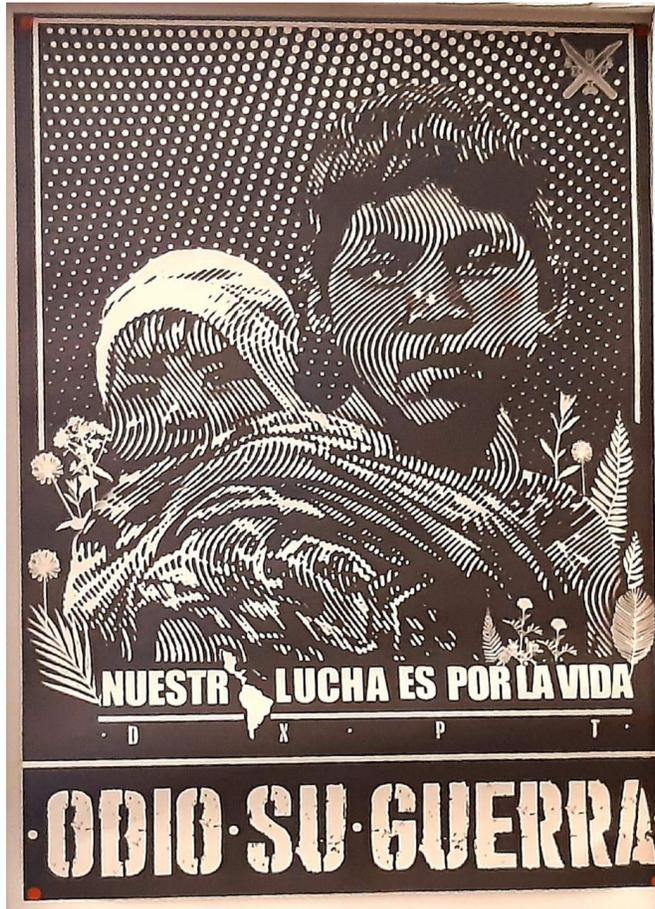


Lx ChicxScratch - Performance Proposal

By: Paula Chaves Bonilla

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Summary / Content

Lx ChicaScratch is an autobiographical journey to (re)connect with my mother's legacy, her history as a young militant activist woman in the 70's in Colombia and by extension connect with the history of feminisms and activism of my country of origin. The history of social movements in Colombia has been obscured by the 60 year long civil war, the narcotraffic, the brutal and daily violence and the close link between politics and paramilitarism in the country. Threats, extortions, illegal raids by the police, killings, tortures, kidnaps and disappearance of people is the daily reality in this country.

“According to the latest report by Global Witness, an organization that reports violence against environmental leaders

in the world, in the course of 2017 197 people who defended the environment were killed. Of this total of cases, 32 occurred in Colombia, which places the country as the third most dangerous country to defend environmental causes”². Additionally “200 social leaders have been killed according to a humanitarian sector source who requested the reservation of its name. From the 1960s to the late 1990s, there was persecution in the country, supported by the State itself, based on murders and prosecutions of political members of the left, accusing them of being guerrillas. That stigma lives on and is echoed in what is happening in the country today”³.

¹ 'Odio su guerra' (I hate your war) Art by Dexpierte Collective

² <https://cerosetenta.uniandes.edu.co/colombia-es-el-tercer-pais-mas-peligroso-para-lideres-ambientales/>

³ <https://cerosetenta.uniandes.edu.co/la-politica-que-rodea-el-asesinato-de-lideres/>

The hostile and violent reality in which this country has lived in the last decades is miraculously proportional to the amount of social justice initiatives and self-organised projects. Art has always been a fundamental part of this social emancipation, a way to survive the unliveable and one of the most powerful tools to create a world where we can thrive and defy the capitalist, neo-colonial, imperialist and narco-paramilitary logic our society imposed upon us. Impressed by this force, ancestral wisdom, radical imagination and resilience towards self-determination I want to create a space where we can honour such counter-history and give visibility and attention to a yet untold truth. In a country that does not give truce to the truth, that threatens and disappears those who dare to challenge the hegemonic narrative logic of narco-paramilitarism, vindicating the truth and denouncing the structural impunity is one of the most revolutionary acts. 'Sin verdad no hay justicia' (without truth there is no justice), is one of the most important slogans of the social movements in Colombia.

Form



⁴ 'Utopian Redux' Art by Carly Bedford

A politic-spiritual ritual will be set in place to honour our dead, map our unwritten history and vindicate the social, popular and feminist movements of Colombia and by extension all the popular and autonomous feminist movements of the world who have been oppressed, exterminated and persecuted. A minimalist industrial set up will take on an animistic⁵ character in order to invoke the voices of the unheard. Two oppositional spaces will be contained in this performative proposal: the concrete one (industrial) and the spiritual (animistic), positive and negative space as the completion of yin-yang forces in nature. These same oppositional energies present in the scenographic proposal will be studied through the embodiment of performative gender roles: masculine and feminine energy.

How can non-western approaches of dualism, ambiguity and non-binary philosophies help us heal this black and white, good and bad, truth and fiction approach to life?

A mix of somatic movement research techniques, object based practices, spiritism, historical mapping and political denouncement will construct a utopian space. The voices, experiences, images and historic moments of the revolution and social movements in Colombia -which will be gathered through both books, reports, documentaries and ethnographic research like interviews- will inspire the creation of the theatrical and dance performance landscapes. The idea is to create a heterogenous space where political discourse, history and ritualistic dance collide into one performative atmosphere, where theoretical discourse is equally important in the narration and dramaturgical construction of the piece as the performative and embodied physical practices. The dramaturgy of the piece will be guided by the sublimation of mass graves and the spirits of the *nobodys* calling for justice, by the release of body trauma experiences (fear, shame, paralysis, submission) and by the exchange between political discourse and social spiritual awakening. Macro politics melting with micro activisms, the denouncement technique operating both outwards and inwards, we'll check the internalised oppressive systems as well as the social structural violent ones. Locating myself and the audience within the chain of both oppression and liberation, within the construction of history and the possibility to imagine our future outside of the violent and suffocating logics of imperialism, neo-colonialism and compulsive capitalism.

⁵ *Animism (from Latin: anima, 'breath, spirit, life')^{[1][2]} is the belief that objects, places, and creatures all possess a distinct spiritual essence.^{[3][4][5][6]} Potentially, animism perceives all things—animals, plants, rocks, rivers, weather systems, human handiwork, and perhaps even words—as animated and alive. Animism is used in the anthropology of religion as a term for the belief system of many indigenous peoples.*

<https://en.wikipedia.org/wiki/Animism>



Methodologies

Repetition of movement

Invocation of 'forces' through movement repetition

Movement research of performative gender roles / masculine and feminine

Object based practices / ongoing construction of performative landscape

Interviews / ethnography

Study of archive (books, songs, documentary)

Historical mapping & storytelling

Audience participation techniques

Topic / Tags

Documentary fiction

Performative journalism

Popular and autonomous feminisms

Latinamerican/Colombian social movements

Autobiographical

Queer Lesbian Feminisms

Historical Mapping

War and revolutions

⁶ 'Tales of a Tub' Art by Nika Sorzano

Collaborators

Ogutu Muraya - Dramaturge (15 days)

Lux Säuer - Movement research coach (10 days)

Natalia Sorzano - Visual artists and scenographer (tbc) (15 days)

Jen Morada or Natalia Chaves - Sociologist / Historian (one of the two still tbc) (15 days)

Rasureitor - Props (10 days)

Flavia Dzodan - Outside eye (tbc) (4 days)

Dana Claasen - Light Technician and Technique (20 days)