

ARTICLE PRESENTED AT TORONTO QUEER FILM
FESTIVAL "STONEWALL 50" SYMPOSIUM. OCAD
UNIVERSITY, 2019, TORONTO, CANADA

BIXA TRAVESTY - STRUGGLE AND CELEBRATION OF THE WOMAN'S COCK

Daniel Zacariotti
Ane Molina





O SEXO TRAVESTI COMO FATOR POLÍTICO

Daniel Zacariotti - danielzacariotti@gmail.com
(Universidade Católica de Brasília)

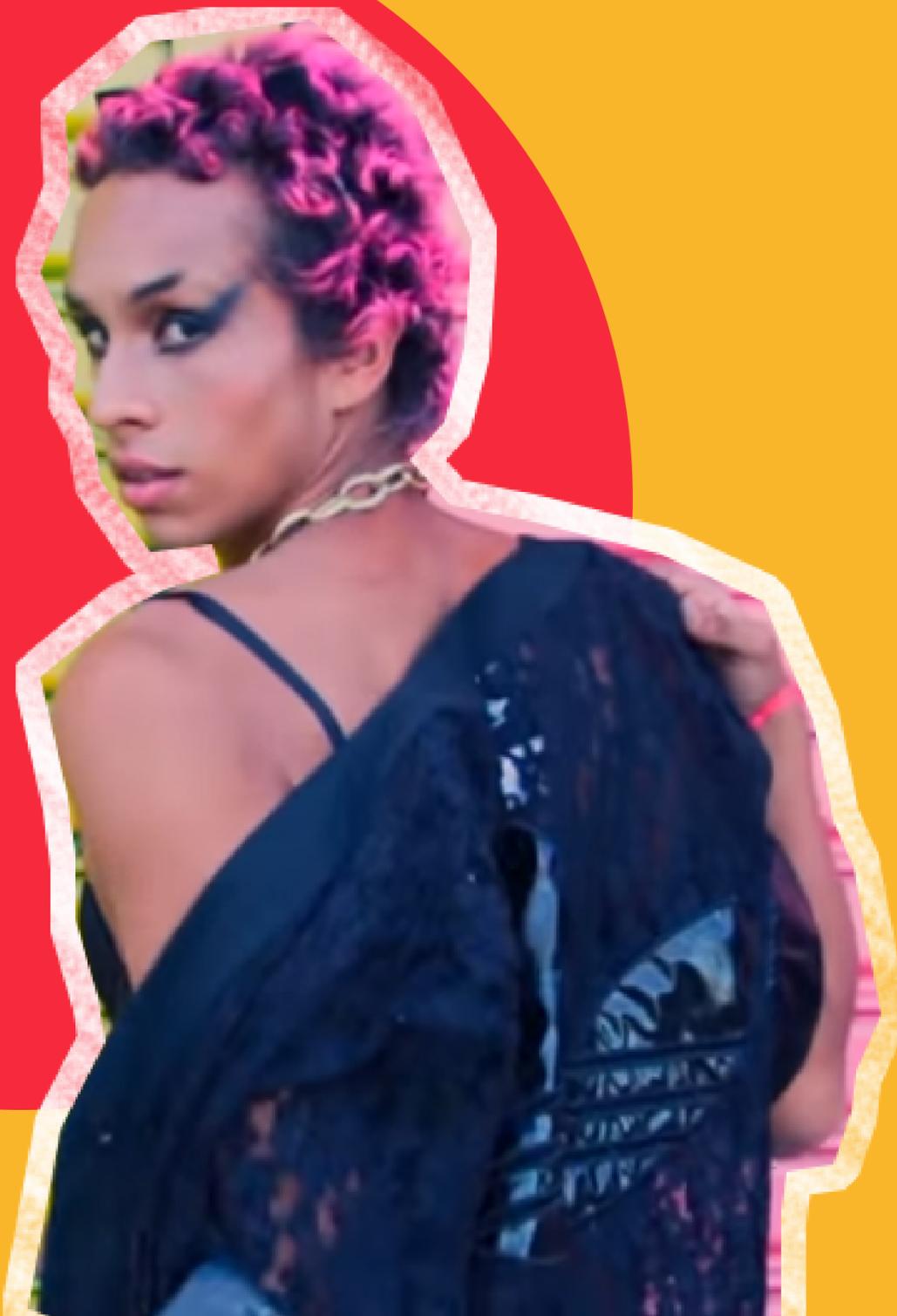
Anelise Wesolowski Molina - anelise.molina@gmail.com
(Universidade Católica de Brasília)

RESUMO

A subversão de corpos e identidades de gênero tem sido um assunto emergente no século XXI, principalmente nos âmbitos sociais, artísticos, comunicacionais, psicológicos e políticos. Isso tem gerado então uma reflexão, através da percepção e participação nas mídias TV, Internet e da crescente ocupação destes espaços por sujeitos travestis e também, como eles exercem seu sexo como um fator político e representativo. Levando em consideração o pensamento de gênero Judith Butler, sexo Cláudio Blanc, como Christine G...



ABSTRACT



2018 was such a year in Brazil. The elections showed the ugliest face of a country that doesn't tolerate diversity. Black people, the poor and LGBTQIA+ population experienced a different kind of fear - to be slaughtered by institutional apparatus. In the same year, Linn da Quebrada launched a movie not about her but with her - *Bixa Travesty* is a documentary that cares about authenticity and situated knowledge. The film shows her experience as a black Travesti living in a violent slum - the difficulties as the delight of being a nonconformist body and an artist. Linn shows us a delicate narrative full of violence, embodiment, musicality, and dirty words, far from the Stonewall's symbolic presence. The present article refers to the increasing resistance in Brazil since the presidential election: an opposition that runs away from the institutional emerging from the minorities and carry every single mark of colonization. Using mostly Brazilian and Latin American authors, we intended to argue with the facts that are going on recently in Brazil and our heritage - our blackness, our genders and bodies, our spirituality and our music. In addition to the bibliographic review, the movie was analyzed by focusing on the main character - the Travesti, as an authentic body, gendered by the colonization process and culture. Therefore, it was possible to seek some of the significance and how nonconformist bodies in Latin America are reacting politically and artistically against the massive attack from our conservative government.

CONTEXT

"IN THE GOD'S STRENGTH AND
THE COCK'S GLORY" LINN



PREVIOUSLY IN BRAZIL...



CONTEXT



PREVIOUSLY IN BRAZIL...

There is nothing new to this dynamic (we have experienced this ever), but (that is our point here) now parts of society can resist using some resources that were not available before.

Linn is an example of this kind of resistance. She is an artist, producer, performer, singer and now an actress (in a national broadcasting show). She represents deviant sexual identities in Brazil - the identities that used to remain invisible and silent in a conservative and hypocritical society.

LINN



LINN DA QUEBRADA

Linn is a poor, black trans woman - or, even better, a Travesti!

Linn is the body that stands "in-between" to show herself as a weapon against prejudice and obscurantism.

Linn has 27 years old, born in a slum in São Paulo state and faced all the obstacles that a marginalized identities use to deal with in Brazil - violence, prejudice, disease, and poverty.

She was not protected or privileged by any means, and despite her biography, she is brilliant.

OBJECT



BIXA TRAVESTY

The film was exhibited for the first time at the 2018 Berlin International Film Festival and won 20 awards - nationally and internationally.

It is imperative to say that this is not a film about Linn da Quebrada; it is a film with Linn.

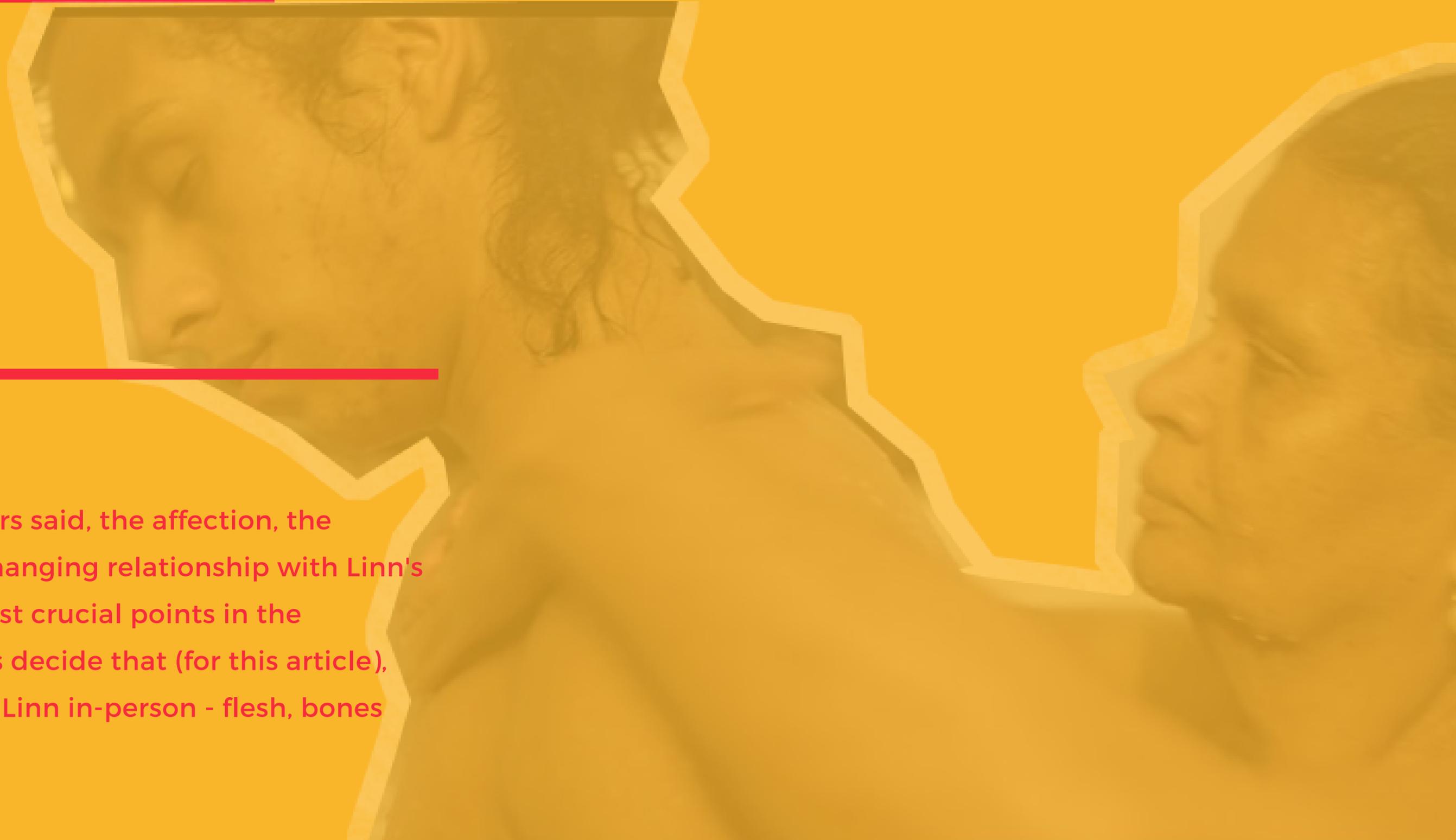
Linn has the leading role but not as a mere character and not as herself - she represents all the people that have been methodically eliminated or kept invisible to improve the maintenance of a normative system.

The film is expected on the Brazilian commercial circuit on November 21st.

OBJECT

BIXA TRAVESTY

As Linn and the directors said, the affection, the repulse and the ever-changing relationship with Linn's body are one of the most crucial points in the production. It makes us decide that (for this article), the film will be seen as Linn in-person - flesh, bones and fluids.



METHOD

FIRST

Bibliographic review: The bibliographical references shall be most Latin American authors emphasizing those who have a decolonial approach; also, a documentary analysis was made on texts, songs, interviews and videos about Linn and the movie - we classified the material by nature and source;

SECOND

Then, a poetic film analysis focused on the main character was performed to establish connections between Linn's character, the theoretical background and the content analysis. The poetic analysis consists of 1) enumerating the effects of the film experience. 2) since the effects, try to find the strategies - how the media resources were used to produce the effects. The strategies became the linking point between our context analysis, the theoretical framework and the film - even better, with Linn.

THEORETICAL BACKGROUND

1

FERNÃO PESSOA RAMOS

... the essence of a documentary is, most of all, to be an assertion about the world. [...] fiction also makes assertions or propositions about the world, but the documentary does that over the real world.

2

JORGE BONDÍA

The Experience is what passes through us, what happens to us, and what touches us, not what happens or touches others. Each day happens, many things, but almost nothing happens to us at the same time.

3

GENDER AS AN EXPERIENCE

- Biological factors are typically more stable - have a low flux of change.
- Social Factors are less stable - have a moderate flux of change.
- The Experience is a continuous process - has a high flux of change.

4

LUISA MARILLAC

In my case, I identify myself as Travesti because I see myself on the frontier between what is to be a man and what is to be a woman, and I am fine like that. To other people, defining themselves as Travesti means respecting the history that lived their sexuality on marginalization and with many fights. (Travesti) is an elastic term just like this

THEORETICAL BACKGROUND

5

"CUIR" THEORIES - LARISSA PELUCIO

More than an improper pronunciation or a translation of how "Queer" is read in Castilian, Cuir alludes to the Anthropophagic Movement in Brazil. Using the digestive tract as a metaphor, Cuir talks about the capacity that colonized body has to consume the invader knowledge, digest it, and produce something new. When read in Portuguese, Cuir also refers to the "Cu" (asshole) as the access to what is kept hidden, unknown. Larissa Pelucio suggests treating Queer studies as "Cu" studies in a provocative translation so that the field opens up to new possibilities of contestation, as a precarious place of speech from the South.

"PAU DE MULHER"

WOMAN'S COCK

- Use the same dispositifs of oppression to resist;
- Keep feminine and masculine in tension (friction) and far away from definition;
- Do not beg for mercy. Emphasize violence and war - incite fear.



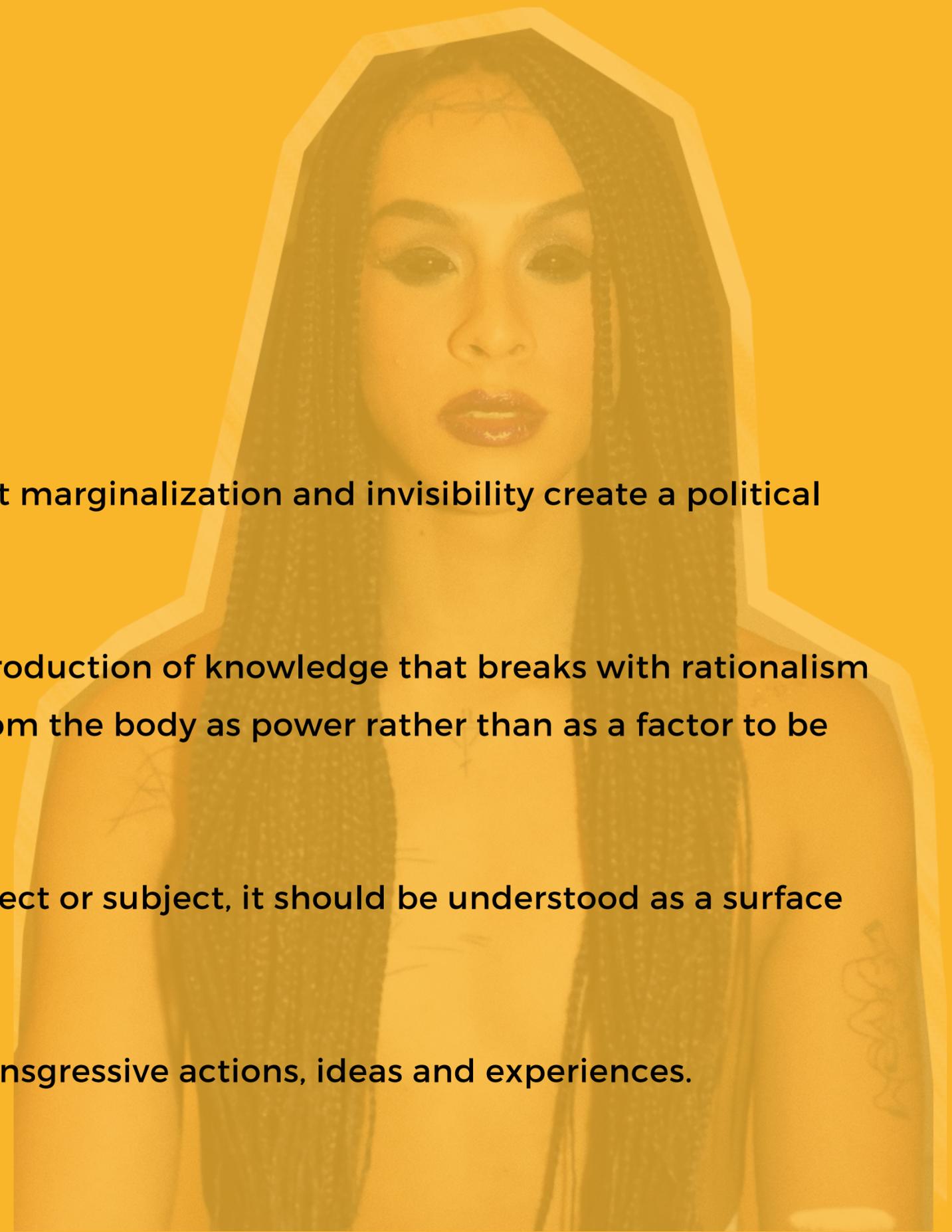
THE TRAVESTI'S KNOWLEDGE

Before proposing a Travesti knowledge, we must emphasize that marginalization and invisibility create a political context of abjection for deviant bodies;

Travesti knowledge is a dissent from the sex/gender system, a production of knowledge that breaks with rationalism and returns to the ideology of the savage, a thinking-practice from the body as power rather than as a factor to be controlled and interceded upon and, above all, a experience;

Travesti knowledge should not be treated as a fixed or static object or subject, it should be understood as a surface of powers, a Möbius Strip;

Travesti knowledge as a contribution to the dissemination of transgressive actions, ideas and experiences.



BIXA TRAVESTY - A FRICTIONAL DOCUMENTARY

Linn's figure is a way, or even an experience, of the power of Travesti- in contemporary Brazil;

The emergence of marginal and persecuted figures forging a space of occupation and legitimacy in a social and media relevance;

The importance of actions beyond the spaces of representation;

Artistic Circuits X Commercial Circuits





BIXA TRAVESTY - A FRICTIONAL DOCUMENTARY

- The devious narrative Travesti reaching new audiences;
- Bixa Travesty, despite its excessive control at times, as a strategy.
- The film is present, Linn is present;
- Linn is affection beyond subject.

FINAL CONSIDERATIONS

The resistance happens when you take marginal languages to a mainstream circuit;

Sometimes the product becomes softer to fit and reach the broadest possible audiences;

The speech around the movie is as powerful as the movie Linn as a path to the awareness of other Brazilian genders;

The future of the film.



GET IN TOUCH WITH US

Ane Molina

anelise.molina@gmail.com

Instagram and Twitter: @ane_molina

Daniel Zacariotti

danielzacariotti@gmail.com

Instagram: @dzacariotti

Communication and Gender Brazil

Instagram: @commgenbr

