

Nat Geo SCREENING PROGRAMME  
CURATED BY VIOLETA MANSILLA  
OPENING 3.MAY, 18HS – 4/19.MAY: MON-SUN, 11-18HS

----- INDOOR-TV -----

MÓNICA HELLER 10:08 min  
SRA GAIVOTA (MRS. SEAGULL), 2023

MASI MAMANI 5:09 min  
RAMITA SECA, LA COLONIALIDAD PERMANENTE  
(DRY TWIG, THE PERMANENT COLONIALISM), 2019

EL PELELE & SOFIA TORRES KOSIBA 7min  
EL CHOCHAZO, 2024

----- OUTDOOR-TV -----

RAFA BQUEER 4:45 min  
"SEREIA"– SÉRIE SUPER ZENTAI  
(“MERMAID” – SUPER ZENTAI SERIES), 2019

DAIANA ROSE 4 min  
LA TORTU ROLINGA (THE ROLINGA TURTLE), 2023

LUIZ ROQUE 4,44 min  
ANCESTRAL (ANCIENT), 2016

FLORENCIA PALACIOS 9 min  
CANCIONES PARA BAILAR LENTO MIENTRAS  
EL MUNDO SE ACABA (SONGS TO DANCE SLOWLY  
WHILE THE WORLD ENDS), 2023

NAT GEO FOCUSES ON NATURE, CULTURE, AND TECHNOLOGY. PRESENTED AS A STREET-SELECTED SCROLL, IT SETS THE SCENE WITH POST-APOCALYPTIC LANDSCAPES, OPEN-AIR LANDFILLS, HUMANIZED ANIMALS, AND THE EMERGENCE OF NEW SPECIES. IT PROMPTS THE QUESTION: IS THIS THE END OR THE BEGINNING OF A NEW WORLD?

AS PART OF THE *VARIOUS OTHERS* SPRING EDITION, THE EVENT FEATURES THE WORKS OF SOUTH AMERICAN ARTISTS AT THE SORRY SQUARE MARKET STALL ON WIENER PLATZ.

MÓNICA HELLER (1975, Buenos Aires, Argentina) is a cartoonist, painter and video artist.

#### *Sra Gaivota (Mrs. Seagull)*

An animated video that continues the talking birds series, commissioned by Pivo Satellite (São Paulo). The seagull's speech revolves around contemporary issues, such as excess garbage, housing shortages, the relationship between wildlife and humanity in a decaying world, facing the collapse of nature. The text was produced with a shoddy Artificial Intelligence platform, generating the soliloquy of a solitary seagull that wanders around melancholic, with equal parts humour and cynicism.

MASI MAMANI (1995, Jujuy, Argentina) currently works as a dancer, performer and artisan, and is part of the LGBTQIA+ community in the Quebrada de Humahuaca region of northwest Argentina, on the border with Bolivia and Chile.

#### *Ramita Seca, La colonialidad permanente (Dry Twig, The Permanent Colonialism)*

Bartolina Xixa is an alter ego created in 2017 by the artist Masi Mamani. Performing as a drag queen, Xixa is a homage to the Bolivian revolutionary leader Bartolina Sisa Vargas (c. 1750–1782), a woman from the Indigenous Aymara ethnic group who, with her husband Túpac Katari (c. 1750–1781), fought against the colonial occupation of Peru and Bolivia. Taking on the persona of Bartolina Xixa, Mamani examines gender stereotypes, colonialism, racism, and environmental destruction.

EL PELELE (1993, Deán Funes, Córdoba, Argentina) is an artist/character, a phantasmagorical entity that transcends dimensions, & SOFÍA TORRES KOSIBA (1974, Córdoba, Argentina) is a transdisciplinary artist, researcher, and educator, specializing in Performance Studies from the National University of Córdoba, Argentina (UNC).

#### *El Chochazo*

An artistic and performative fusion of the two artists, Sofía Torres Kosiba and El Pelele, *El Chochazo* is conceived as a spirit or a small regional deity (from Laguna Mar Chiquita, Córdoba, Argentina) and amusingly reminds us of legends from different cultures. It's a mythical fiction in times of darkness that proposes a reconnection of humanity with magic and nature.

RAFA BQUEER (Belém, Pará, 1992) is a multi-artist, working transdisciplinarily with experiences ranging from drag art and samba schools to contemporary art and cinema.

#### *"Sereia" – Série Super Zentai ("Mermaid" – Super Zentai Series)*

The video presents an action by the artist wearing a Zentai-mermaid suit, embodying an androgynous, hybrid, and monstrous figure, an aesthetic that Bqueer has been exploring in recent years through their experiences with fashion and club culture. The symbol of the mermaid or Iara is part of the imagery of the Amazon, placing them in an abandoned pool on the island of Mosqueiro (Brazil) raises questions about fetishism, memory, environmental crisis, existentialism, and choreography.

DAIANA ROSE (1980, Buenos Aires, Argentina) is a visual artist and member of the poetic activism collective Cromoactivismo.

#### *La Tortu Rolinga (The Rolinga Turtle)*

The "Rolingas", fans of the band The Rolling Stones and other rock music groups from the local scene, were and are part of an urban tribe in Argentina. Being a "rolinga" is characterized by wearing worn-out jeans, which can be tight or oxford, sneakers, a neckerchief, and, most notably, a straight and short fringe. The dance steps are from Mick Jagger's style in the *Start me up* video. La Tortu Rolinga wakes up after six months of hibernation, and contrary to her reputation for slowness, her movements are agile and dynamic.

LUIZ ROQUE (Cachoeira do Sul, Brazil, 1979) is a São Paulo based artist working with film, photography, and sculpture.

#### *Ancestral (Ancient)*

Ancestral follows a giant anteater through a jungle, its silky coat contrasting with the rough shrubbery. A native to Brazil, and a national

symbol for the country, our protagonist carries a small child on its back, eating ants from the ground with its long, tubular snout and picking at the dirt with its claws. The creature evokes those that have roamed the Earth for centuries. The film's Ancestral, aligns the animal as a familial forebear—majestic, androgynous, gentle, and sculptural.

FLORENCIA PALACIOS (1994, Sunchales, Argentina) is a visual artist and a co-founder of FUGA, a nomadic gallery of contemporary art in Santa Fe.

The "Slow TV" genre originated on Norwegian television in 2000 and involves the broadcast of everyday tasks, extended journeys, and animals in their natural habitats. This genre has transitioned to digital platforms, presenting as a new sensory aesthetic aimed at collectively addressing discomforts associated with late capitalism. Intrigued, Palacios created *Canciones para bailar lento mientras el mundo se acaba* (*Songs to Dance Slowly While the World Ends*), a video that immerses viewers in three narratives: an oceanic adventure, a trian journey, and a romantic interlude between flowers and insects.

VIOLETA MANSILLA (Santa Fe, Argentina, 1987) is an independent curator, producer, and teacher whose work explores queer identities, community, and performance through hybrid and disobedient practices. Since 2015, she has directed UV Estudios, an art residency, research, and exhibition project (2015–2020 in Buenos Aires, ongoing in Santa Fe from 2022). From 2020 to 2022, she also served as curator and director of the Fundación Ama Amoedo (Uruguay).

Violeta's curatorial projects include "MD" at Fundación ICBC (Buenos Aires) in 2017; "LCD LSD LED" at Museo de Arte Contemporáneo (Montevideo) in 2018; "Camp Fires" at Last Tango, Shedhalle & Tanzhaus (Zürich) in 2021; and Pivô Satellite #6 at Pivô (São Paulo) in 2023. Currently, she is working on several projects: "NAT GEO," a video program commissioned by Salta art in May (Munich); "COUNTRY OFFSIDE," an exhibition project at Ausstellungsraum Klingental in June (Basel); and "JARANA," a research and exhibition project as part of the program "Dispossessions in the Americas" at the University of Pennsylvania, with an exhibition at Fundación Klemm in July (Buenos Aires). Violeta lives and works between Santa Fe and Buenos Aires.

General production: Salta Art, Production assistance: Malte Wandel, Communication and design: Vanina Scolavino