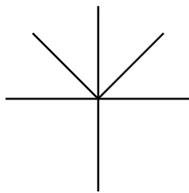


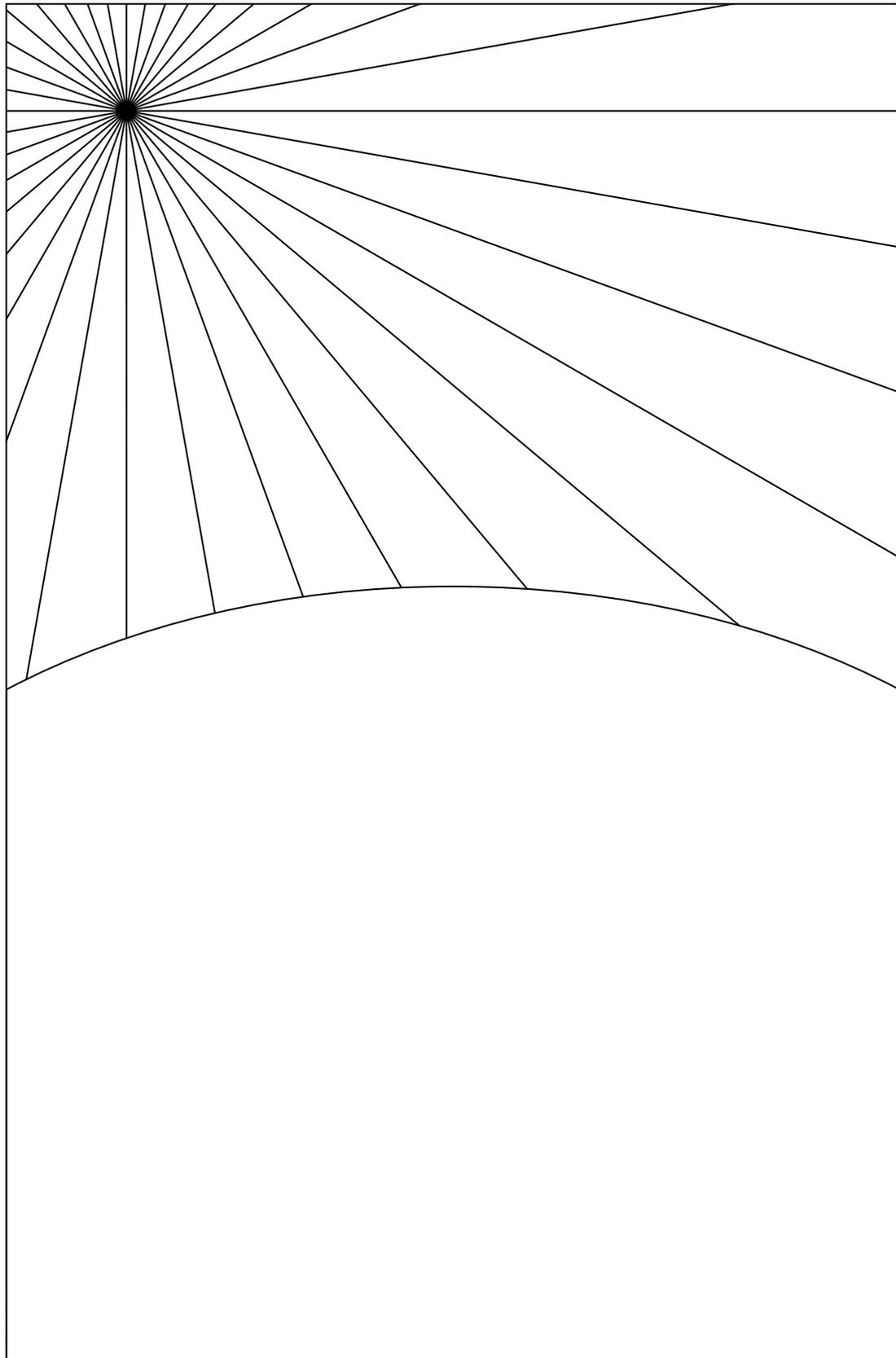
An ARTivist manifesto for a post- democratic society

Concept and text by
Saul Garcia-Lopez
aka La Saula



Illustrated by Kristoffer Busch

A note from La Saula: Decanted under the intoxicating influence of the 'Trump Effect,' this live text synthesizes life and art as a quantic timeline. This document has been extracted and remixed from various personal manuscripts and inspired by Pocha Nostra "manifestos" and "anti-manifestos." This ARTivist manifesto expresses my personal aesthetics, and overarching political and pedagogical priorities. In it, I fully acknowledge my Pocha Nostra DNA. If you wish to reprint it, appropriate and use it as a temple for your own work, simply ask me for permission. I would be happy to share it and see it transformed under the influence of your own universe. This text is a living, ever-changing "open literary system:" my intent to convey embodied words and concepts in writing comes with interlinguistic locuras and the bending and fraying of the conventions of prose.



La

Saula

per-

formance

identity 2.8

**From the borders of
my identity to the com-
munity of rebel artists...**

Here begins the live streaming
of the one they call...
Saul Garcia-Lopez, Soul, Sol, Sal,
LA SAULA...

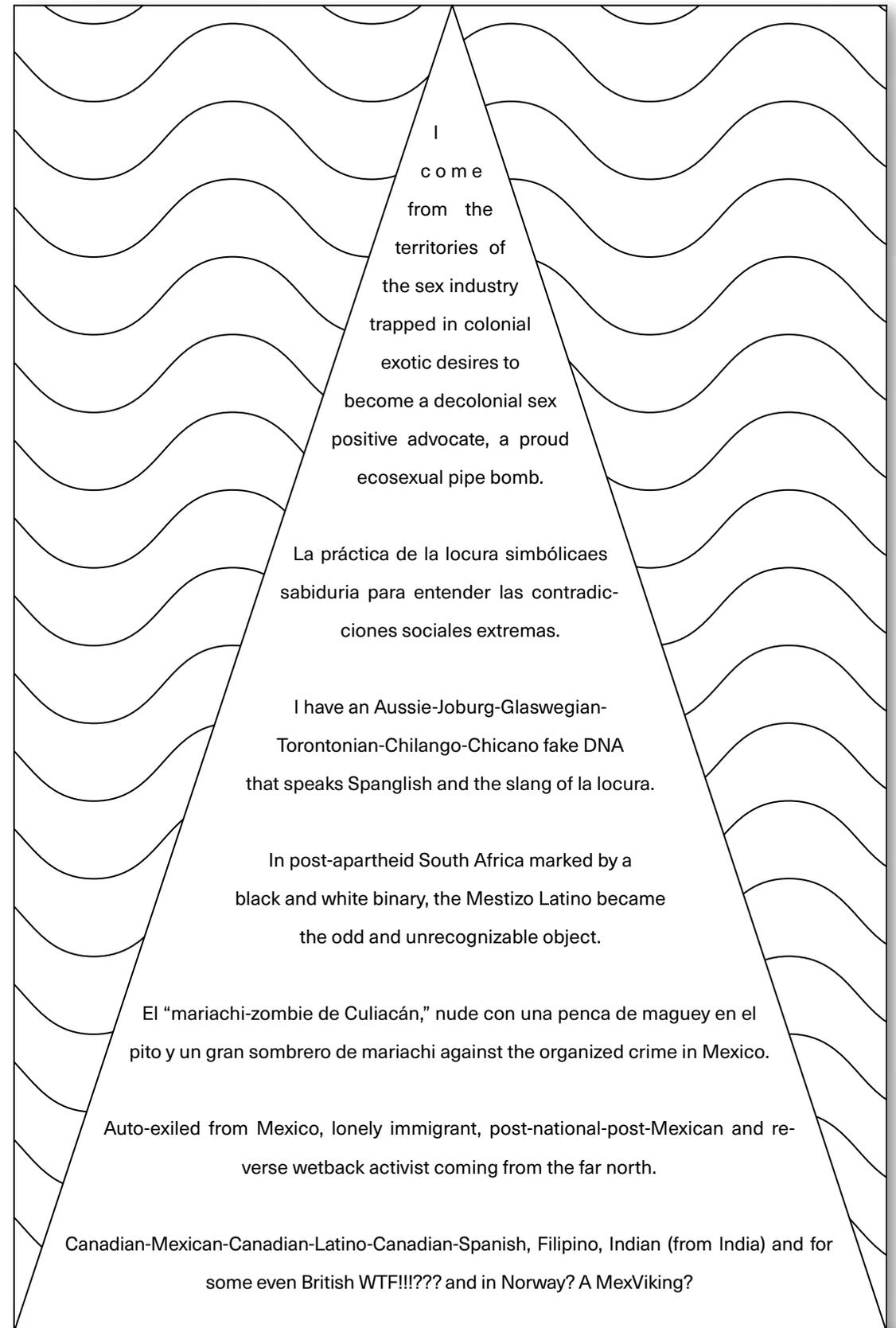
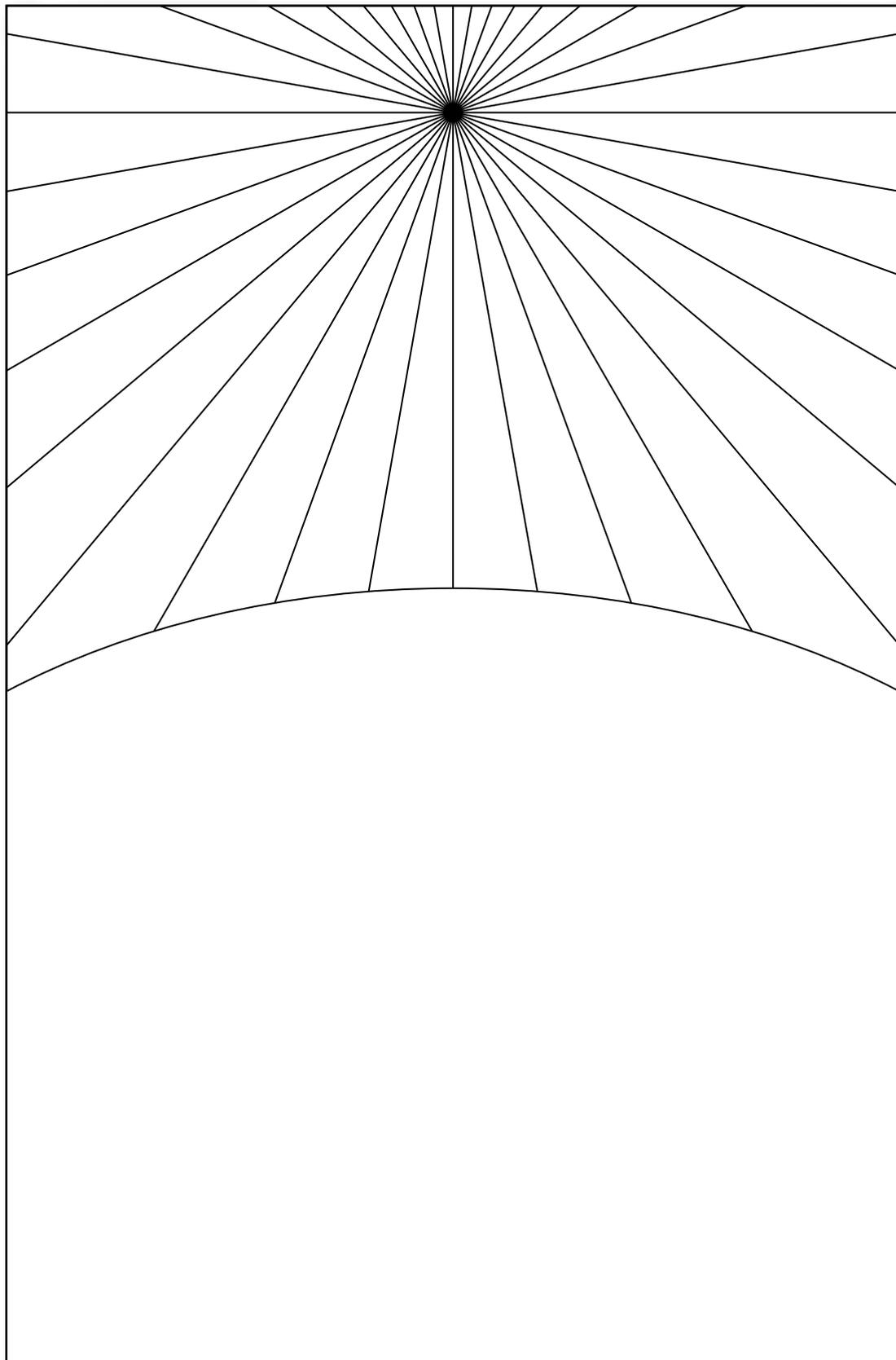
In Mexico City, I was a "chacal", a pejorative
word for urban working-class indigenous guys
from the ghetto.

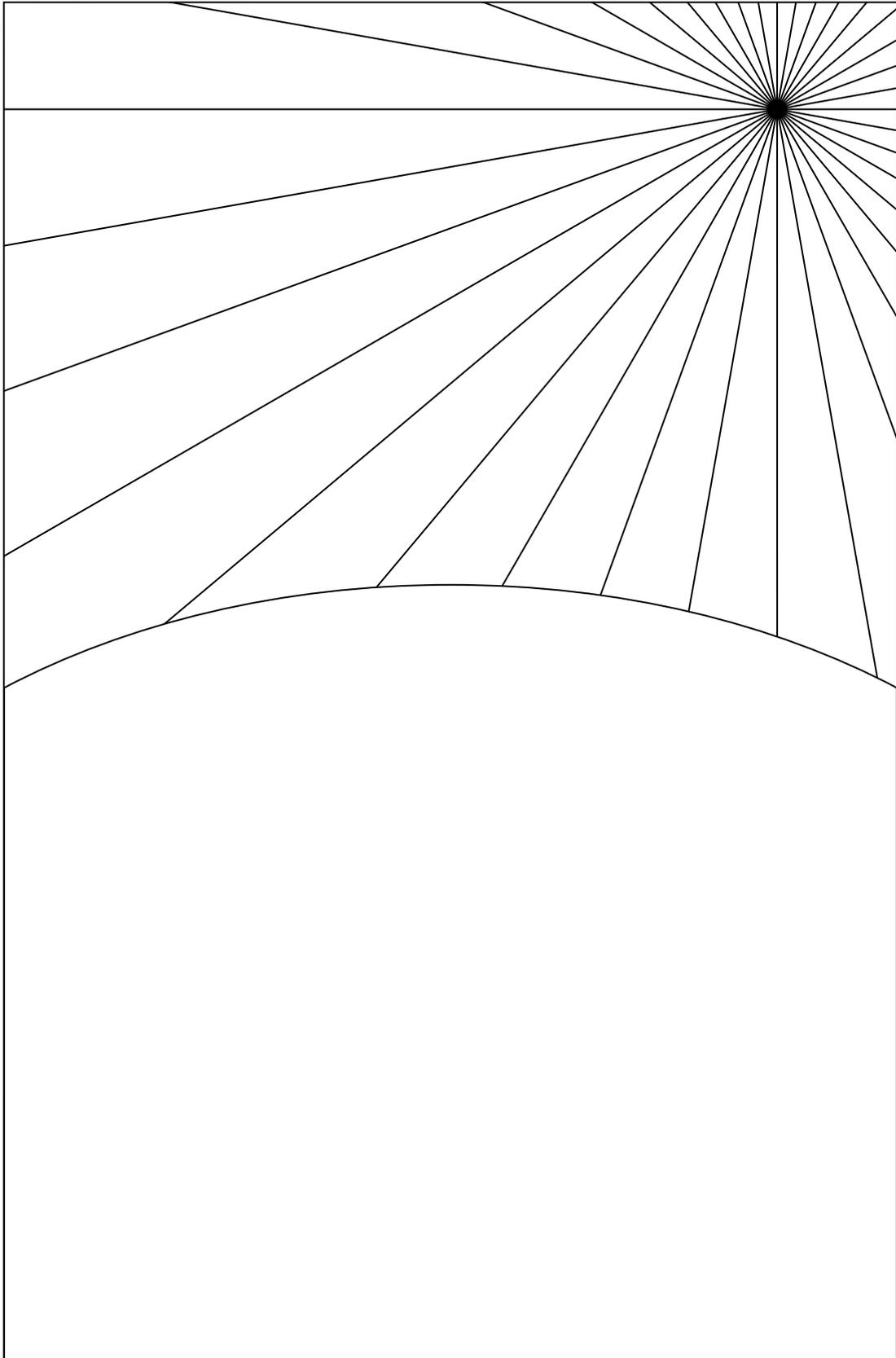
I suffered bullying for seven long years at school
because of my hazy gender orientation:
not man, not woman.

I was sexually abused, the survivor of multiple rapes.
I am standing,
and standing strong.

In Australia, I was the Aztec prince! the hyper exxx-hot-sized Mexican.

Queer and three-spirited post-NAFTA chupacabras against the
Trumpocalypse
and the nightmares of globalization.





I
practiced
sexual
performance
anonymously,
role-playing with
unknown people
in unthinkable places...
like hip galleries
and
governmental museums.

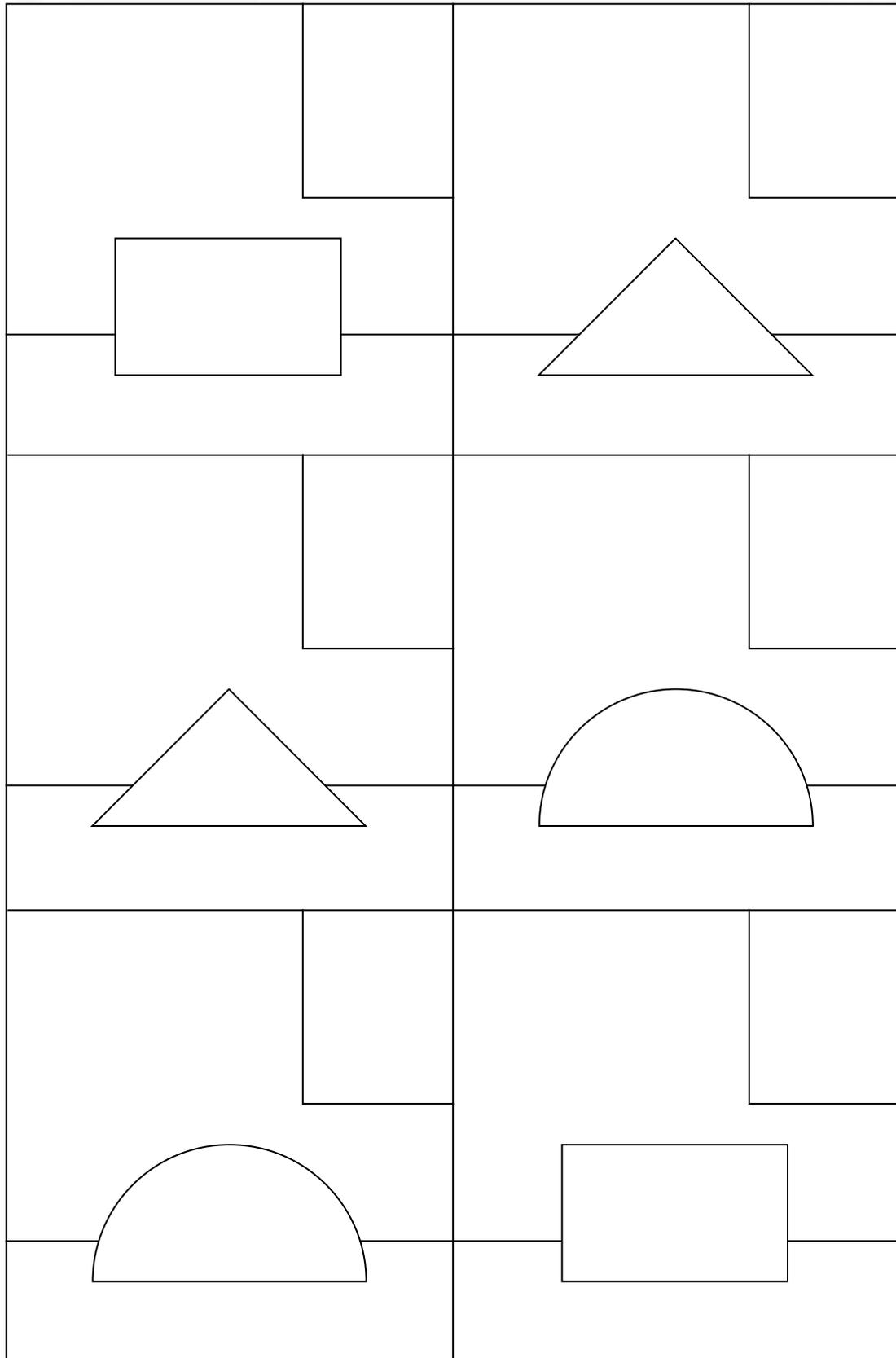
I like to decompress with a margarita
in hand in mental institutions. Bipolar crises
1.0 Mexico, 2.0 South Africa 3.0 SA, 4.0 SA lon-
gest stay in a psychiatric hospital, 5.0 Scotland,
6.1, Canada 6.1.2 USA-SF, 6.1.3 and 6.1.4 Canada
and counting...

ChiCA-Nadian, Chica-no, Chica-si, Mexquimo, OxfordVato, po-
lite-Mexican, polite-Chicano.

When I go back to Mexico City, I am Colombian, Puerto Rican, Cuban,
Chicano, or Peruvian, but not Mexican anymore!

My cultural hybrid chromosome has sometimes rendered me invisible. I have had
fake identities imposed by dominant and "pure" cultures. I have been welcomed with
a "high and mighty" postcolonial apologetic undertone that overrode the specificities
of my ethnic origins.

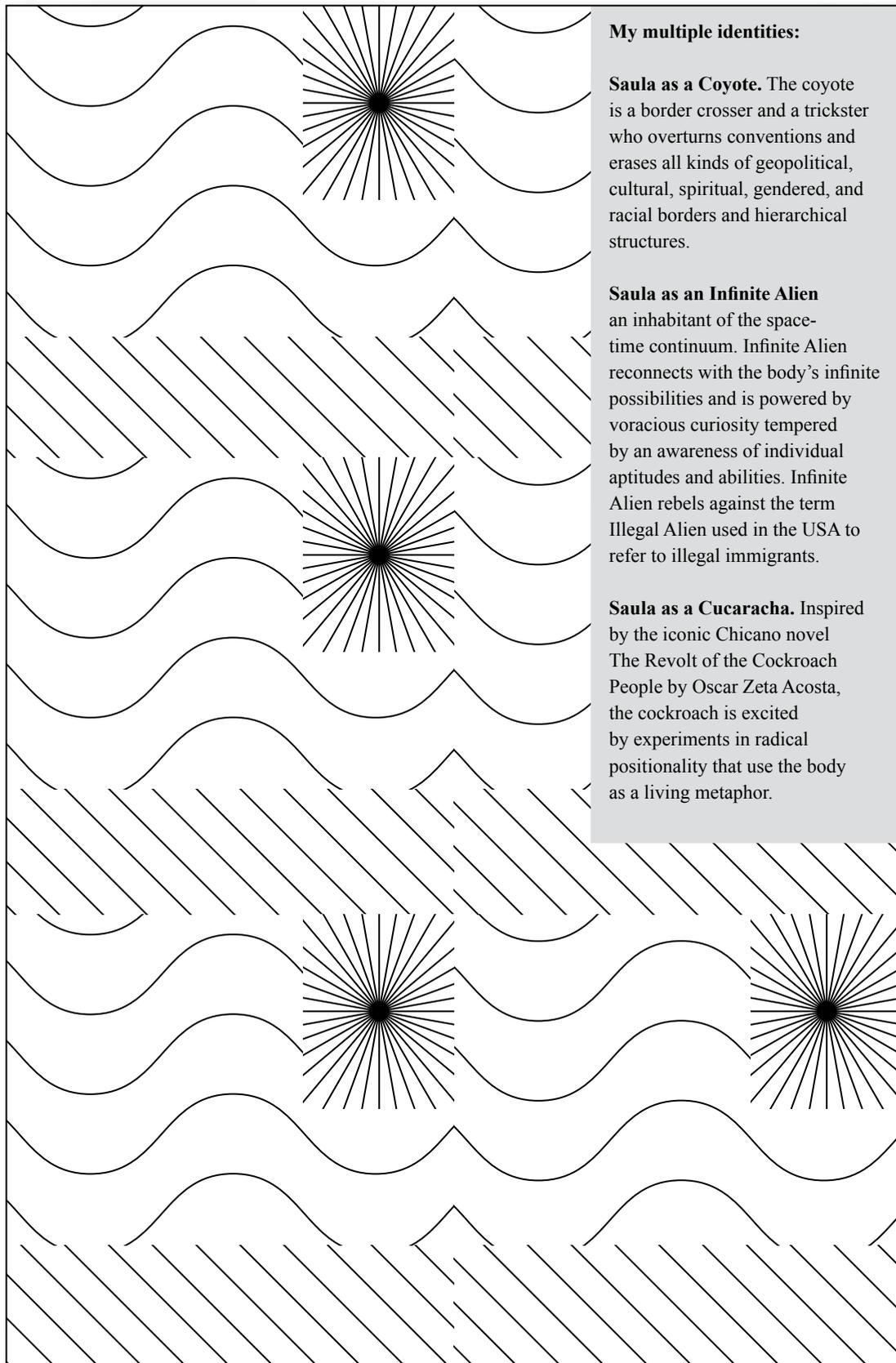
My identity, just like yours, continues to be a work in progress...



**Live Art as
political diplomacy**

Transition 3.2

Listen...Cambio...I climb into
performance as a vehicle
to cross my borders
and test new fronteras,
performance as a seductive
and sensual power, as
colonial exorcism,
as symbolic cannibalism for
identity reincarnation.



My multiple identities:

Saula as a Coyote. The coyote is a border crosser and a trickster who overturns conventions and erases all kinds of geopolitical, cultural, spiritual, gendered, and racial borders and hierarchical structures.

Saula as an Infinite Alien an inhabitant of the space-time continuum. Infinite Alien reconnects with the body's infinite possibilities and is powered by voracious curiosity tempered by an awareness of individual aptitudes and abilities. Infinite Alien rebels against the term Illegal Alien used in the USA to refer to illegal immigrants.

Saula as a Cucaracha. Inspired by the iconic Chicano novel *The Revolt of the Cockroach People* by Oscar Zeta Acosta, the cockroach is excited by experiments in radical positionality that use the body as a living metaphor.

I constantly gather powerful tools to dislocate stereotypes and to conceive and forge my personal, ongoing process of decolonization.

I believe in the reemerge of ARTivism out of a purposeful clash between various influences, aesthetics, cultures, iconographies, attitudes, and social media that are specific to the post-globalization and post-democratic era we live in.

I am the last front line of the X Generation and the oldest Millennial. I grew up between the hope of the tech revolution and its monopolization by corporations.

Get real! borders are material expressions of imposed limits. They are real, dangerous, change place over time, and seem to disappear when the collective desire for freedom overpowers them.

A personal dream

I am a Mexican with Mariachi hat and Nike sneakers entering to the brand new Multicultural Disney theme park in Florida. My tourist guide is a "traditional" viking that speaks spanish with a Norwegian accent, weird!

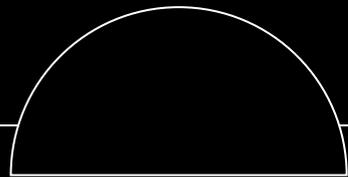
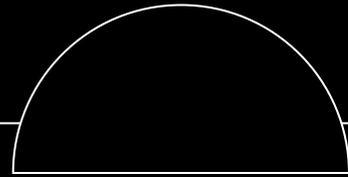
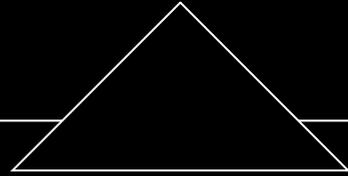
I see an add in the main entrance:

"Welcome to Performance Art Intergalactic"

You are entering a planetary system where performance art is live technology. You will experience identity vertigo. Please, surrender to the experience and enjoy being emancipated from the tyranny of your boring everyday life.

Warning: This dream can only happen if you interconnect with your community, ancestors, allies and the rebel artists around the world.

What the f*ck!



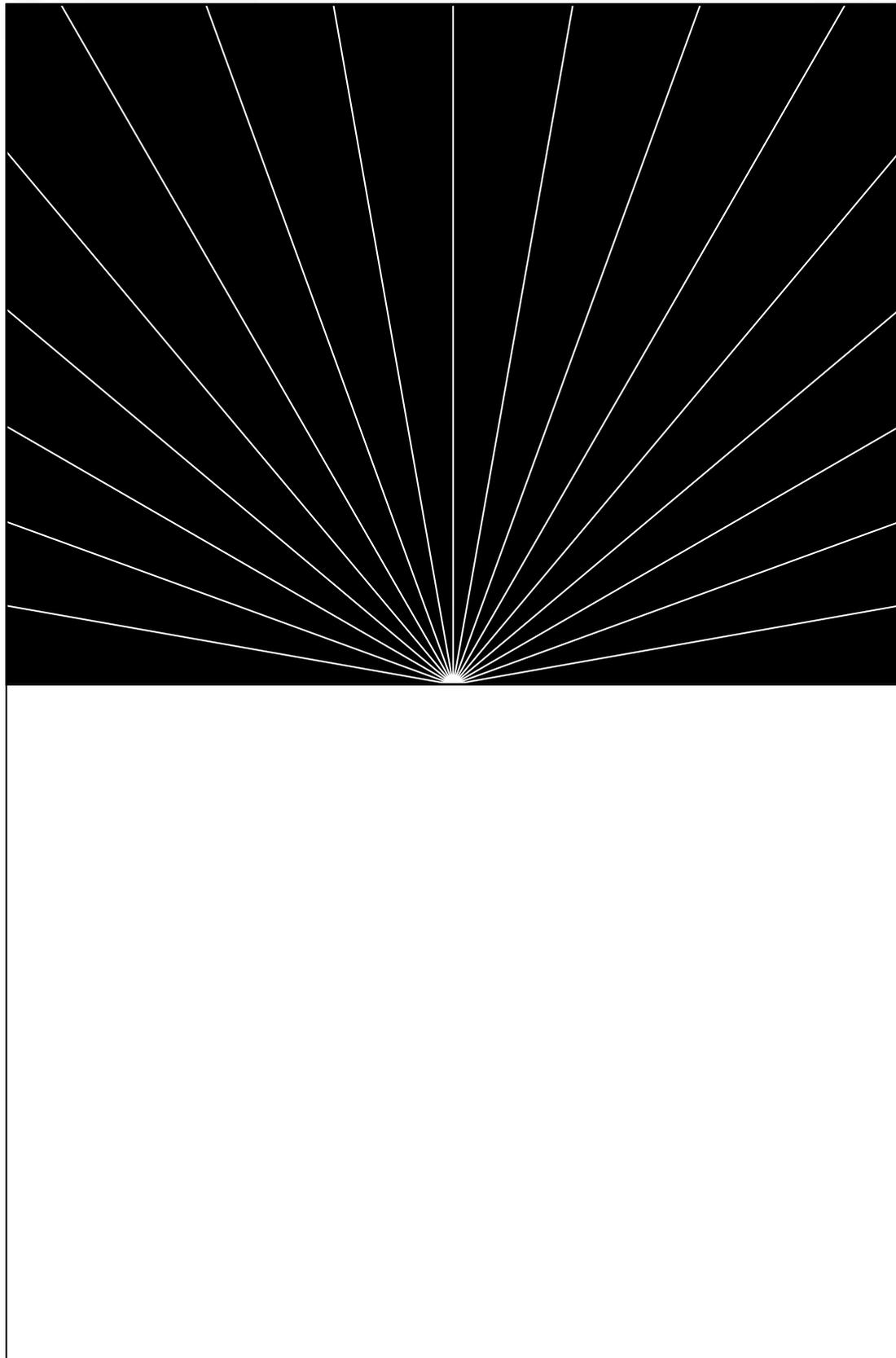
I am sandwiched between the false political hopes of the late '90s, the end of the belief that politicians will save us, the collapse of old political structures, and the rise of corporate totalitarianism.

I am a witness here in the west of the social media surgical procedure of the demonization of the east and south.

I live in a post-democratic time, where political figures are products of reality shows.

By queering repressive and imposed limits, we embrace the possibility of imagining a new territory, a new fluid frontier beyond all fixed, problematic and dangerous borders.

I fight against the centripetal/hierarchical/patriarchal punishments that limit my body's potential as a powerful, ancestral, and authentic technology for transformation.



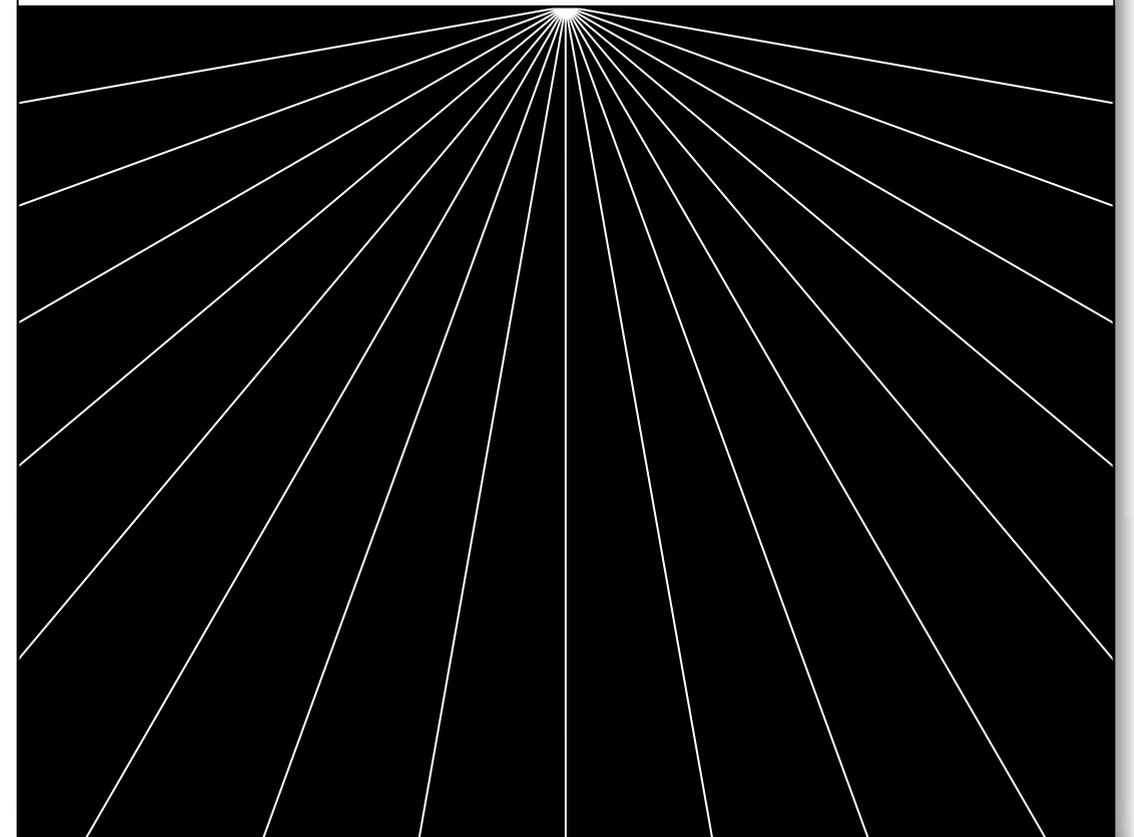
**T-
rans-
ition 5.7**

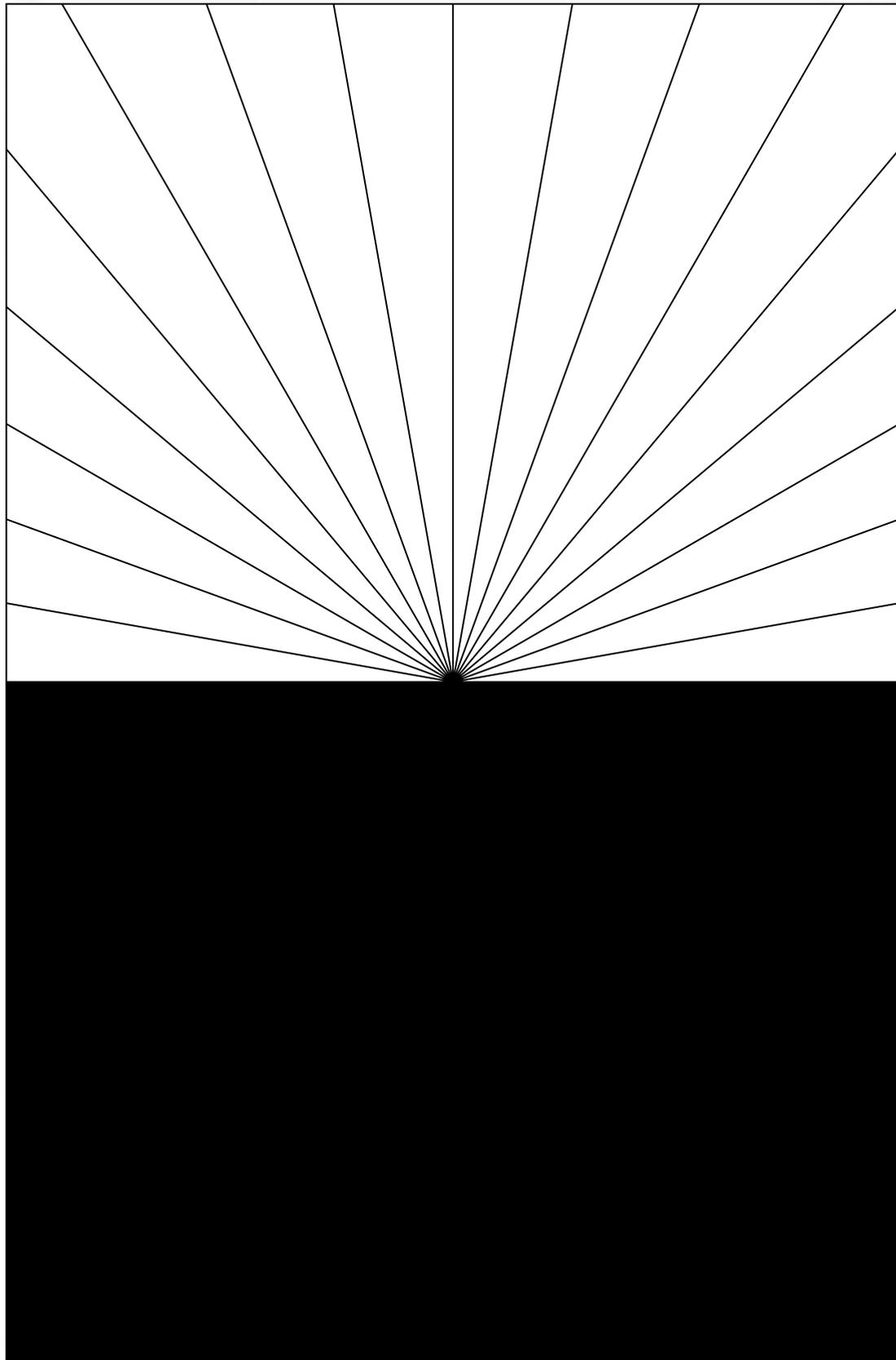
Episode
2011–2020
A Chicano quantic
journey into performance art

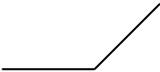
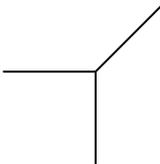
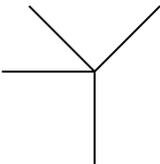
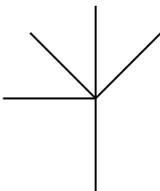
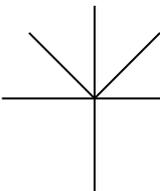
Live Pedagogy
as Radical Intimacy
and Artivism

I have been able to establish a connective axis
that brings new alignment to my complex identity,
ambiguous accent, gender fluidity, and the historical,
physical and imaginary markers of my body.

I am outraged by the routine of catastrophic trauma,
far-right politics,
and the social shortcomings of globalization.





I believe in a multilevel, poly-linguistic type of pedagogy in which we are constantly shifting and sampling roles, languages, and leadership and mixing exercises in ever-evolving ways.

Performing the Bermuda triangle with my macabre sister Balitronica Gomez, my performance godmother Guillermo Gomez-Peña, and me, pure rock and roll and electronic cumbia!

I decided to not be blind to the text embodied and directly written, or drawn on my skin by my ancestors.

I aim to create new territories where collective and individual rituals, shamanism, psicomagia, conceptual cannibalism, and radical spirituality serve as creative catalyzers to exorcise social and personal trauma.

My performace anatomy:

Organ one: controls and directs my gaze while in performance mode

Organ two: activates collective creation

Organ three: ignates conceptual and poetic images

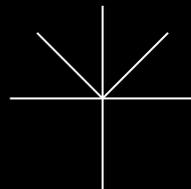
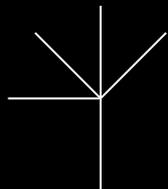
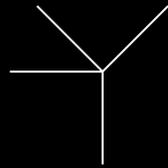
Organ four: pushes out the bulk of the creative sessions to turn them into living practice

Organ five: generates the enzyme to “stylize”, refine, “sharp out”, activate, embody and develop performance actions

Organ siXXX: OK Next! I have “forgotten”...

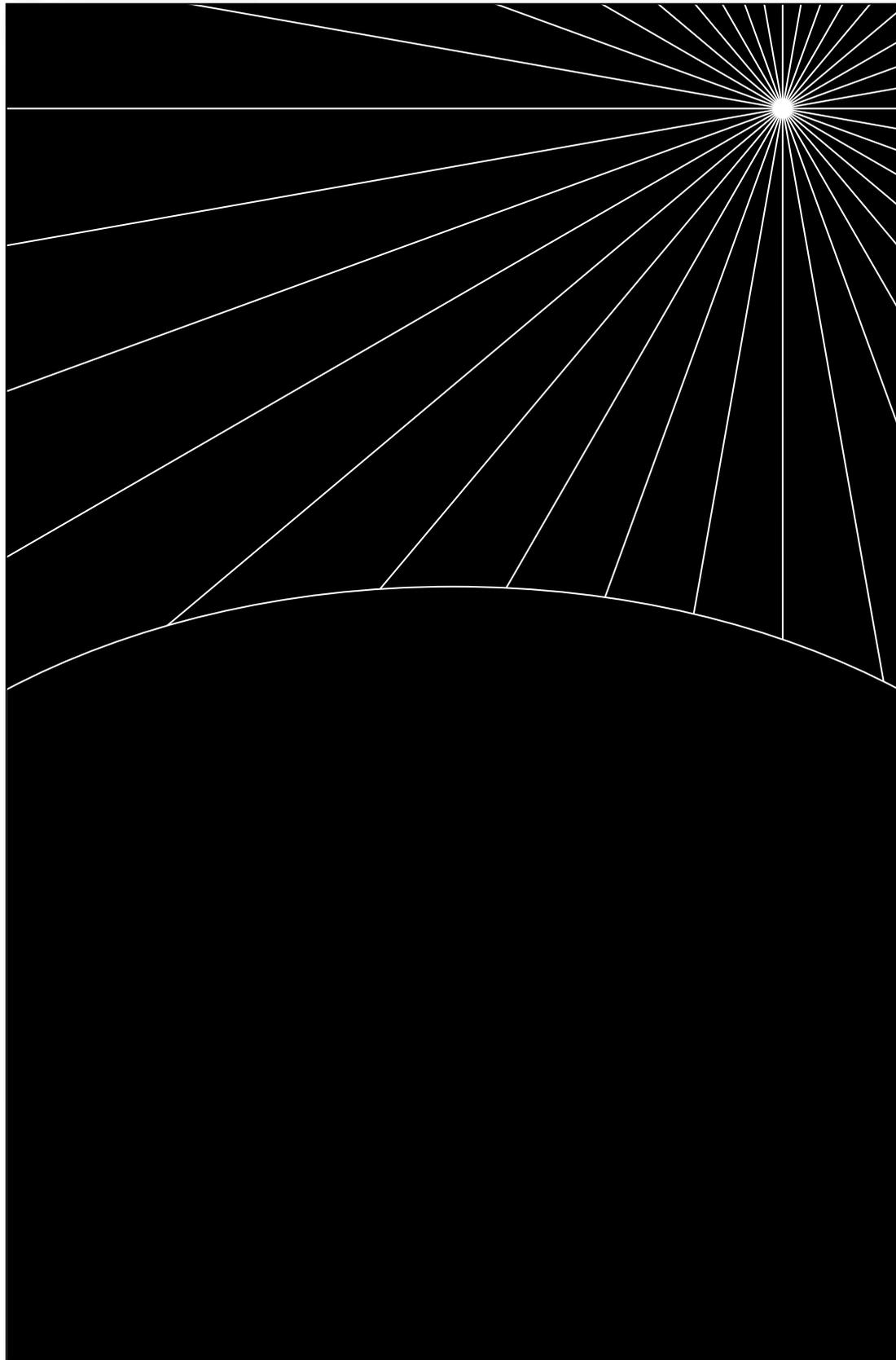
Organ Seven: brings the art practice to the public in everyday life

Organ eight: is a day-by-day tourist guide suggesting ways of combining and sampling my creative ideas



It is in this territory of the social challenge, and the anti-binary, queer re-negotiation of the self where I discover a clumsy but effective democracy.

I believe in the living matrix of Radical Intimacy crystallized by imagination, listening and tenderness to reach beyond our geopolitical and self-induced borders.



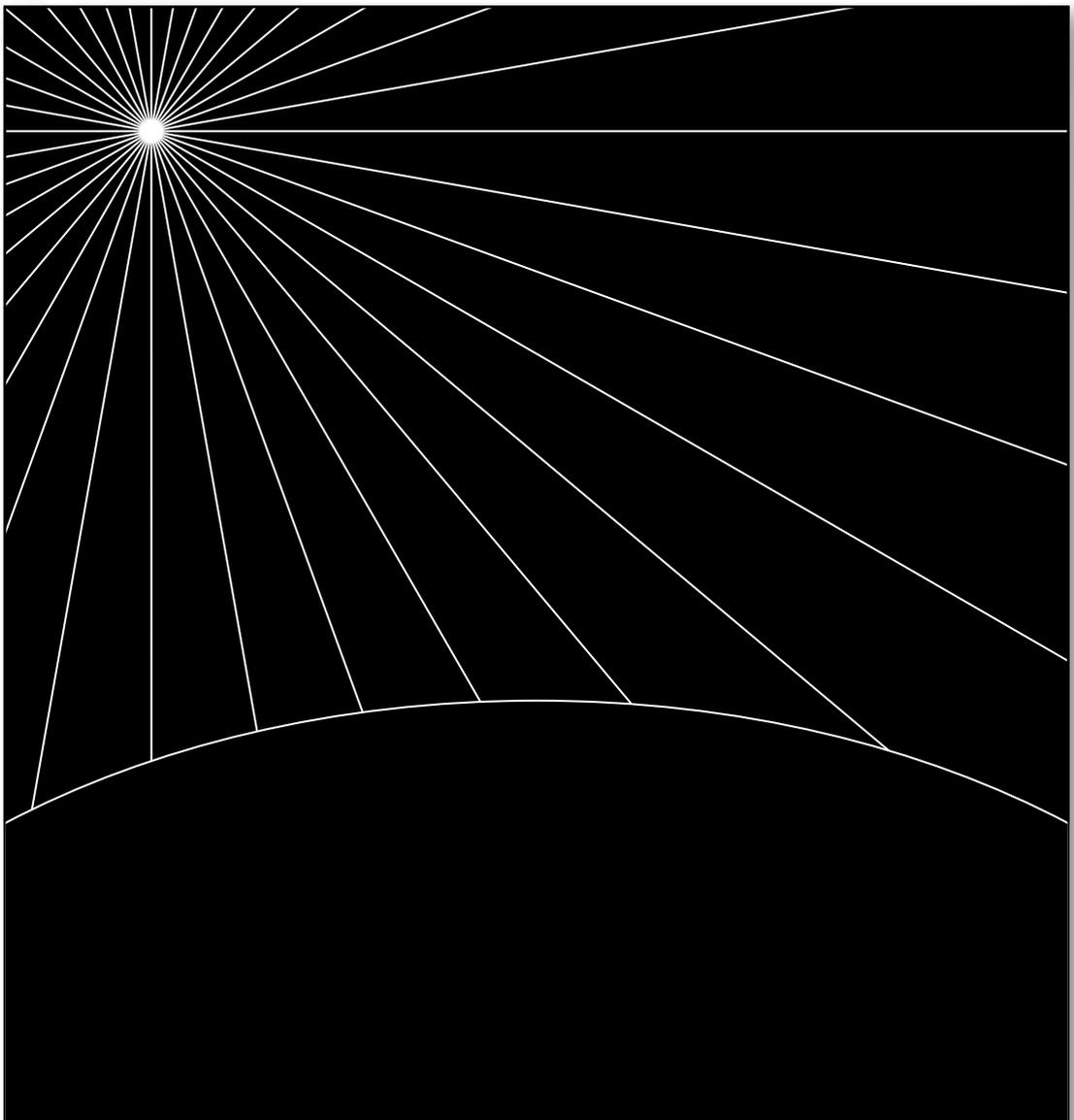
**...and finally
a humble exercise of radical
imagination**

Fill in this section imagining
yourself fully embodying and
living your identity, including
those aspects that you usually
hide.

Turn into your authentic
self
breath,
breath,
breeeath
and exhaaaale...

Thank you!

* with special thanks to La Pocha
Nostra (Balitronica, Gomez-
Peña and Emma Tramposh),
and Paloma Martinez-Cruz,
Pocha literary advisor.



An ARTivist manifesto for a post-democratic society is a commissioned manifest that blurs the boundaries of gender, identity, culture, art, activism, and national borders.

Saul Garcia-Lopez, aka La Saula, is a performance artist, radical performance director, scholar, pedagogue, and co-artistic director of La Pocha Nostra. He explores the intersections of acting and performance pedagogy, indigenous strategies of performance practice, ethnicity, gender, post-coloniality, and indigeneity. He is a guest assistant professor at the Norwegian Theatre Academy at Østfold University College.