

# SERIGRAFISTAS QUEER

Serigrafistas queer's project connects social protest with spending time together, continuing their preoccupation with collective care, learning, and sharing.

Serigrafistas queer was born in 2007 through social protest, LGBTQ+, and feminist marches, catalyzed by Argentina's 2001 economic crisis. The self-defined "non-group" carves out queer ways of being in the world, working with artisanal silkscreen making and the co-creation of slogans, creating assemblies and printing slogans in the field during demonstrations.

Serigrafistas queer's mutating self-definition ensures radical openness, while allowing continuous reinvention, broadening their struggles beyond identity politics. Its work with silkscreen printing is marked by attention to bodily pleasure and limits, and to modes of mutual care. The group was involved with Radio Rancho Fuego Abierto—a radio station set up during the 2018 protests urging decriminalization of abortion in Argentina—and in 2019, they launched their first editorial project, *Papel Cuis*, with the publication of Karina Pinterelli's poetry collection *Me quedé en Karina* (I Stayed in Karina).

*Rancho Cuis* (2022), Serigrafistas queer's project for documenta fifteen, continues their preoccupation with collective care, learning, and sharing. *Rancho* is slang for precarious, generally rural, living spaces, and *ranchear* is the verb that is used to describe their habitation. Argentinian social protest has semantically modified these terms. In 2018, for example, protesters would *ranchear*, or spend time together, in makeshift shelters while awaiting the results of congressional debates. *Ranchear*, then, means attending to each other without expectation of any final product.

*Rancho Cuis* is manifested through different interventions. The first is a construction project taking place in a rural area outside of Buenos Aires. (The word "cuis" is derived from *kuir*, which means "queer" in Spanish, and is a homophone of *cuis*, an Argentinian rodent.) The second is practical and economic: place-making activities through collective learning and intersectional healing with local organizations and collectives working on issues from gender violence to land rights.

The third aspect is editorial, translating the experiences of *Rancho Cuis* in Argentina to a smaller iteration in Kassel, built behind Sandershaus, its form and function evolving during the 100-day event in response to the activities and needs generated through inhabiting the space. Apart from hosting the non-group's archives, the ranch's construction will continue to evolve based on the interactions between members of Serigrafistas queer and visitors, using the materials generated through silk-screen printing and other spontaneous activities. In this way, to "*ranchear cuis*," constructing a collective space, becomes synonymous with inhabiting it together.

Ferdiansyah Thajib

VENUE  
● Sandershaus

MINI-MAJELIS  
○ Alice Yard  
○ Erick Beltrán  
○ LE 18  
○ MADEYOULOOK  
○ Party Office b2b Fadescha



Preparing the ground for the Rancho cuis



Weeding the Rancho cuis, January 2022