

Toxic masculinity, rage, and activism in Chile and South Africa

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<https://dx.doi.org/10.5209/tekn.95164>

Received: March 19, 2024 • Accepted: April 18, 2024 • OPR

Video URL. <https://vimeo.com/941208694?share=copy>



ENG Abstract. In this videographic essay, I juxtapose two feminist responses to patriarchal violence and highlight their similarities by drawing from the insights of Argentine anthropologist Rita Segato. I compare the performance 'A rapist in your path' (2019) by the Chilean feminist collective Las Tesis with the documentary *The People vs Patriarchy* (2018) by South African filmmaker Lebogang Rasethaba and producer Jasmyn Asvat. Both works emerged within the context of the global #MeToo movement and attest to the ubiquity of gender inequality, rape culture and the creative outrage fueling societal transformation. The form of the video essay uses visible grid lines and text on screen to denormalize structures of patriarchal power and prompt viewers to critically think about the intersections of oppression and resistance. I take cues from Barbara Zecchi's audiovisual language of the multiscreen that keeps audiences alert to challenge the naturalized mechanisms concealed by dominant patriarchal cinematic language.
Keywords: documentary; gender; performance; resistance; violence.

ESP Masculinidad tóxica, rabia y activismo en Chile y Sudáfrica

ESP Resumen. En este ensayo videográfico, yuxtapongo dos respuestas feministas a la violencia patriarcal y resalto sus similitudes usando la teoría de la antropóloga argentina Rita Segato. Comparo la performance 'Un violador en tu camino' (2019) del colectivo feminista chileno Las Tesis con el documental *The People vs Patriarchy* (2018) del cineasta sudafricano Lebogang Rasethaba y la productora Jasmyn Asvat. Ambas obras surgieron en el contexto del movimiento global #MeToo y demuestran la ubicuidad de la desigualdad de género y la indignación creativa que alimenta la transformación social. La forma del videoensayo utiliza líneas visibles y texto en la pantalla para desnormalizar las estructuras de poder patriarcal e incitar a los espectadores a pensar críticamente sobre las intersecciones de la opresión y la resistencia. Me inspiro en el lenguaje audiovisual de la multipantalla de Barbara Zecchi que mantiene al público alerta para desafiar los mecanismos naturalizados por el lenguaje cinematográfico patriarcal.

Palabras clave: documental, género; performance; resistencia; violencia.

Summary. 1. Written statement. References

How to cite: DiGiovanni, Lisa (2024). Toxic Masculinity, Rage, and Activism in Chile and South Africa Title [Video Essay]. *Teknokultura. Revista de Cultura Digital y Movimientos Sociales*, 22(2). <https://dx.doi.org/10.5209/tekn.95164>

1. Written statement

In November 2019, the Chilean feminist collective called Las Tesis performed a piece titled *Un violador en tu camino* (A rapist in your path). It emerged within the context of the global #MeToo movement, as well as the 'Estallido Social,' or the nationwide uprising that responded to social inequality, environmental destruction, and police brutality in Chile. Performed in a public space, the piece consists of a choreographed dance accompanied by song lyrics vocalized in unison by women wearing blindfolds. The artistic intervention animated movements worldwide, attesting to the ubiquity of gender inequality, rape culture and the creative outrage fueling societal transformation. One year earlier, South African documentary filmmaker Lebogang Rasethaba and producer Jasmyn Asvat, produced the film *The People vs Patriarchy*. In dealing with the complexities of toxic masculinity and the multidimensional reality of women's lives in South Africa, the filmmakers take an intersectional approach that avoids neocolonialist interpretations. In this videographic essay, I juxtapose these two feminist responses to patriarchal violence and rape culture and highlight their similarities by drawing from the insights of

Argentine feminist anthropologist Rita Segato. In line with the theoretical content, the form of the video essay uses visible grid lines and text on screen to denormalize structures of patriarchal power and prompt viewers to critically think about the intersections of oppression and resistance. I take cues from Barbara Zecchi's audiovisual language of the multiscreen that intentionally keeps 'audiences alert and disoriented' to 'challenge the naturalized mechanisms often concealed by dominant (i.e., patriarchal) cinematic language.'

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