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## Coming Out *Queer-Crip*: Alliances in the New Spanish Disability Cinema

INTERIOR DAY. Sunny afternoon. Oriol, a motorized wheelchair user, enters a bedroom followed by his sexual assistant to masturbate. CUT TO a heated conversation between Antonio, another person with motor functional diversity who has lent Oriol his adapted apartment, and Pepe, Antonio's personal assistant. Pepe accuses Antonio of turning his house into a brothel and warns him that the neighbors are going to call him a pimp. Antonio replies with a smile that he has been called worse things: crippled, handicapped, subnormal.

INTERIOR NIGHT. An assemblage of diverse bodies having sex together in a warm-lit room. A voiceover guides the spectator through the stages of shared desire and ecstasy. Close-ups of prosthesis, wheelchairs, and other extensions of the bodies. Mixed with feathers and sex toys, those bodily extensions register as objects of pleasure with as much erogenous potential as every other part of the bodies.

These vignettes belong to the fiction film *Vivir y otras ficciones* (*Living and Other Fictions* Jo Sol, 2016) and the documentary *Yes, We Fuck!* (Antonio Centeno y Raúl de la Morena, 2015), Spanish works made by (or in collaboration with) people with disabilities, and which portray unconventional alliances between non-normative bodies experimenting with alternative forms of relationality and care.

Like other films made recently by filmmakers with functional diversity<sup>1</sup>, *Yes, We Fuck!* and *Living and Another Fictions* belong to a new wave of Disability Cinema that is experimenting with artistic means to shake the “non-disabled status quo.”<sup>2</sup> As this article will

show, what is unique to the Spanish context is how cinema around disability justice hints at the links between neoliberal processes of precaritization and colonizing processes of othering, revealing and problematizing the deep roots of society's "disabling structures."<sup>3</sup> *Yes, We Fuck!* and *Living and Another Fictions* were born during the recent Spanish political uprising known as 15M and as such, they echo the culture of radical care and intersectional alliances that grew out of this political moment.

This article begins by introducing a series of concepts that can help us trace the relationship between 15M's political culture and the wave of Spanish disability cinema that followed. It then moves toward an analysis of the films and shows how their innovative filmic choices contribute to an emerging cinematic project.

### **Crip times, alliances, and *decesidades***

The 15M or *Indignados* movement began as a critique of the austerity policies that made citizens pay for the fallout of the 2008 economic crisis. While many households were gravely affected by long-lasting unemployment, home evictions, and the rollback of government aid packages, the banking sector was bailed out with public funds and political institutions likewise emerged unscathed. The 15M movement was sparked by a demonstration on May 15th, 2011 that demanded channels for direct democracy. That night, a large group of demonstrators in Madrid followed their peers in Tahir, Egypt, and decided to set up camp at the Puerta del Sol square. Over the next few days, 15M encampments sprouted up all over Spain. Many of the conversations in the squares focused on formulating alternative proposals for health care, education, pensions, and other macro-level policies. But simultaneously, and as occurred in similar movements in Tunisia, Egypt, Turkey, Greece, Portugal, Chile, and the United States, the

prolonged experience of cohabitation in the camp also redirected participants' intellectual energies toward the politics of cohabitation itself. A panoply of services (kitchens, childcare, health clinics, libraries, media centers, workshops, stages for performances, art galleries, rest areas) developed organically, as participants experimented with diverse ways to put feminist and anti-ablest ethics into practice. Some might see these activities as peripheral to the critique of neoliberal policy that incited the 15M uprising. Yet the sustained conversation that took place about how to organize interpersonal relations in the encampments produced a powerful coalition whose legacies have outlasted the formal end of 15M.

Disability Studies scholar Robert McRuer, who bore witness to the eruption of the 15M during his sojourn in Madrid, theorized the encampment as “a crip time and place.”<sup>4</sup> In his formulation of *crip times*, McRuer builds on the concept of *queer temporalities*, developed by scholars including J. Halberstam and Elizabeth Freeman, who see “queer ways of life” as an alternative to modern “chronormativity” and the incessant pace of capitalist accumulation<sup>5</sup>. The notion of *crip times* makes a similar claim with regard to the ways in which practices of care within disabled communities slow the accelerated tempo of modern production/consumption, instead introducing a flexible and inclusive approach to time: what we can call, following Moya Bailey, *the ethics of pace* that moves at the speed of trust.<sup>6</sup> Through this lens, the coalitional care practices and cultural counterrepresentations that emerged during 15M not only challenge neoliberal austerity, as McRuer argues, but also call out the deeper colonial roots of modern capitalism.

Indeed, *crip times* need to be understood alongside the critique of the production of disability within global colonialism. In her seminal book, *Care Work*, Leah Lakshmi Piepzna-Samarasinha highlights this historical correlation: “When we do disability justice work, it

becomes impossible to look at disability and not examine how colonialism created it.”<sup>7</sup> Responding to this call for comparative historical analysis, Marcela Beatriz Ferrari identifies the *colonialidad de la capacidad* (coloniality of ability) as one technology of control that has historically operated in conjunction with race and gender.<sup>8</sup> The coloniality of ability names the processes through which some capacities came to constitute normalcy while others were cast out of the norm, producing the social hierarchies that rationalized exploitation, slavery, and settlement. This Eurocentric rationale gave birth not only to the modern concept of disability but also to the “*sujeto capaz*” (the male, European and white *able subject*) whose mission it was to undertake the colonizing/modernizing project.<sup>9</sup> To the extent that the colonial enterprise subjected entire populations to maiming, enslavement, and various forms of industrial toxicity and illness, the disabled body, as Shaun Grech explains, became “a potent panoptic tool of discipline and regimentation.”<sup>10</sup> Disability thus takes on a dual significance: it represents both the monstrous projection of colonizers’ fears and a storehouse of potential anticolonial resistance.

In the arena of visual representation, this dynamic is underscored through the opposition between what Rosemarie Garland-Thompson calls the “*normate*” and the “extraordinary body.”<sup>11</sup> Disability, in cinema, has historically been affixed to spectacle, horror, and marginalization, and accessed by non-disabled people through “the stare:” a hybrid gaze that implies both fascination and contempt.<sup>12</sup> The field of cinema and media studies is not immune to this inherited ableism that presupposes the “universality of the able-body subject” and the “undesirability of nonnormative bodies and minds”.<sup>13</sup> A simultaneously anticolonial and anti-ableist analysis of film texts can uncover these normalized codes of disability on screen and point to potential areas of resistance.

These frames are extremely relevant to the analysis of Spanish culture given Spain's fundamental role in the genesis of global colonialism. As theorists of colonality have long argued, technologies of power developed in the colony tend to circle back to the metropole. Indeed, during the long Francoist regime (1939-1975) we find a clear example of this circular movement: echoing some of the tactics used in the former Spanish Empire, the "Ley de Vagos y Maleantes" (Vagrants and Wrongdoers Law) explicitly targeted, among others, unhoused people and those with mental and physical disabilities. After 1954, this law was also used against queer people and other sexual dissidents, providing the legal grounds to incarcerate a broad range of populations classified as undesirable.

In certain ways, the efflorescence of political activity that took place in 15M created an opening for some of these buried histories to come to light. As the paroxysms of neoliberal rule broke open the body politic, shattering the assumed consensus around representative democracy, the interconnected colonial legacies of ableism and heteronormativity came to the fore in unprecedented ways. As discussed above, this is partially due to the intensified conditions of cohabitation in the encampments, which brought various groups together in pursuit of a new politics of care. The experiences of *Yes, We Fuck!* and *Living and Other Fictions* grew out of this context, and in particular, specific alliances forged between *queer* and *crip* collectives.

Intersectional alliances around disability harken back to 2007, with the activities of a political working group known as *Cojos y Precarias*, in which functional diversity activists, precarious workers, personal assistants, and migrants met on a regular basis to share ideas. These unprecedented encounters allowed not only for intellectual cross-pollination but also for the mutual radicalization of each groups' politics. From their many conversations, gathered in their *Cuaderno sobre una alianza imprescindible* (Workbook for a Necessary Alliance), participants

developed a framework to theorize interdependency, anticapitalist relationality, and sensuality. They criticized models of social movements based on *allyship* and the provision of services. In their book, they insisted instead on the collective noun *alliances*, which implies building political power through reciprocal relations.<sup>14</sup>

During 15M, the *asamblea transmaricabollo* (*transqueerdyke* assembly) and the *comisiones de diversidad funcional* (functional diversity committees) clearly built upon this work. The *transqueerdyke* assembly constitutes an inspiring example of coalitional movement-building, as its members very visibly showed up on the streets to support the struggles of other precarious groups (sex workers, trans women, pensioners, teachers, health workers, and those evicted from their homes). The *asamblea* also fostered a key intergenerational exchange between veteran LGBTQ activists (those targeted by the Ley de Vagos y Maleantes) and young queers. The functional diversity committees, for their part, catalyzed the encounter between disability activists and university students mobilizing around precarity. These conversations led to an understanding of vulnerability as a general human condition, rather than a distinguishing experience limited to certain groups.<sup>15</sup> The *comisiones de diversidad funcional* worked to ensure that all events within the encampments were physically accessible and translated to sign language, and they contributed to tactical discussions around what it means to occupy public space. In this sense, they not only strategized on behalf of the disabled community, but also *from* the disabled experience on behalf of everyone—thus manifesting the understanding of *alliance* not as a transactional exchange but rather a mutually transformative encounter.

Clearly, the concept of the *alliance* has been central to the intersecting social movements around 15M. But what exactly do alliances entail? How are they formed and maintained? The films that I discuss below contribute to answering these questions by exploring the politics of the

alliance at narrative and audiovisual levels. Insofar as these films grew out of post-15M social movements, they capture processes of alliance in motion. But simultaneously, the filmmakers also employ a range of storytelling and filmic devices that transform the relational sensibility of these movements into a recognizable aesthetic. *Yes, we Fuck!* And *Living and Other Fictions* portray moments in which alliances are born or developed, visually emphasizing the space *in between* characters. Sometimes this is expressed in a single image, and sometimes it is apparent in the editing of different shots in a sequence. These cinematic choices work to decenter individual protagonists. Indeed, both films are conceived from a dialogic point of view in which it is not the individual protagonist, but rather interpersonal relations—or even relationality as such—that could be said to constitute the narrative subject. *Yes, We Fuck!* superimposes different stories that progressively add characters to the documentary's intrafilmic community, creating an impression of a growing social movement. *Living and Other Fictions*, meanwhile, portrays individual encounters within a larger community, and centers upon the rocky alliance between two characters with quite different experiences of precarity.

These particularities suggest the advent of a New Spanish Disability Cinema that supersedes previous representations of disability in Spanish film. Renowned filmmakers like Pedro Almodóvar, Alejandro Amenábar, and Alex de la Iglesia have already trailblazed franker forms of engagement with disability—although mainly through male protagonists—and challenged ableist norms of motor-abled and sighted spectators. And in the case of Almodóvar's *Live Flesh* (*Carne trémula*, 1997) and *Broken Embraces* (*Los abrazos rotos*, 2009), mainstream cinema has even gestured toward portraying the sexuality of people with functional diversity.<sup>16</sup> Nonetheless, these films still rely on a *mise-en-scène* that centers the individual's physical or mental conflict and leaves carnal pleasure outside the frame. *Yes We Fuck!* and *Living and Other*

*Fictions* mark a major break from these antecedents and suggest an expanded horizon of what is thinkable and speakable in the realm of disability. Rupturing from previous representational paradigms, Centeno and de la Morena and Jo Sol's films star non-professional crip actors instead of abled actors playing people with visual or motor impairments.

The third term that I propose, *decesidades*, gets to the heart of how the *queer-crip* communities portrayed in the New Spanish Disability Cinema have, through their intersectional alliances, formulated sexuality as a political demand. Coined by Spanish feminist economist Amaia Pérez Orozco, whose work is rooted in post-15M social movements, the term combines *necesidad* (need) with *deseo* (desire) to produce a notion of radical needs that exceeds the scope of rights-based politics rooted in liberal individualism.<sup>17</sup> Although certain characters in *Yes, We Fuck!* and *Living and Other Fictions* invoke the language of rights to exercise their sexuality, the films reflect a tendency to move from a rights-based model to a more comprehensive notion of disability justice. Thus, they hint at more radical forms of relationality in which desire is understood as a collective project, or even a collective responsibility. The *queer-crip* communities portrayed in these films manifest needs that challenge what society understands as care, and thus draw us into the realm of *decesidades*—or, to invoke another, better-known term, radical needs.

According to the theory that Agnes Heller elaborates following Marx, capitalism continuously generates alienated needs. Yet it also inspires what she calls “radical needs”—profound yearnings produced by the ravages of capitalism that suggest possible avenues for revolutionary change. Radical needs can be about rest and free time, about love and being loved, about autonomy, creativity, freedom, or connection to the natural world.<sup>18</sup> Such needs are considered radical because of the degree to which capitalist systems would have to change in



order to fully satisfy them. The term *decesidades* provides a locally-rooted expression of this Marxian concept, while also capturing the fact that sexual desire lies at the heart of these *queer-crip* communities' political demands.

*Yes, We Fuck!* likely presents the first example of a Spanish film that configures crip sexual desire as a political demand, a *decesidad*. The movie sheds light on the interconnectedness of the systems of compulsory heterosexuality and compulsory able-bodiedness and how they intervene conjointly in the realm of carnal pleasure to negate non-normative bodies.<sup>19</sup> Its proposal aligns with the provocative stance that McRuer launched in his "Crip Notes for a Theory of Sexuality": "[W]hat if disability were sexy? And what if disabled people were understood to be both subjects and objects of a multiplicity of erotic desires and practices, both within and outside the parameters of heteronormative sexuality?"<sup>20</sup> *Yes, We Fuck!* invites us to consider that this may not be such a scandalous proposition.

### ***Yes, We Fuck!***

*Yes, We Fuck!* is a film created by Antonio Centeno, an activist who has turned the political demand for Sexual Assistance into his life project. The documentary is co-directed by Raul de la Morena, who made the non-fiction film *Editar una vida* (*Editing a Life*, 2005), which sets up a comparison between people with functional diversity living in an institution and those living in an adapted apartment. Prior to that moment, sexuality had not been part of the agenda of disability justice organizations like the Foro de Vida Independiente y la Diversidad (Forum for Independent Living and Diversity/Liberty), which focused instead on inclusive education, accessibility in work settings, and political visibility. Owing to *Yes, We Fuck!* and related

projects, the radical need to access one's own sexuality came to light as a primary demand voiced not only by people with functional diversity but also sexual assistants and sex workers.

The documentary was financed by a crowdfunding campaign, which gave it the editorial autonomy needed to pursue its experimental style. Due to the film's explicit sexual content, its directors consciously avoided the usual documentary festivals and TV circuits and sought alternative fora in porn and erotic film festivals. According to Centeno, the most difficult part was not the funding—indeed, the topic immediately attracted many micro-sponsors—but rather identifying and establishing trust with the film's protagonists. Again, we can think of an ethics of pace that moves at the speed of trust. The production process took longer than anticipated as participants needed time to feel comfortable showing their bodies in front of the camera.<sup>21</sup> As the producers found people willing to participate in the project, they recorded their stories and edited them as independent episodes.

Andrea García-Santesmases, one of the project contributors, comments that the documentary aimed at collectively answering these pressing questions: “¿Los discapacitados follan? Y si es así, ¿cómo lo hacen? ¿Y con quién?” (Do disabled people fuck? And if they do how? And with whom?).<sup>22</sup> In each of the individual stories, the documentary counters the idea that people with functional diversity are desexualized, showing participants not only as sexual, but also as “cuerpos deseantes y deseables” (desirable and desiring bodies).<sup>23</sup> The “we” of the documentary becomes an ample meeting point that invites viewers to unmoor themselves from the weight of the normate.

The movie opens with a series of casual interviews on the streets of Barcelona about what it means to *follar* (fuck). The interviewees speak in Catalan, Spanish, and English. They are diverse in terms of age, country of origin, and race, however, all the people appear to be

cisgender and able-bodied. That not so fortuitous circumstance points to the invisibility of both the *trans* and the *crip* collectives that the documentary hopes to address. After the introduction, the movie delves into a diverse set of sexual practices: *transfeminist* postporn, BDSM, female ejaculation, sexual assistance, and the sexuality of neurodivergent people. Orianna Calderón Sandoval and Carolina Sánchez-Espinosa suggest that by focusing on the rebellious and liberating aspects of these practices, Centeno and de la Morena's documentary defies the perspectives of "pathology, monstrosity, voyeuristic curiosity, and/or pitiful solidarity" typically associated with them.<sup>24</sup> In each of the episodes the protagonists retain the power to choose how the camera is placed while filming their sex practices. As a result, the film makes no pretense of unity; the shots are as varied and diverse as the bodies they depict. At times, we witness these intimate scenes from a close distance, guided by the sensual movement of a handheld camera. At times, we are placed farther away from semi-dark scenes that are partially occluded by a wheelchair. Amid all this variation, the only unchanging visual element is the warm color palette maintained throughout the film, which offers up an atmosphere of loving encouragement for the characters' experimentation.

Here, I highlight three episodes that depict alliances between queer and crip collectives to exercise their radical needs: a *postpornography* workshop, a female ejaculation workshop, and a sexual assistance encounter. Each of them establishes the discursive and visual basis to reject the pathologization, fascination, and even monstrosity that Eurocentric visual regimes confer upon disability and transsexuality. In these episodes, the queer-crip alliances are explored by repeatedly linking functional diversity and the rejection of gender binarism. The two facilitators of the *postpornography* workshop, members of the Post-op collective, say they identify neither as male nor female. They use creative names to avoid gender identification: one calls themselves

a variety of names (Eleno, Urko, Ilenia, Elenoide, Urka) while the other calls themselves “Majo” (a name that has both masculine and feminine connotations in Spanish). In the interview that occurs prior to the workshop, the facilitators are portrayed in a two-shot in which the camera’s focus shifts to highlight whoever is speaking at any given moment. This cinematic choice emphasizes the dialogic nature of their project: the person who is not talking, blurred but not excised from the frame, can be seen inclining toward the other in a listening posture, thus creating the impression that the knowledge they articulate emerges from a foundation of mutual support.

The other two episodes of *Yes, We Fuck!* included in this section also feature trans sexual workers and sexual assistants who reject gender binaries. Their linguistic choices effectively integrate queer and crip identities, such as when Urko speaks ironically of “monstruos, monstruas y monstrues,” using male, female, and neutral conjugations of the term “monster” to criticize the policing of crip communities. Here, the word choices harken back to policies like the *Ley de Vagabundos y Maleantes*, where both queers and crips were cast into a single category of social undesirability. Yet, in this moment, that history is met with a radical proposal: what if Spanish society were to take responsibility not for the policing of normativity, but rather for the facilitation of pleasure in all its diversity?

The *postpornography* workshop is an encounter between bodies out of the norm, as well as prosthesis, wheelchairs, and other devices. Describing the mottled sea of bodies inside the room, a voiceover seems to guide the gestures and actions of the participants. The narration drops the words slowly, as if unwinding them from among the interwoven bodies:

We try other prosthesis: leather, feathers, whips, clamps. Fingers where I cannot reach. Pleasures that I cannot give myself. We are more than one body, breathing, vibrating, more than one body united in pleasure (00.07.59).

Close-ups, detail shots, and unusual camera angles break the assumed coherence of the body as an individual and complete entity. Instead, these visual choices stir a productive confusion that eroticizes all corporal and non-corporal parts, where flesh and prosthesis come together as equally erogenous zones. Sara Ahmed proposes that *queer pleasures* retake the spaces configured for normative bodies' comfort.<sup>25</sup> In a similar way, this simultaneously queer and crip reappropriation of pornography and group sex breaks with the scripts of compulsory heteronormativity and reconfigures pleasure outside the confines of utility, property, and productivity.



Figure 1. A participant of the *postpornography* workshop uses a ribbed massage ball on their neck as other people embrace in the background out of focus. (*Yes, We Fuck!*, Antonio Centeno and Raúl de la Morena, 2015).

The workshop is populated with haptic images that elicit an embodied response from us as sensually engaged spectators. We not only perceive the images and sounds with our eyes and ears synesthetically, as Vivian Sobchack puts it, but we may also feel them with touch, smell, and taste. The tingling of a needle piercing skin, the pungent odor of body fluids, the tart sweetness of a strawberry. Spectatorial distance collapses as what happens on the screen taps into the carnal knowledge of our sensorium<sup>26</sup>. Halfway through the sequence, a high angle long shot of the bodies on the floor stroking each other in an improvised choreography of arms

arouses our sense of touch. The spectator's skin is thus primed for the many close-ups where hands, mouths, breasts, and sex toys are caressed.

The arousal of our sense of touch in this kind of cinema intervenes against conventional forms of film narration that privilege sight over other senses. According to Laura Marks, haptic images are in themselves erotic because of their ability to oscillate between the far and the near. They pull the spectators closer, “too close to see properly, and this itself is erotic.”<sup>27</sup>

There is also another way in which we make sense of the S/M paraphernalia and the role-play in the scene. Following Elizabeth Freeman's theorization of queer sadomasochistic visual representations, we can interpret what lays in front of us as a *tableau vivant* that deconstructs the accelerated time and power dynamics of modernity.<sup>28</sup> Indeed, this tableau has been carefully prepared. Before the workshop starts, Urko and Majo fill a suitcase with an array of objects that comprise a sort of S/M toolkit: dildos, feathers, dusters, ribbed balls, clothes pins, and a plunger. It is as if transcending the coloniality of ability requires not only the redistribution of power in society but also the redistribution of the erotic through the body and the world of material things. For Antonio Centeno, “uno vive como folla y folla como vive” (one lives as he/she/they fucks and fucks as he/she/they lives).<sup>29</sup> In other words, the politics of pleasure are not confined to the domain of pleasure, and the politics of sex are not confined to the domain of sex. The democratization of eros in an atmosphere of care is not only a metaphor for politics. Instead, it functions to inaugurate a political community, or as Antonio Centeno defines it, “una maquinita de deconstrucción de subjetividad” (a little machine to deconstruct subjectivities).<sup>30</sup> And indeed, the process of filming this scene was considered a pivotal moment in fomenting the alliance between crip and queer activists in Spain, or in its translation to the Spanish cultural context, a *tullido-transfeminista* (crippled-transfeminist) alliance.<sup>31</sup>

Later in the film, we visit a female ejaculation workshop. The scene is narrated from the perspective a woman with vision impairment, Mertxe, who previously appeared as a participant in the *postpornography* group sex scene. The sequence opens with a conversation between Mertxe and her female friends about partners, pleasure, the female ejaculation taboo, and how women's sexuality is associated with filth and abjection. The conversation runs over a black screen for several minutes. As sighted spectators, our eyes become accustomed to not seeing, to not being shown what there is to see, or perhaps, to the possibility that true understanding and empathy require us not to see, but rather to listen. This questioning of “the ocularcentrism of dominant cinema” provides yet another powerful example of haptic visuality.<sup>32</sup> Haptic visuality functions as an explicit revocation of visual mastery, Laura Marks argues, a way of contesting “the sort of instrumental vision that uses the thing seen as an object for knowledge and control.”<sup>33</sup> This haptic quality extends beyond the initial shot of a black screen, to the close-ups of hands and genitals during the workshop. The disavowal of ocularcentrism in this episode thus triggers an association between the subversive pleasures of female ejaculation —repressed under patriarchy—and the alternative sensuality of the senses historically displaced from the modern sensorium.

As the episode continues, Mertxe meets the workshop instructor, trans activist Cris/Kani, who appears at the door of the squat where the workshop is about to take place. Here, we learn of yet another dimension of the *tullido-transfeminista* alliance. First, Cris/Kani explains that he has received requests from people with functional diversity to adapt the workshop to their particular needs. Then, he demonstrates female ejaculation with his body. The participants sit in a circle, and by turns, approach the instructor to learn about positions and sensual points both with their eyes and their hands. The chapter has a circular structure. It closes just like it began, with sounds

playing over a black screen. This time we hear the interweaving rhythms of a collective orgasm. Alongside Mertxe and the rest of the workshop's participants, we are invited to multiply our sensory perceptions; pleasure, in this moment, is simultaneously delinked from the ocular, from the individual, and from the confines of gender.



Figure 2. Mertxe explores Cris/Kani's sex organs with a rubber glove during the female ejaculation workshop. (*Yes, We Fuck!*, Antonio Centeno and Raúl de la Morena, 2015).

The last episode of Centeno and de la Morena's film revolves around the issue of sexual assistance. Soledad Arnau, "Sole," a wheelchair user with limited mobility in arms and legs, needs an assistant to be able to touch her body with her own hands. She does not have the strength and flexibility to reach certain parts of her body. Unless helped, Sole cannot masturbate. So she relies upon the help of trans activist Teo Valls, whom she had met in a *queer-crip* forum about sexual assistance that followed the recording of the *postpornography* workshop.

Teo and Sole record their first encounter in the way they choose, deciding what to show and what to tell. The sequence opens with Teo removing the cap from the lens of a camera in a tripod. In a long static shot Sole tells her assistant what she wants from her. They smile, they nod, they agree, they hold hands. When they move to bed, the point of view shifts to that of a camera strapped to the assistant's forehead. Teo's hand, unmarked, arguably, by any obvious



signs of gender or sex, helps Sole touch herself. We might say that they seem to form one body, or that Teo's hand becomes the prosthetic extension of Sole's. But the inter-corporeal complexity of this moment might be better expressed in the motto of the Foro de Vida Independiente y Divertad: *my decisions, other hands*. With Teo's help, Sole manages to touch some parts of her body for the first time, like her nipples and her vagina. She also asks her assistant to help her touch her face and neck because she cannot reach those areas with her own hands. Sole says that she did not know how soft her hands were. She declares, "¡Qué bonito es tocarse!" (how beautiful it is to touch oneself/be touched). Arguably there is something philosophically important about the ambivalence enabled by the phrase "tocarse" in Spanish; its grammatical form allows Sole to speak of the action of being touched without determining who exactly does the touching. This fluidity of touching, a touch without an origin, offers another opportunity to disavow the preponderance of modern optics and engage in haptic visuality.

In front of the camera, the duo forms a political assemblage that transcends the discreteness of the individual body. We are invited to take heed of the political importance of this moment, without succumbing to a voyeuristic gaze that might overdetermine it. Indeed, the oblique camera angle seems intended to ward off the stubborn habit of a genital-obsessed view, as well as the spectacle of the disabled body. Our look, in Laura Marks' terms, focuses on the textures rather than the form; it moves rather than focuses, grazes rather than gazes.<sup>34</sup> The *mise-en-scène* invites us to move away from the surveilling and reprobatory look that attends the coloniality of ability.

Sole and Teo close this scene by covering the lens of the camera and recovering their privacy. With that decisive gesture, the documentary ends. The story provides no closure. Instead, we are left with a sudden sense of separation from the film's protagonists. And in this

way, perhaps, we are left with the realization that we, too, had to some extent felt part of the community forged through the film. We are left wondering about the possibilities of an expanded sphere of sexuality under the guiding rubric of care.

### ***Living and Other Fictions***

*Living and Other Fictions* is a low-budget fiction film that revolves around some of the same themes of crip *decesidades* portrayed in *Yes, We Fuck!*. And yet it also expands these themes by connecting them to broader issues of neoliberal precaritization and ableist modernity. These important contributions may be due in some part to the array of critical tendencies that converged in the process of producing the film: director Jo Sol was a longstanding anti-capitalist activist and filmmaker who also participated actively in 15M, while Antonio Centeno, the film's protagonist, is deeply embedded in Barcelona's *queer-crip* community.



Figure 3. Mock cover of Playboy magazine featuring a functional diversity activist naked and seated on the floor. The only piece of clothes he wears are knee pads with the Catalan flag. The text reads, “Oriol,” “Crip is sexy, crip is trendy, crip yourself,” “Sex symbol,” and “Special edition: Crip Pride.” (Shaktimetta productions).



Figure 4. Mock cover of Time magazine featuring a functional diversity activist on a wheelchair naked and crossing his legs. The text reads, “Crip Power: The New Revolution” and “World’s next civil rights frontier.” (Shaktimetta productions).

The campaign to promote *Living and Other Fictions* highlighted its thematic and political continuity with *Yes, We Fuck!*. The crowdfunding website playfully adopted the conventional formats of Playboy and Time magazine covers. They presented naked crip bodies in suggestive postures, as if answering McRuer’s question, “what if disability was sexy?” (see figure 3 and 4). As part of the campaign, using what McRuer might call crip tactics of counterrepresentation,<sup>35</sup> crip activists created fake news about a program for sexual assistance and short documentaries to raise consciousness about the ways in which people with functional diversity lack access to their own bodies. The project website highlighted the urgent need for a cinematic movement about disability justice and encouraged small donors to join activists in transforming “the realm of the possible” for those who defy the notion of “normalcy.”<sup>36</sup> In this statement, the film’s producers made clear that the film was intended to pave the way for a new wave of disability cinema<sup>37</sup>.

The script pairs Antonio Centeno’s activities as a *queer-crip* sex organizer with the tribulations of his personal assistant, Pepe Rovira, an elderly person and former anti-Francoist militant who is struggling to readapt after having been discharged from a psychiatric hospital. In the opening credits, flamenco artist El niño de Elche laments, “Tiene por herencia el pobre las

penas de esta vida, que las de mi padre yo bien las llevo cumplidas” (The only inheritance the poor receives are the sorrows of life, and I have really grieved what was passed on to me). In these lyrics, we find a reflection of Pepe: generations of poverty, the buried history of the Francoist regime, and his personal struggle with mental illness seem to have etched into him a kind of outcast persona and weathered worldview. Antonio’s *pena* (sorrow) is not inherited in the same manner as Pepe’s, but is rather the product of living in a society that negates his carnal desire. In very different ways, these two characters are both affected by the conditions of precarity generated by the ableist/capitalist system. Within the sensibility of post-15M social movements, their mutual affected status—in Spanish, their *afectación*—is understood as a common ground of shared precarity that enables the transformation from suffering to joy.

The film begins with Pepe and Antonio on the empty platform of a railway station. The choice of location here is not accidental. In many of his articles and blogs, Centeno uses the metaphor of the train station to explain disability as a social imposition. Anyone with functional diversity knows that the problem is not their legs but rather the train station, which has been designed in ways that exclude people with functional diversity.<sup>38</sup> On the platform, Antonio listens patiently to Pepe, who is rehearsing a conversation he wants to have with a son whom he has not seen in many years. The scene is composed of a series of close-ups from different angles, each of which portrays one of the characters in isolation. It is not until the following exchange takes place that the two characters begin to share the frame. Pepe adjusts the joystick of Antonio’s motorized wheelchair as he speaks:

PEPE: Lately the only thing I hear you talk about is sex.

ANTONIO: I don’t know...I was always interested in the issues of the body, pretty wrapped up in that, writing things and doing things.

PEPE: Body? Sex?

ANTONIO: Almost...almost...basically...I don't know...If you take away the sensitivity of the body, what's left? What's left is a piece of meat. We are much more than that, aren't we? It's not like we *have* a body. It's that we *are* a body. So...

PEPE: I'm not really getting you.

ANTONIO: For example, when you walk down the street and you see someone in a wheelchair, have you ever thought about how they get it on in bed? How they would do it? Has that ever crossed your head?

PEPE: I just think that they don't get it on.

ANTONIO: Well, that's just it. That's the issue, that we are always left out of the good things in life. (00.07.12)<sup>39</sup>

In the dialogue above, we get perhaps the clearest articulation of *crip* sexuality as a radical need. Antonio explains that he focuses on sexuality because he believes that the rich sensual capacities of the body are essential to life, to a life worth living (without sensuality, we are just a “piece of meat”). Society prefers not to think how people with functional diversity fuck. Therapies are not tailored to regain genital pleasure. Doctors told Antonio that he would never have an orgasm again, and in spite of that, he did not give up. Antonio's political project presents a radical challenge to a system that does not imagine him as a full, well-rounded human being. The coloniality of ability is expressed in the two dominant paradigms of disability—both the medical model, with its technologies of control and orientation toward cures, and the social model, with its limited promises of inclusion. Against this, Antonio advocates for the right of people with functional diversity to achieve the fullest expression of their sensuality.

At the same time that he politicizes his sexual needs, Antonio does not want to reproduce what Jason W. Moore and Raj Patel call “cheap care”—i.e., the structural invisibilization of care work under capitalism. The first time he skypes with Sandra, a former prostitute, to coordinate the service of sexual assistance, he insists that what she is about to embark on is a job and will be paid. Sandra replies that of course she does it for money but is also motivated by the social component of the job.

For Agnes Heller, the political power of radical needs is not about the fact that those needs arise, but rather that the steps required to fulfill those needs would involve reorganizing society against capitalist logics of commodity production. As Moore and Patel put it, “[t]o ask for capitalism to pay for care is to call for an end to capitalism.”<sup>40</sup> And indeed, much of what we see in *Living and Other Fictions* are indications of how we might reorganize the time and space of city life if society took seriously the satisfaction of *crip decesidades*. There are three scenes of sex exploration in Antonio’s apartment. In all of them a mix of intimacy and respect is conveyed through close-ups of faces during moments of dialogue and haptic images of hands, legs, feet, and breasts. In distinction to *Yes, we Fuck!*, the genital action that might overdetermine the representation of masturbation is left offscreen.

The first of these scenes occurs between Oriol and Sandra. The gentle touches of the assistant express mutual trust and respect despite the fact that it is their first encounter. They do not actually speak much. Sandra asks, “Okay?” and Oriol answers “yes” over a shot of her smiling. “Done,” he says in a soft voice, and Sandra helps him clean himself with the same degree of care that she did while helping him masturbate. With a smile, Oriol asks the assistant to help him with his shoes, creating, in this way, a natural end to the encounter. The assisted masturbation is bracketed by what seem to be mundane actions: taking off and putting on shoes. However, the decision to show those moments makes accessing bodily pleasure continuous with other actions of self-care for which people with functional diversity may require assistance.

In the sequence of Sole’s meeting with her *trans* assistant Kani, the two seems to move in synchrony. Their seemingly long-term relationship is a product of the *queer-crip* alliances forged during the production of *Yes, We Fuck!*. And this intimacy is noticeable in their sure and unerring caresses and the fact that no words are needed to communicate. The soft evening light

that comes through the window and bathes the skin of the characters provides an extra layer of warmth to reinforce their intimacy. Our look moves and grazes without focusing, reciprocating the fluidity of touch between the duo.

The third encounter is between Antonio and Sandra. The sequence starts with images of the activist floating in the Mediterranean Sea helped by his daytime personal assistant, Laura. Antonio fills his body with the sensations carried by the water. Laura helps him submerge his head and the camera sinks with him to show his relaxed face enjoying the moment. His voiceover, once again, introduces the idea that it is different to have a body than to be a body. The conversation takes us to Antonio's room, where he is talking to Sandra right before she helps him masturbate. The assistant proceeds guided by Antonio's instructions. A few seconds later, the boundaries shift as the pleasure seems to expand. Sandra, feeling aroused, asks Antonio if he wants to lick her, but Antonio rejects the proposition because he says that that would place their bodies in a different relationship. She decides, then, to masturbate while she assists Antonio, and this seems accepted and consensual. Although fictional, the scene in the activist's room completes the message of the short documentary *Yo me masturbo* (I Masturbate), made to promote the crowdfunding campaign. Masturbating is understood as an encounter with one's own body. Potentially, everybody masturbates, as the scene between Antonio and Sandra shows, but some people need assistance in order to do it.

The first two encounters are edited in parallel with Antonio and Pepe arguing after they have left the apartment so that Antonio's friends can have some privacy. As the duo exits, they are portrayed in a frontal long shot walking the city in sync. One moves with his wheelchair, the other with his legs, as they advance side-by-side toward the camera, a leitmotif that is repeated every time Pepe and Antonio go outside. These outdoor walks are novel within the

representation of motor disability in Spanish cinema. In Almodóvar and Amenabar's films, disabled characters predominantly inhabit domestic space. Here lies another important feature of the New Spanish Disability Cinema: a departure from the disabling aesthetics of indoor space and the embrace of crip street mise-en-scène.

If Antonio and Pepe's presence in the street is a political act, it seems to bear at least two meanings: at once an act of care for their friends and a denunciation of the lack of safe spaces for people with functional diversity to pursue their intimate needs.



Figure 5. Antonio and Pepe walk on the street side by side. (*Living and Other Fictions*, Shaktimetta productions, 2016).

Later in the film, we learn that Pepe has his own, quite different, politics of the street. During an imaginary conversation with his son, Pepe discloses that he used to be an outlaw taxi driver, “borrowing” taxis at night and returning them in the morning. Pepe justifies his actions as a form of *okupa* (occupation/squatting)—thereby connecting his personal struggles against precarity to the political imaginary of the 15M.<sup>41</sup> In these moments, we can imagine the potential for this pair to come together through related—though quite different—experiences of *afectación*. The Spanish word *afectación*, which carries the same root as *affect*, became a key



concept to build coalition beyond identity politics in post-15M social movements .<sup>42</sup> Spanish philosopher and 15M reporter Amador Fernández-Savater defines affect as the force that could take us beyond ourselves and connect us with others.<sup>43</sup> As we learn in *Living and Other Fictions*, Pepe and Antonio share the condition of being affected, yet at the same time, their relationship is marked by conflict. Forming coalition across diverse precarities seems easier said than done.

Pepe's frustration throughout the movie extends to all his social interactions. Pepe wants his son to come back home, and continuously rehearses the things he would like to tell him, but this reencounter never materializes, and Pepe is stuck having imaginary conversations. He tries to learn how to sing flamenco, but his voice feels like it is trapped inside him. Somehow, all this accumulated resentment spills out against his employer, Antonio. In the first disagreement between Antonio and his assistant, Pepe tells him that life is *una jodienda* (a fuckery) for everybody and the question of "jerking off" is not important. Referencing the fact that he too could not masturbate freely when he was a child (because of the fear of sin), Pepe says that the issue of sexual pleasure belongs to the private realm and not to the realm of politics. Antonio withholds his response until the next time they are out of the apartment, when they go visit an exhibit in MACBA (Barcelona's Contemporary Art Museum). Using MACBA as the container for the conversation is not accidental, it is a nod to the historical importance of a space where some of the most significant events around biopolitics, precarity, and functional diversity have taken place. The scene starts with Pepe admitting they have something in common:

PEPE: Look, we agree on one thing: they are fucking up our lives. We are not needed for anything and we're considered an annoyance. (00.31.45)

Notwithstanding this statement of mutual *afectación*, Pepe still denies the political implications of Antonio's project. He says that he is just thinking about the ten seconds orgasm, to what Antonio replies that, "without desire there is nothing." Pepe keeps pushing:

PEPE: What's going on with you is that you get all worked up about whatever thing, something connects with something else...

ANTONIO: That's what you think. In the end, that's it. In the end, I have to have a problem, because if not, no one can understand why I would get involved in this issue [...]

PEPE: You're really going to ask the government to get it up for you?

ANTONIO: Actually, yes.

PEPE: Come on man! Wake up, Antonio.

ANTONIO: Yes, I'm going to ask that they pay to help me get it up. And that's more revolutionary than asking for some kind of subsidy for this or that. Because that means telling the state that I have the right to be useless how I am. (00.31.48)

*Living and Other Fictions* shows how the *decesidades* of one collective of precarious people may push the limits of others. The film shows that intersectional alliances are not always automatic or easy. It invites us to let go of conventions and embrace non-conforming notions of desire and corporality. At the end, there is a series of shots filmed in a *postporn* cabaret and a *queer-crip* party populated by the protagonist's community. These are bright and colorful images filmed in strobe light to convey an oneiric atmosphere. Antonio's voiceover provides his reasoning for using this colorful spectacle to counter the colonial spectacle of disability:

Antonio: And here I am thanks to my body, a body that has been seen, measured, and taxonomized as useless, below normal, lesser, disabled, diminished, unfit, crippled, lame. A monstrous body that is dynamite for the walls of normality, individualism, productivity, utilitarianism, capitalism, patriarchy, and Sunday football. (01.10.34)

The truth lies in the bodies, real bodies for the revolution. What revolution?, asks Antonio. The only one possible: "the revolution of the bodies, from the bodies, for the bodies, in the bodies." Bodies that, as Thomas P. Dirth y Glenn A. Adams put it, articulate "disabled ways of being as an alternative to the destructive consequences of normate ability or modern ways of being."<sup>44</sup> Antonio and his community's revolution is a revolution against the compulsory forms of being under colonial modernity, an issue whose relevance is not limited to people with

functional diversity. Like Sara Ahmed's notion of queer pleasures, these crip pleasures expand into the spaces of conformity that cage us all.

After the release of emotions that occurs during the *queer-crip* party, Antonio is now ready to confront the ongoing tensions with Pepe. The elderly man has been absent from work for a few days. Antonio goes to Pepe's house and begins to explain himself in a new way. Antonio confesses to Pepe that he had felt completely lost when he left the hospital after the accident that put him in a wheelchair. They had taken away the only thing that kept him focused, the desire to leave the hospital. Then, from within that void, he thought of an even grander, crazier idea: *la locura de la vida fuera de control* (the foolishness of a life out of bounds). After this explanation, Pepe seems to comprehend Antonio's activism at a deeper level. Reciprocally, Antonio understands what his friend is going through. As they leave the house, once again they appear side-by-side, claiming the space of the street. They walk along a waterfront promenade until they reach the place where a young guitarist is playing. Next to him there is an empty space that seems to beckon to Pepe, himself a frustrated *cantaor*. Pepe begins to sing a fandango that speaks of his relationship to alcohol and his existential sorrows. As he lets his voice out, its raw quality hits the same note of vulnerability that we perceived in Antonio's confession earlier. In a composition in depth, the two characters are related through a rack focus, where Pepe's profile shows in the foreground while Antonio appears in a long shot toward the back. The latter smiles as he listens for a long time to his friend. The conversation that started in the first scene at the train platform in two separate shots seems now completed in the unity of this new image.

With their alliance renewed, the two characters walk in silence, sharing the frame, as they travel on a train to a place far from urban Barcelona. Together they exit to a sunlit field and get lost in the distance, turning their backs to the camera and disappearing behind the vegetation.

Theirs is an act of rebellion against chrononormativity, a revindication of their own time. Perhaps this friendship will lead somewhere. Perhaps it will help forge another link to the *queer-crip* alliance. Perhaps, next time, Pepe will accompany Antonio to the party.

### **Another representation is possible**

Again and again, participants in 15M shouted the slogan, “No nos representan!” (They don’t represent us). It was a cry as much against the system of representative democracy inherited from the dictatorship as it was against the hegemonic cultural forms of the previous three decades.<sup>45</sup> Through their dialogic narrative styles and their open endings, *Yes, We Fuck!* and *Living and Other Fictions* show that another representation of people with functional diversity is possible. They inaugurate a type of cinema in Spain in which disability justice is at the center of the plot. With their radical notion of pleasure, they come out queer-crip, pushing for potential alliances to overturn the system that oppressed those who were considered out of the norm.

This new wave of disability cinema, says García-Santesmases, is destined not only to portray desires, but also to generate them.<sup>46</sup> By staging *queer-crip* sexual pleasures, *Yes, We Fuck!* and *Living and Other Fictions* construct an audiovisual culture of inclusive, diverse care, radical interdependency, and communal affects. Alliances, as Centeno remarks, are open to anyone. The horizon of possibilities expands:

Sabemos que nada, salvo el deseo, es suficiente. Todo lo que no sea desearnos es asimilacionismo y abandono. Estamos aquí para transformar, lo queremos todo, exigimos deseo (We know that nothing, except desire, is sufficient. Everything that is not desiring and being desired is assimilation and abandonment. We are here to transform, we love it all, we demand desire).<sup>47</sup>

*Yes We Fuck!, Nexos, Habitación,* and *Living and Other Fictions* have been screened in all kinds of venues in Spain ranging from squats to universities. The directors and cast traveled with the films often alongside parallel projects like the crip dance company Danza Integrada or the TV series *Trèvols de 4 fulles* (Shaktimetta productions 2018). As Centeno suggests in an interview, the intention has been not only to make a documentary but rather to spark a cinematic movement.<sup>48</sup> And indeed, as the new Spanish Disability Cinema toured internationally from Hong Kong to Buenos Aires, these movies not only garnered recognition and prizes<sup>49</sup> but they also provided a mirror for other emerging national disability cinemas. Eliciting crucial conversations about universal pleasure, this group of Spanish films has generated desire for more unabashed and unapologetic crip narratives to come.

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<sup>1</sup> The term functional diversity comes from Independent Life activists in Spain, and it focuses on the divergence in developing different functions, not the ability to perform them. I use this term throughout the article in order to normalize its use among English-speaking readers. I will use crip (or the Spanish term, *tullido*) when the intention is to subvert or question ableist norms.

<sup>2</sup> Carter-Long, Lawrence, "Disability Cinema's Next Wave: Observational Agency Subverts the Ableist Gaze," *Film Quarterly* 76, no. 2 (2022), 55.

<sup>3</sup> Morán, Juan Andrés Pino, and María Victoria Tiseyra, "Encuentro entre la perspectiva decolonial y los estudios de la discapacidad," *Revista Colombiana de Ciencias Sociales* 10, no. 2 (2019), 512.

<sup>4</sup> McRuer, Robert, *Crip Times: Disability, Globalization, and Resistance* (New York: NYU Press, 2018), 5.

<sup>5</sup> See Halberstam, J. Jack, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (New York: NYU press, 2005), and Freeman, Elizabeth, *Time Binds: Queer Temporalities, Queer Histories* (Durham: Duke University Press, 2010).

<sup>6</sup> Bailey, Moya, "The Ethics of Pace." *South Atlantic Quarterly* 120, no. 2 (2021): 285-299.

<sup>7</sup> Piepzna-Samarasinha, Leah Lakshmi, *Care work: Dreaming Disability Justice* (Vancouver: Arsenal Pulp Press, 2018), 23. The concept of disability justice, originated in the art and activism of BIPOC, highlights ways of redress historical social injustices through, among other principles, the leadership of the most impacted and the intersectional principle of cross-movement organizing.

<sup>8</sup> Ferrari, Marcela Beatriz, "Feminismos descoloniales y discapacidad: hacia una conceptualización de la colonialidad de la capacidad," *Nómadas* 52 (2020): 115-131.

<sup>9</sup> Pino Morán y Tiseyra, *Encuentro*, 505-506.

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- <sup>10</sup> Grech, Shaun, "Decolonising Eurocentric Disability Studies: Why Colonialism Matters in the Disability and Global South Debate" *Social Identities*, Vol. 21, no. 1 (2015), 10.
- <sup>11</sup> Garland-Thomson, Rosemarie, *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature* (New York: Columbia University Press, 2017), 8-9.
- <sup>12</sup> Garland-Thomson, *Extraordinary Bodies*, 26.
- <sup>13</sup> Ellcessor, Elizabeth, and Bill Kirkpatrick, "Studying Disability for a Better Cinema and Media Studies," *Journal of Cinema and Media Studies* 58, no. 4 (2019), 142.
- <sup>14</sup> *Cojos y precarias haciendo vidas que importan: cuaderno sobre una alianza imprescindible* (Madrid: Traficantes de sueños, 2011), 28
- <sup>15</sup> Pié Balaguer, Assumpció, and Míriam Arenas Conejo, "Activismo(s) de la discapacidad en España: alianzas y transversalidades del 15M," in *Diez años construyendo ciudadanía en movimiento(s): El 15M y otras luchas hermanas* (Barcelona: Bellaterra, 2021), 190.
- <sup>16</sup> For an analysis of these and other commercial Spanish films about disability see, Smith, Paul Julian. *Desire Unlimited: The Cinema of Pedro Almodóvar* (London: Verso Books, 2014); Marr, Matthew, J., *The Politics of Age and Disability in Contemporary Spanish Film* (New York: Routledge, 2013); Allbritton, Dean, "Disabling Bardem's Body: The Performance of Disability and Illness," in *Performance and Spanish film* (Manchester University Press, 2016) 220-235; Madelaine, Conway, "The Politics and Representation of Disability in Contemporary Spain," in *Contemporary Spanish Cultural Studies* (London: Arnold, 2000) 251-260; Prout, Ryan, "Tangents of Pain, cuerpos en carne viva: Disability, Disorder, and Reflection in *Insensibles*, and *La herida*," in *¿Discapacidad? Literatura, teatro y cine hispánicos vistos desde los disability studies* (Berlin: Peter Lang, 2018) 125- 152; Minich, Julie A. "Life on Wheels: Disability, Democracy, and Political Inclusion in *Live Flesh* and *The Sea Inside*." *Journal of Literary & Cultural Disability Studies* 4, no. 1 (2010): 17-32; Pavlovic, Tatjana. "The Politics of Age and Disability in Contemporary Spanish Film." *Bulletin of Hispanic Studies* 91, no. 3 (2014): 326-329; Fouz-Hernández, Santiago, and Alfredo Martínez-Expósito. *Live flesh: The male body in contemporary Spanish cinema*. London / New York: I.B. Tauris, 2007.
- <sup>17</sup> Pérez Orozco, Amaia, *Subversión feminista de la economía: Aportes para un debate sobre el conflicto capital-vida* (Madrid: Traficantes de sueños, 2014).
- <sup>18</sup> See Heller, Agnes, *The Theory of Need in Marx* (London: Verso Books, 2018) And Keucheyan, Razmig. "La revolución de las necesidades vitales: Marx en la era de la crisis ecológica," *Nueva sociedad* 277 (2018): 102-115.
- <sup>19</sup> See McRuer, Robert, *Crip Theory: Cultural Signs of Queerness and Disability* (New York: NYU press, 2006), 1.
- <sup>20</sup> McRuer, Robert, "Disabling sex: Notes for a Crip Theory of Sexuality," *GLQ: A Journal of Lesbian and Gay Studies* 17, no. 1 (2011), 117.
- <sup>21</sup> Interview to Antonio Centeno in Buenrostro, Ivelin, "Yes, We Fuck! Entrevista con Antonio Centeno," *Hysteria* (2014), accessed June 16, 2023, <https://hysteria.mx/yes-we-fuck-entrevista-con-antonio-centeno/>
- <sup>22</sup> García-Santesmases Fernández, Andrea, "Yes, we Fuck! El Grito de la Alianza Queer-Crip," *Revista Latino-Americana de Geografía e Género* 7, no. 2 (2016), 226.
- <sup>23</sup> Centeno, Antonio, "Simbolismos y alianzas para una revuelta de los cuerpos," *Educació Social. Revista d'Intervenció Socioeducativa*, no. 58 (2014), 107.

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- <sup>24</sup> Calderon-Sandoval, Orianna, and Adelina Sanchez-Espinosa, "Feminist Documentary Cinema as a Diffraction Apparatus: A Diffractive Reading of the Spanish Films, *Cuidado, resbala* and *Yes, We Fuck!*," *Social Sciences* 8, no. 7 (2019), 206.
- <sup>25</sup> Ahmed, Sara, *Cultural Politics of Emotion* (Edinburgh University Press, 2004), 165.
- <sup>26</sup> Sobchack, Vivian, *Carnal Thoughts: Embodiment and Moving Image Culture* (Berkeley: University of California Press, 2004), 63.
- <sup>27</sup> Marks, Laura U., *Touch: Sensuous Theory and Multisensory Media* (Minneapolis: University of Minnesota Press, 2002).
- <sup>28</sup> Freeman, *Time Binds*, 168-69.
- <sup>29</sup> "‘Yes, we fuck’ en ‘Escaleras de la dependencia’," *Radiolibertad.com*. January 4 2014, accessed 21 June 2023. <https://www.youtube.com/watch?v=5zLr3elZJR>.
- <sup>30</sup> Buenrostro, *Yes, We Fuck!*.
- <sup>31</sup> The deepening of this relationship came about through a long trajectory of projects like *Relatos Marranos* (a collection of short stories), the sex-toy wiki *Pornotopedia*, and the *queer-crip* postporn short movies *Nexos* (*Nexos*, Colectivo Post Op, 2014) and *Habitación* (*Room*, Irene Navascués Cobo and Rosario Ortega Amador, 2015).
- <sup>32</sup> Calderon-Sandoval and Sánchez Espinosa, *Feminist Documentary*, 206.
- <sup>33</sup> Marks, Laura U., *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. (Duke University Press, 2000), 131.
- <sup>34</sup> Marks, *The Skin*, 162.
- <sup>35</sup> McRuer, *Crip Times*, 92.
- <sup>36</sup> "Vivir y otras ficciones," *Verkami.com*, accessed June 28, 2023. <https://www.verkami.com/projects/13425-vivir-y-otras-ficciones>.
- <sup>37</sup> In the five years that followed the production of *Living and Other Fictions*, at least four documentaries, two fiction films, a novel, a TV show, and two theater plays were produced about functional diversity and sexuality. See García-Santesmases, Andrea, *El cuerpo deseado. La conversación pendiente entre feminismo y anticapacitismo* (Barcelona: Kaótika Libros, 2023), 158-59.
- <sup>38</sup> Centeno, Antonio, "Una aproximación bioética a la diversidad funcional desde el deseo," *Revista Atlántida*, no. 11 (2020), 32
- <sup>39</sup> The dialogues are translated from the Spanish original by the author.
- <sup>40</sup> Patel, Raj, and Jason W. Moore, *A History of the World in Seven Cheap Things: A Guide to Capitalism, Nature, and the Future of the Planet* (Berkeley: University of California Press, 2017), 35.
- <sup>41</sup> The scenes of this flashback belong to Jo Sol's former movie *El taxista ful* (2006), in which Pepe Rovira is the protagonist. The film gives an account of Barcelona's squatting movement as Pepe ends up living in a squat and getting involved in anticapitalist activism.
- <sup>42</sup> The best example is the anti-eviction movement *Plataforma de Afectados por la Hipoteca* (Platform of People Affected by Mortgages).
- <sup>43</sup> Fernández-Savater, Amador, *La fuerza de los débiles. El 15M en el laberinto español. Un ensayo sobre la eficacia política* (Madrid: Akal, 2021).

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<sup>44</sup> Dirth, Thomas P., and Glenn A. Adams, "Decolonial Theory and Disability studies: On the Modernity/Coloniality of Ability," *Journal of Social and Political Psychology* 7, no. 1 (2019), 277.

<sup>45</sup> See Martínez, Guillem (ed.), *CT o la Cultura de la Transición. Crítica a 35 años de cultura española*, Barcelona: Debolsillo, 2021.

<sup>46</sup> García-Santesmases, *Yes, we Fuck!*, 238.

<sup>47</sup> Centeno, Antonio, *Una aproximación*, 49.

<sup>48</sup> 'Yes, we fuck' en 'Escaleras de la dependencia'

<sup>49</sup> *Living and Other Fictions* won prizes and honorable mentions in film festivals in Guadalajara (Mexico), Buenos Aires, Marseille, Lisbon, Havana, Nantes, Montpellier, and Toulouse. *Yes, We Fuck!* won the best documentary prizes at Pornfilmfestival Berlin and FlixxFest in Northern California. *Habitación* received the best DYI short movie award at the VII Muestra Marrana, hosted in Mexico City in 2015.