An Unhappy Archive Part II

Abb: Thirza Cuthand, *Reclamation,* 2018

With Ayoung Kim (KR), Thirza Cuthand (CA), Naomi Rincón Gallardo (MX), Teatro da Vertigem (BR), Mîrkan Deniz (stateless), Paloma Ayala (MX/CH), Criptonite aka Edwin Ramirez & Nina Mühlemann (CH), Feel Tank Chicago (US), Karin Michalski (DE), Dafne Boggeri (IT), Sabian Baumann (CH)

An Unhappy Archive is an exhibition project developed by the artists Sabian Baumann and Karin Michalski, inspired by the political figures of Sara Ahmed and other queer feminist theorists, addressing the politicisation of individually experienced negative feelings.

Referring to the concept of vulnerability used in the public discourse of the corona pandemic to identify so-called vulnerable groups, **An Unhappy Archive Part II** now critically explores the question of vulnerable bodies with eleven international artistic positions in order to break the link between vulnerability and supposed passivity and to create space for a utopian imagining of a resistant future. The need for protection of certain groups does not lead to social change with the effect of a good life also for these identified groups, but on the contrary to more and new forms of restriction and exclusion, as Judith Butler, among others, critically notes:

"On the one hand, the state carries out the destruction of the basic material conditions for a life worth living. On the other hand, it enforces its paternalistic humanitarian discourse that reproduces the coupling of vulnerability and passivity."

Abb: Ayoung Kim, *Porosity Valley 2: Tricksters› Plot,* 2019

Ayoung Kim's two-channel video installation *Porosity Valley 2: Tricksters' Plot* (2019) narrates the migration story of Petra Genetrix, a fictional being made of a mineral or data cluster, and draws references to the real-life story of Yemeni refugees who migrated to South Korea in 2018 to escape the civil war in their homeland. Petra is confronted with bio-political control by authorities who equate migrants with aliens or viruses.

Thirza Cuthand's *Reclamation* (2018) is an envisioning of a post-dystopian future in Canada after massive climate change, wars, pollution and the effects of the large-scale colonial project that destroyed the land.

"In Reclamation*, the white people have departed for Mars after the climate wars, leaving behind the indigenous people who are now working to restore their land and communities. A lesbian couple and a gay man tell how they are cleaning up after the colonisation, pollution and destruction of their land. Decolonisation without the colonisers becomes easier, and those left behind realise that not only is their planet healing, but so are their minds and hearts."* (Thirza Cuthand)

Abb: Naomi Rincón Gallardo, *Verses of filth,* 2021

Naomi Rincón Gallardo's *Verses of Filth* (2021) is a mythical-political narrative in which a cihuateotl (a Mesoamerican deity of death, a woman who has died in childbirth or fallen in battle) has become a scavenger, excavating bodily remains and cultural detritus. Along with an overfed and diseased band of vultures, she recruits a brigade of unruly arms and underworldly creatures who return from the other side in search of pleasure, touch and revolt.

Teatro da Vertigem has staged *Marcha à ré* (Eng.: Reverse Gear, 2020), a performance that shows a funeral procession of 120 cars driving backwards towards the São Paulo cemetery as a protest against the necropolitics of the right-wing government in Brazil, which is complicit in the genocide of its own population.

As a starting point for her video *Barikat* (2017), **Mîrkan Deniz** took the curfews and bombardments of residential areas that have been imposed in many Kurdish cities in recent years. "Ji vê jêrzemînê sax dernekeve keçam"

(Eng.: "My daughter, hopefully, you won't come out of this bunker alive"). This sentence picks up on an event that took place in the city of Cizre in 2016. Despite curfews, a young woman tried to help 60 injured people who were hiding in a bunker. Her mother was afraid that the Turkish army would torture her daughter if they found her. She told the press that she would rather her daughter die in the bunker than be arrested by the Turkish army.

Abb: Paloma Ayala, *Karaoke Readings,* 2020

Paloma Ayala, together with musician Luna León, reworks the feminist queer poems and lyrics of Chicana writer Gloria Anzaldúa in *Karaoke Readings* (2020). The video invites people to sing along and is at the same time a critique of the politics of dealing with the problems at the Mexican-US border, which emphasises the topicality of Anzaldúa's texts from the perspective of Mexican wo-men/feminists who come from these border regions.

Abb: Criptonite aka Edwin Ramirez & Nina Mühlemann, *ICH SITZE SCHULDIG,* 2020

Criptonite is a performance formation by crip-queer artists Edwin Ramirez & Nina Mühlemann. In their series of *Oktopus-Briefe*, they examine the unique properties of the octopus and encourage us to reflect on how many infinitely different ways bodies can exist.

"It can be scary to examine temporalities. But it can also be beautiful. (…) Alison Kafer defines crip time as follows: *'[It is] flex time not just expanded but exploded; it requires re-imagining our notions of what can and should happen in time, or recognising how expectations of 'how long things take' are based on very particular minds and bodies.'"*
Oktopus-Brief 1/8: Time

Feel Tank Chicago, an international queer feminist group of theorists, artists and activists, is represented by a photo from the *1st International Parade of the Politically Depressed*, which took place in Chicago on 1 May 2003.

Abb: Karin Michalski, *The Alphabet of Feeling Bad,* 2012

With *The Alphabet of Feeling Bad* (2012), **Karin Michalski** is presenting an experimental interview with the theorist and activist Ann Cvetkovich. The perfor-mance, based on conversations with the artist, explains from A to Z terms such as depression and everyday negative feelings and raises the question of how these can be collectively felt as "public feelings" and politicised in the context of neoliberal labour relations, but also of homophobia and racism.

Dafne Boggeri shows the writing *No Tears*, 2008/2021, sprayed on the wall, and also the works *Selfportrait without shoulders (Custom flag with X-ray scans from the artist's body parts)*, 2008, and the sticker *Inhale-Exhale*, 2021.

Sabian Baumann has created the exhibition design for An Unhappy Archive Part II and also shows the drawings *Haufen (kultiviert)*, 2011, and *Monstera, das Fensterblatt*, 2013.

An Unhappy Archive Part II *considers itself a protest against current racist asylum and social policies, against sexism, homophobia and transphobia, against ablism and other forms of discrimination.*