

ABSTRACTS FOR THE INTERNATIONAL CONFERENCE UNSETTLING ARCHIVES

Thursday, July 7th – Saturday, July 9th 2022

Location

Senate Hall (Senatssaal), Main Building,
Humboldt-Universität zu Berlin
Unter den Linden 6, 10117 Berlin
and
Schwules Museum Berlin (SMU)
Lützowstraße 73, 10785 Berlin

Part of

Princeton (GSS)-HU (ZtG) Strategic Partnership Project:
Re-Imagining the Archive: Sexual Politics and Postcolonial Entanglements

Conference organized by

Silvy Chakkalakal, Department of European Ethnology
Elahe Haschemi Yekani, Department of English and American Studies
Gabriele Jähnert, Center for Transdisciplinary Gender Studies (ZtG)

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PANEL 1

ABSENCE AND ABUNDANCE IN THE ARCHIVE

Agata Dziuban (Jagiellonian University), Todd Sekuler (Humboldt-Universität zu Berlin)

The Politics of Absence

Withholding and Withdrawing Stories from the European HIV/AIDS Archive (EHAA)

To examine certain potentials and implications of absences in the archive, this presentation turns to experiences garnered from archive-making with a focus on the withholding and withdrawing of stories from the European HIV/AIDS Archive (EHAA), a newly developed archive made up of nearly one hundred oral history interviews with HIV/AIDS activists in Europe. The presentation will be based on our experiences as social science researchers gathering oral history interviews with European-level HIV/AIDS activists intended for the EHAA as part of the “European HIV/AIDS Policies: Activism, Citizenship and Health” (EUROPACH) research project, a transnational research project that took place from 2016–2019 and focused on activism in Germany, Poland, Turkey, the UK, and at the European level. In addition to analyzing why European-level activists refused to be interviewed or refused entering conducted interviews into the archive, it also asks about the meaning of such absences, and their conceptualisation as such, for ongoing discussions within archive theory.

Agata Dziuban is an Assistant Professor at the Institute of Sociology at Jagiellonian University. Her research focuses on sex workers’ rights movements in Europe and the lived realities of sex workers in Poland. **Todd Sekuler**, Postdoctoral Researcher at the Institute for European Ethnology at Humboldt University, holds a Master in Public Health and a PhD in European Ethnology. He works at the intersections of health, politics, and memory. Together Dziuban and Sekuler conducted research on European-level HIV/AIDS activism as part of the EUROPACH research project, and are currently colleagues in the project “CrimScapes: Navigating citizenship through European landscapes of criminalization,” on the growing use of criminalization as a tool of governance in the European region.

PANEL 1

ABSENCE AND ABUNDANCE IN THE ARCHIVE

Paweł Leszkowicz (Adam Mickiewicz University, Poznań)

The Biggest Curatorial Challenge Queering National Museums and Turning Them into Transregional Queer Archives

This lecture discusses major LGBTQ+ art shows/projects organized in such special institutions as the national museums transregionally. I analyze the major challenges and influences involved in queering national museums, which are often intertwined with the concepts of nationalism, national identity and national cultural heritage, as well as colonialism.

Through queer interventions into national museums I would like to propose a model of museums without nationalism and homophobia, and consider national museums as unique, mostly undiscovered examples of rich queer archives.

I argue that the national encyclopedic museums – in general – have an enormous yet neglected and often forbidden and unconscious queer potential hidden in their vast holdings; with their extensive historical collections, national museums are perfect loci for exhibitions and projects about the historic continuity, differences and subversions of queer imagery.

Hence I propose that the national museum might be a treasury of LGBTQ+ heritage, when the collection has been displayed from a queer perspective and related to the sexual politics of today. As an example, I will comparatively analyze the exhibition *Ars Homo Erotica*, which I curated at Warsaw's National Museum in 2010, during the democratic period of Polish contemporaneity.

Paweł Leszkowicz is a Professor in the Department of Art History, Adam Mickiewicz University, Poznań, Poland. He is an academic lecturer and a freelance curator specializing in international contemporary art, curatorial and LGBTQ+ studies.

PANEL 2

COLONIAL ARCHIVES AND INDIGENOUS RESISTANCE QUEERING/QUERYING THE COLONIAL ARCHIVE

Madison Wolfert (Princeton University)

Gendering “Improvement” Race and Labor in the Early American Archive

This paper investigates the construction of gendered subjects in and against discourses of race and scenes of labor in seventeenth-century, settler-colonial accounts of Native people and the lands they steward. This paper reads William Wood’s *New England’s Prospect* and Adriaen van der Donck’s *A Description of New Netherland*, among other early seventeenth-century essays, poetry, and first-person narratives written by settlers of the colonies of “New England” and “New Netherland,” through the lens of Marxist feminisms, critical race theory, and contemporary scholarship in Native and Indigenous studies. I explore how this multinational, colonial archive defines white European genders and relationships to land against the bodies and labor of Native peoples. In tandem, I pinpoint how seventeenth-century colonial discourses of land tenure and “improvement” exclude Native labor, thereby revealing both the racial thinking inherent to these discourses and their function in consolidating a racialized system of gendered labor in the North American colonies. This archive thus evidences how settlers’ justifications for land theft and Native displacement were grounded in an emergent and co-constitutive white supremacy and proprietary understanding of gender. Ultimately, I argue, this archive documents the extent to which seventeenth-century European conceptions of gender were deeply wedded to exclusionary definitions of labor and property, suggesting that Indigenous dispossession is always justified through a specifically *gendered* discourse of improvement.

Madison Wolfert (she/her) is a PhD candidate in the Department of English at Princeton University. Her research examines the emergence of gendered subjecthood in early modern colonial scenes of labor and land use in the Atlantic world. Her dissertation, tentatively titled “Gender, Race, and Labor in the Early Modern Atlantic World,” traces the co-constitution of gender and race in the literatures of seventeenth-century Britain, the Netherlands, and their colonies.

PANEL 2

COLONIAL ARCHIVES AND INDIGENOUS RESISTANCE QUEERING/QUERYING THE COLONIAL ARCHIVE

Jasper J. Verlinden (Humboldt-Universität zu Berlin)

Suspicious Narratives The Body as Archive in Edith Eaton's Writing

Relating US racial formation to the rise of administrative agencies in the nineteenth century, this paper looks at the various ways in which the body becomes incorporated into official state archives through datafication practices.

In this paper, I am especially interested in the tensions and relations between biometric identification on the one hand, and population statistics on the other. With biometric identification, developed as a means of immigration control, the body is meant to become uniquely identifiable through the archiving of specific markers, such as fingerprints, facial features, scars, body measurements, etc. These markers do not only become part of the official archive, they also make the body into an archive that can be read to uncover the assumed 'truth' of that body. Technologies of population statistics, on the other hand, such as the national Census, assume that bodies can be grouped based on shared commonalities.

Responding to such technologies, early Asian American author Edith Eaton uses gender and racial masquerade to render the body illegible within the archival systems of the immigration bureaucracy. Rather than simply looking at Eaton's work from the perspective of Asian immigration restrictions, however, I want to place the problematics of immigration within the larger framework of US settler colonialism. By taking into account the prominence of Native geographies in Eaton's stories and the fluid understandings of such categories as 'native' and 'alien,' I argue that Eaton enacts a number of border crossings (both literal and metaphoric) that challenge the "settler common sense" (Rifkin) that immigration restrictions are based on and the anxieties around racial indeterminacy that accompany it.

Jasper J. Verlinden is a PhD candidate and lecturer in the department of English and American Studies with emphasis on Postcolonial Studies at the Humboldt Universität zu Berlin. He is currently working on his dissertation project which reads late nineteenth- and early twentieth-century ethnic minority literatures from the U.S. in relation to bureaucratic and administrative archives and practices. Within this project, he is specifically interested in the tensions and interrelations between immigration and indigeneity in settler colonial structures of racial differentiation. He has published on trans representation, affect and disability, and legal personhood in the context of border crossings. His interests include law and bureaucracy, queer and trans studies, critical race and ethnic studies, and disability studies.

PANEL 2

COLONIAL ARCHIVES AND INDIGENOUS RESISTANCE QUEERING/QUERYING THE COLONIAL ARCHIVE

Kiel Ramos Suarez (Linnaeus University/Lund University)

Colonial Archives and Philippine LGBTIQ History-Writing

In this presentation, I aim to discuss a section of my doctoral thesis pertaining to my archival visit to the Archivo General de Indias in Seville, Spain in January 2022. The *Archivo General de Indias* (General Archive of the Indies) was established in the sixteenth century and presently houses valuable documents on the history of Spanish colonialism in Asia and the Americas. Inspired by scholarship on queering the (colonial) archives, ‘Queer’ Asia and postcolonial studies, I discuss my own experience in facing barriers to archival access – bearing in mind challenges faced by scholars from the Global South as well as doing research in the midst of a global pandemic. I then discuss my encounter with the sources and the ways in which they contribute to deepening our understanding of the history of sexualities (i.e. the policing of “sodomitical acts” in the Spanish empire with a focus on the Philippines; the racialization of Chinese migrants in Philippine colonial society as committers of *sodomía/pecado nefando* – sodomy/nefarious sin). Through a self-reflexive narrative, I reflect on my own positionality as an LGBTQ-identifying researcher from the Philippines entering and navigating an important colonial archival space in Philippine historiography. I connect this archival experience to my research on the history of diverse genders and sexualities in the Philippines under Spanish colonial rule (1565–1898), as well as to questions on Philippine LGBTIQ history-writing more generally.

Kiel Ramos Suarez (kyel, she/they) is an aspiring researcher specializing in history, gender, and sexuality studies (LGBTIQ studies) in Southeast Asia. She is a PhD student in History at Linnaeus University, Sweden and a member of the LNU Center for Concurrences in Colonial and Postcolonial Studies. She is currently a visiting fellow at the Department of Gender Studies at Lund University and a former visiting fellow at the Institute for Asian and African Studies, Humboldt University, Germany.

PANEL 3

ARCHITECTURE AS ARCHIVE TEMPORAL POLITICS OF SPACE

Dennis Ohm (McGill University, Montreal)

Architecture and Queer Temporality on New York's Waterfront

The paper takes the recently inaugurated \$18 million public artwork *Day's End* on New York City's Westside Waterfront as a point of departure to reflect on the ways in which queer history and memory is mediated through architectures. David Hammons' *Day's End*, which borrows its name and shape from Gordon Matta-Clark's 1975 artwork, was created by the Whitney Museum of American Art and is curated as a temporal device that is supposed to establish connections to the queer history of the site. While the Whitney wants the artwork to memorialize queer past, it is inserted into the environment of the Hudson River Park that is an architectural manifestation of the policing of Black and queer bodies. To investigate this simultaneous eradication and memorialization of queer life, the paper mobilizes the queer archive of the Waterfront. How do architectures mediate intimacies and proximities of bodies? What is their relationship to time, affect, and the archive? What does it mean to (un)built heteronormative intimacies and configurations of space?

Dennis Ohm holds an MA in Social Sciences from Humboldt University. In his Master's thesis *Queer Intimacies and Temporalities of AIDS. An Archive of New York City's Waterfront*, he investigated the ways in which queer memories and affects of nostalgia, longing, and melancholia shape contemporary intimacies and relational possibilities. Currently, he is a PhD student in Anthropology at McGill University in Tiohtià:ke/Montréal and works on the politics of intimacy, love, and relationality through the lens of architecture, embodiment, social movements, and temporality. His research interests include queer theory and archives, affect theory, anarchism, critical theory, and experimental writing.

PANEL 3

ARCHITECTURE AS ARCHIVE TEMPORAL POLITICS OF SPACE

Sina Holst (Humboldt-Universität zu Berlin)

More-than-ruins, Less-than-buildings **On the More-than-human, Material, and Imaginative Composition of** **Architectural Archives**

In my talk, I propose to consider the Memorial and Museum Auschwitz-Birkenau, which is the field site of my doctoral research, as a spatial archive, that is to say, an archive of spatial relations, preserved in time. Re-framing the Memorial itself as a temporal intervention, a cultural technique of freezing time, my research explores the specific material, imaginative, and more-than-human struggles of temporal politics such interventions call for, create, and quarrel with.

Drawing on my fieldwork I contribute to the panel a reading of Birkenau, the camp, itself and the ruins of crematoria 2 and 3 at Birkenau in particular as architectural archives, both in the sense of archiving a specific architecture and of (ruined) architecture as a specific kind of archiving. I discuss the interactions of building materials, natural decomposition and overgrowth, historical records and images, movements of visitors across space, curation and, last but not least, imagination. Taken together, these cooperative as well as conflictual practices compose the specific architectural archives of the ruins.

This, in my view, ought to add critical insights to the study of architecture as an always-already-entanglement of materiality and imagination, that does not end at the destruction of a building into mere bricks. The state of ruination on the contrary provides a provocative case of the impossibility of disentanglement and in turn a possibility to think (architectural) archives as material, imaginative, more-than-human practices.

Sina Holst (she, her) studied Social and Cultural Anthropology, Theater Studies and European Ethnology in Berlin and Warsaw, Poland. A PhD candidate at Humboldt-University Berlin, she is currently a guest doctoral student at Jagiellonian University Kraków. Her PhD is situated at the Department of European Ethnology and funded by the Rosa Luxemburg Foundation. PhD project (working title): *Memory Ecologies. Tracing the Temporal Agencies of People, Things and Natures at the Memorial and Museum Auschwitz-Birkenau.*

PANEL 3

ARCHITECTURE AS ARCHIVE TEMPORAL POLITICS OF SPACE

Imad Gebrayel (Humboldt-Universität zu Berlin)

When Shadowplays Shadow Place Embodied Negotiations of Memories in Sonnenallee

Sonnenallee, also known as the “Arab street” in Berlin, has witnessed an assertive presence of Lebanese and Palestinian communities who have designed and sustained a socioeconomic ecosystem of cultural preservation since the 1970s, following the Turkish *Gastarbeiter* migration to Germany. Decades later, communities of Syrian refugees became the other “other” in Sonnenallee, establishing notions of difference within the presumed sameness of Arab migrant in the city. Starting from the heterogeneity of the subaltern groups, my PhD project entitled “Negotiations of Arab-Muslim Identifications in Sonnenallee” examines past, present, and future constructions of divergent memories through relations made possible – or impossible – in the field.

Within the context of this conference, my contribution journeys with the street as an embodied counter-archive of migration where fragmented, queer, and affective shadows are cast. Such shadowplays* advance notions of agency in Sonnenallee, where imagined, remembered, and transferred affects (de-)reconstruct the space. How do Arab-Arab shadows interact to challenge migration categories and unsettle archives? And how can affective bodies aspire to cast stronger shadows where the sun seldom shines?

Imad Gebrayel is a Lebanese designer, educator, and researcher based in Berlin. He is currently teaching at several academic institutions and undertaking ethnographic research on the negotiations of Arab-Muslim identifications in the context of Sonnenallee, part of his doctoral research at the Institute for European Ethnology at the Humboldt University of Berlin. His project stems from notions of difference within the presumed sameness of the Arab immigrant in Berlin and aims at informing research on migration, affect, and memory in the field.

* Shadowplays symbolize the creative contestation of the political, an exchange between the social and the sensed to produce agency in relation to power asymmetries. The concept is a work in progress co-developed with Lena Møller Christensen for a chapter in the book *Hierarchies of Citizenship: Migration and the Political Economy of Provisioning*, expected by Autumn 2022.

KEYNOTE

Tavia Nyong'o (Yale University)

At the Utopian Margins of the Flesh Nao Bustamante with Geo Wyeth

This talk will explore the research process through which a scholar and curator engages the archival and creative practice of two artists. Drawing on Avery Gordon's concept of the "utopian margin" – a term which names the radical and subversive documents that testify to historical struggles against domination and exclusion – the talk foregrounds trans and queer feminist of color genealogies of body art. Without resorting to conflation or analogy, it seeks to explore the conceptual entanglements that arise between this utopian margin and the "vestibularity" (threshold position) of black female flesh as theorized by Hortense Spillers. How can performance art work to exorcise haunted spaces in modernity, including the spaces of the violated and fragmented flesh? And where might utopian relics be dredged out of the muck of patriarchal and racist histories, giving shape to new forms of care and collective survival in a damaged present?

Tavia Nyong'o is Chair and Professor of Theater & Performance Studies, Professor of American Studies, and Professor of African-American Studies at Yale University. He was previously acting Chair and Associate Professor of Performance Studies at New York University. His current research and teaching interests span black queer cultural and performance studies, contemporary art and aesthetic theory, speculative genres, afro-futurism, and black sound studies. Nyong'o's first book, *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory* (2009) won the Errol Hill award for the best book in black theater and performance studies. His second book, *Afro-Fabulations: The Queer Drama of Black Life* (2018) won the Barnard Hewitt award for best book in theater and performance studies. He is currently embarking on a study of critical negativity in the twenty-first century.

Nyong'o also writes for contemporary art and culture publications such as *Artforum*, *Texte Zur Kunst*, *Cabinet*, *n+1*, *NPR*, and the *LA Review of Books*. In 2019, he curated "Dark as the Door to a Dream" at the Stedelijk Museum in Amsterdam, as part of the Studium Generale Rietveld Academie. In 2017, he curated "The Critical Matter of Performance" at the New Museum for Contemporary Art, with Johanna Burton and Julia Bryant-Wilson.

Nyong'o has received fellowships from the Alexander von Humboldt Foundation, the American Society for Theatre Research, Ford Foundation, Jacob K. Javits Foundation, and the British Marshall Foundation. 9

PANEL 4

CRIPPING ARCHIVAL EXPERIENCE, CRIPPING EXPERIENTIAL ARCHIVES

Jiya Pandya (Princeton University)

Prosthetics, Petitions, and Paisa Reading Transnational Disability Management Through the UN IYDP

In 1981, the United Nations inaugurated the International Year of Disabled Persons (IYDP), extending transnational networks of management, activism, and assistance directed at and in service of those falling within the ambit of “disability,” a concept which itself was defined and re-defined through the emerging international aid regime. India, as a key founding member of the Non-Aligned Movement, was deeply embedded in these networks, negotiating geopolitical alliances during the Cold War alongside neoliberal interests in its development. In this paper, I braid together two archival threads: documents regarding the donation of technical and prosthetic equipment to India and letters from disabled Indians to the IYDP. I use these to analyze the postcolonial entanglements of Indian welfare, the proliferation of disability as a neoliberal management category, and the simultaneous violence and possibility that transnational regimes entail for those negotiating their body-minds, care, cure, and survival within it.

Jiya Pandya is a PhD candidate at Princeton University in the Department of History and Program in Gender and Sexuality Studies. Their interests include the history of South Asia, theories of the body, and crip, feminist, and queer theory. Their dissertation project, on which they are currently working, focuses on the transnational traffic of the concept of “disability” and its connection to “social disability,” centering social welfare spaces in postcolonial India, with an eye to hierarchies of care, tiered forms of participation in the nation-state, the delineation of “social” versus “civic” sectors, and alternative notions of welfare and embodiment. They have been featured on the “Disability Across Borders” podcast, recently compiled the #CripCOVID19 Syllabus and serve on the boards of the Disability History Association and Asian Americans with Disabilities Initiative.

PANEL 4

CRIPPING ARCHIVAL EXPERIENCE, CRIPPING EXPERIENTIAL ARCHIVES

Catherine Clune-Taylor (Princeton University)

Who Needs the Birth Control Pill? Intersex Women and Hormone Replacement Therapy

Almost all intersex folks who are surgically assigned female in infancy require access to hormone replacement therapy (HRT) beginning at puberty and across their lifespans, usually in the form of the birth control pill (BCP). Because surgical assignment generally involves gonadectomy to prevent the later production of “incoherent” hormones, these women require HRT to not only induce puberty, but also to prevent osteoporosis, and for many other metabolic processes that rely on or involve hormones. The politically overdetermined nature of the birth control pill, however, means that accessing this drug can be quite a difficult, complex process in the US context – particularly when one considers the labyrinthian forms of bureaucracy characteristic of market-based systems of health insurance. Intersex women in the US, like many other American women, frequently find themselves unable to access the birth control pills they need. However, it is specifically because intersex women have an iatrogenic physiological *need* for birth control pills, rather than using it to prevent pregnancy (given their documented infertility) or to manage their acne, that they are denied access to the pills. In this presentation, I will tease out what this frequently frustrated need for the birth control pill among intersex women might tell us not only about the social, but also the deeply material construction of impairment and disability, as well as the violent normalization of “medical need.” Further, I will explore what this situation might tell us about the simultaneous existence of multiple competing, and often incommensurable archives (e.g. one’s medical file, insurance explanations of benefits, one’s body, or one’s testimony), as well as the constitutive effects and limits of such archives.

Catherine Clune-Taylor (she/her) is an Assistant Professor in the Program in Gender and Sexuality Studies at Princeton University. A feminist science and technology studies scholar, Clune-Taylor has formal training in both philosophy, and in the medical sciences. She is currently working on a book manuscript titled *Securing Cis, White Futures: Managing Sex/Gender in the Twenty-First Century*.

PANEL 4

CRIPPING ARCHIVAL EXPERIENCE, CRIPPING EXPERIENTIAL ARCHIVES

Milena Bister (Humboldt-Universität zu Berlin)

Welfare Categories Classification Processes and Their Effects on Shaping Experiences and Archives of Social Inequality

Welfare categories are central building blocks of the knowledge archives of national welfare states. Derived from theories of inequality, they are intended to enable state agencies to mediate social policy benefits and ensure social security for those who qualify as welfare beneficiaries. At the same time, the number of social benefit recipients is considered a measure of social inequality in society.

In this paper, I interrogate the effects of welfare classification processes. Building on ethnographic research with psychiatric service users in Berlin, I discuss how the receiving of public welfare benefits along established welfare categories can impede, rather than support, the experience of social security and mental stability. By applying a material-semiotic, practice-based approach to one case in particular I trace the conditions of possibility of experiencing a mental breakdown through the allocation of social benefits. This analysis highlights the gaps in which the looping effects between welfare categories and the experience of being classified are registered. I conclude by addressing the question of how state archives of social inequality would change if social welfare policy followed the principals of postcategorical law.

Milena Bister is a visiting professor at the Institute for European Ethnology, Humboldt-Universität zu Berlin, and senior researcher at the Department of European Ethnology, University of Vienna. Her research is located at the crossings of science and technology studies, the anthropology of knowledge, and urban anthropology. Her most recent work explores socio-material orderings of health and illness and the governance of climate change.

PANEL 5

NARRATED BODIES AND AUTOFICTIONAL KNOWLEDGE PRODUCTION

Alexis Ferguson (Princeton University)

Narratives of Sex Reading Gender in Nineteenth-century Physiology

Akin to the Butlerian formulation of gender, narrative can be described as an accumulation of repeated acts that, over time, construct a story. When we read an archive as a narrative, what kinds of bodies and genders construct themselves? This paper examines mid- to late-nineteenth century physiological texts, particularly those referenced within the George Eliot-George Henry Lewes Collection in Dr. Williams's Library, London, and imagines this archive as the product and source of a historical narrative of the sexed body, based within and around Eliot and Lewes's scientific social circles. By comparing cumulative patterns across the physiological discipline to particular case studies, I explore the medical, cultural, and social histories of the body that construct physiology's particular formulation of sex, as well as the narratives that can be uniquely derived from this archive. In particular, I take up the concept of the "bodily economy" and both its use and production of a correlative relationship between physiological sex and social gender. The physiological reproductive system holds a central role in the history not only of medicalized sex, but also of the trans- and cis- model of gender, which has proliferated in Anglo-American and Northern European cultural spaces since the turn of the twentieth century. By treating the physiological archive as a cumulative, ongoing, and incomplete narrative of the sexed and gendered body, this paper continues the project of reconstructing these histories taken up by scholars such as Jules Gill-Peterson and Emma Heaney, and attempts to further probe the prehistory of the gender model we have inherited.

Alexis A. Ferguson (they/them) is a PhD candidate in the Department of English at Princeton University. Their research examines nineteenth-century physiological texts, realist novels, and narrative forms to explore the discursive distinction between sex and gender, the creation of the cis-gendered body, and the ways in which literary texts imagine gender before and beyond cisness. Many of these interests come together in their dissertation, "Making Cis: Gender in the Nineteenth Century."

PANEL 5

NARRATED BODIES AND AUTOFICTIONAL KNOWLEDGE PRODUCTION

Anja Sunhyun Michaelsen (Braunschweig University of Art)

Her Shape and His Hand **Postcolonial Bodies in the Archive of Intercountry Adoption**

In postcolonial archives, bodies, in the sense of physical traces and material presences, are all over the place. Handwritten notes, underlining, signatures, etc. point to the physicality of archiving: documents created, forwarded, annotated, and finally filed away, archived. Local and transcontinental decision-makers are thus indexically immortalized. By comparison, the bodies of those whose concerns are mostly at stake are ephemeral. I will give an example from the context of foreign adoptions, specifically from South Korea in the 1970s. The hand of public administration and placement agencies authenticates the identity and prehistory of the child, thereby creating the shape of fantastical Third World bodies.

Anja Sunhyun Michaelsen is a research associate at the Braunschweig University of Art. She holds an MA in Gender Studies and German Literature and a PhD in Media Studies. After a postdoc fellowship at ICI Berlin she was visiting professor at the University of Vienna. Her current research project reconstructs the history of intercountry adoption from South Korea from an archival perspective and is funded by the Volkswagen Foundation.

PANEL 6

ARCHIVES OF ABJECTION NARRATING RESISTANCE THROUGH ANGER AND DISGUST

Anne Potjans (Humboldt-Universität zu Berlin)

Anger – Abjection – Empowerment Archival Practices and Black Female Subjectivity in the Poetry of Wanda Coleman

Wanda Coleman, born in 1946 in Los Angeles, can be considered one of the most prolific and most controversial writers in the African American literary landscape of the second half of the twentieth and early twenty-first century. Coleman wrote short stories and essays, and most of all poetry. In her writing, she focuses on the plight of “the underclass and the disenfranchised, the invisible men and women who populate America’s downtown streets after dark, the asylums and waystations, the inner-city hospitals and clinics” (Magistrale 1989, p. 543). Coleman, who started writing poetry during early childhood, became an important figure of the local literary scene of Los Angeles, especially in context of the Los Angeles uprisings following the Rodney King trial in 1992.

In my talk, I argue that in her poetic oeuvre Wanda Coleman centralizes her body and her lived experience as a Black Woman living in Los Angeles – the hub of dreams of success, glamour and riches, and uses her positionality as a vantage point to show the dark and abject underside of the city. While I argue that in Coleman’s poetry the city and the body of the Black woman converge and seem to be seamlessly bound up with one another, I am also interested in showing how anger emerges as a concomitant affective reaction that on the one hand welds the seams of this connection, but also emerges as archival knowledge from which Coleman formulates harsh and important critique, towards Black communal politics and the subdued and objectified state of Black women in her time. Yet, however, I also wish to illuminate how anger in Coleman’s work does not just index the burden of oppression but can be seen as a form of empowerment forged in the fires of racial and sexual abjection.

Anne Potjans is a guest lecturer for American literature and culture at the department of English and American Studies at Humboldt-Universität zu Berlin, where she recently completed and successfully defended her Ph.D. project “‘Why Are You So Angry:’ Anger and Rage in Black Feminist Literature.” She is a joint winner of the New Perspectives in Black Studies competition, hosted by Peter Lang in 2021, where, due to joint-winning this competition, her project is now under contract. Furthermore, Anne Potjans has done extensive research on diasporic connections between African American and Black German Feminist literature in the post-WW II era. She has presented this research nationally and internationally, as for example in her capacity as exchange faculty at the University of Washington in Seattle in 2019.

PANEL 6

ARCHIVES OF ABJECTION NARRATING RESISTANCE THROUGH ANGER AND DISGUST

Susanne Klimroth (Humboldt-Universität zu Berlin)

Hans Henny Jahnn's *Medea* Between Racist Misogyny and Empowerment Corporal Disgust as Aesthetic Tilt Figure

Hans Henny Jahnn's *Medea* (1926) is one of the most provocative adaptations of the eponymous myth. Embedded in his attempt to programmatically remythify modern society through "cultic theater," Jahnn's drama attempts to achieve an intensified physicality through excessive language (cf. Schütte 2006). Besides its drastic language and depiction of sexuality and violence, his play stands out in Weimar Republican drama in depicting the protagonist as a Black woman.

This paper, firstly, addresses the embodiment of exclusion in the 'abject body' represented by Medea in this play against the backdrop of virulent discourses entangled in colonialism and racism, as well as anti-feminism and misogyny. It will therefore elaborate the play's critical engagement with the colonial heritage present in Weimar culture.

Secondly, I will expound corporal disgust as aesthetic tilt figure in this play: on the one hand, the portrayal of Medea as an abject body stresses her ostracism from the collective. On the other hand, however, Jahnn's *Medea* appropriates these qualities as a resistant figuration of disgust, when the protagonist speaks, for example, "Mir aber wird die Macht zum Häßlichen gegeben" (Jahnn 1996, p. 44). By engaging with this portrayal of 'abject bodies' in Jahnn's *Medea*, my presentation exposes an archive of aesthetic strategies of resistance.

Susanne Klimroth (MA) is a PhD candidate in the bi-national doctoral program "Das Wissen der Literatur" at the Humboldt-Universität zu Berlin and recipient of a scholarship by the Heinrich-Böll-Stiftung. She studied literature and linguistics at Humboldt University and Cambridge University and worked as a research associate at Berlin's Freie Universität between 2019–2021. She is currently a visiting researcher at Cornell University.

PANEL 7

ARCHIVING QUEER BIPOC* HISTORIES (SMU PUBLIC PROGRAM)

Thao Ho (SMU)

Guided Tour of the Exhibition ***Encantadas: Transcendental Brazilian Art***

Encantadas describes the search for original Latin American identities by a young collective with three Brazilian trans curators. A TRANSÄLIEN, Sanni Est and Ué Prazeres present seven artists from the north and northeast of Brazil whose works and narratives of life revolve around mystical cosmovisions. Their audiovisual artworks, sculptures and multimedia installations create an animated space. The play of light and shadow and the use of plants and soil awaken all the visitors' senses and embody a collective strength.

With: Aoruaura, Borblue, Rastros de Dyógenes, Porca Flor, Sy Gomes, Daniel Lie, Jonas Van

PANEL 7

ARCHIVING QUEER BIPOC* HISTORIES (SMU PUBLIC PROGRAM)

Peter Rehberg (SMU), Thao Ho (SMU),
Tarek Shukrallah (Humboldt-Universität zu Berlin)

Roundtable Discussion at Schwules Museum Berlin (SMU)

Ho, Rehberg and Shukrallah will present their individual research projects affiliated with the archive of the Schwules Museum (trans-national entanglements of queer activism, (visual) archives of affect, archival records of migrant 1990s gay movements in Berlin). Afterwards, they will further dive into general collection activities and indexing discourses within the SMU archive, as well as the interplay between archival practices, knowledge production, and activist agendas.

Thao Ho (she/they) is a cultural scholar specializing in auditory and visual arts and works at the Schwules Museum as a research trainee. Ho is invested in political community organising, writes and creates video works. Currently, Ho focuses on politics of memory and transnational queer movements.

Peter Rehberg (he) is head of collections at the Gay Museum in Berlin, where he also curates exhibitions, most recently *100 Objects: An Archive of Feelings* and *Intimacy: New Queer Art from Berlin and Beyond*. His research focuses on queer theory, visual and popular culture, and theories of the archive.

Tarek Shukrallah (they) is a political and social scientist, political speaker and activist in anti-racist and queer movements. Shukrallah's current work focuses on intersectionality and class politics.