



"on riots, mourning and celebrations" develops and broadens our understanding of the history of sexual dissidence and racialized activism through archives, interviews, documents, videos and more. The exhibition highlights important milestones in feminist culture, the LGBTQI+ community and sexual dissidence, focusing on the diversity of cuyr^[1] identities, celebrations, sex, civil rights and resistance to oppression.

The exploration seeks to generate introspection on the experience of sexually dissident bodies in the city of Barcelona. It offers a reflection on emotions, violence, trauma, subjectivities, racism, care and the dissident activism of the bodies that inhabit the Catalan metropolis and which have been affected by the Vagrants and Malefactors Law, the Law on Dangerousness and Social Rehabilitation, the Law on Foreign Persons and the Civic Coexistence Ordinance – bodies which disobey coloniality and its legal, affective, physical and territorial borders, producing other ways of inhabiting the city, moving in other directions, escaping solid geometries; subaltern bodies that construct other spaces of political enunciation.

For the project, we decided to conduct interviews with individuals involved with the different communities mentioned above, as a way of understanding the context of the city. We spoke with migrants, transgender activists, sex workers, collectives and communities who immersed us in their narratives, desires and connections with Barcelona through their stories, experiences and recommendations. These stories of dissidence diverge from the official narratives usually recorded in institutional archives. We have been able to observe that stories of cuyr and migrant sexual dissidence have a tense relationship with their documentation and evidence, since historically they have been used to criminalize these

bodies. In this respect, dissidents rarely seek a relationship with records and documentation – at least not in the traditional and official understanding of these concepts.

The interviews were used as records to build a narrative within the exhibition we have designed. Their importance, and the importance of the archives, are accentuated when we acknowledge what is at stake in recognizing, engaging, collecting and speaking of these traces, these possessions, these embodiments of dissident pasts for oneself, for communities and for social transformation. Horacio Ramírez imagines this type of methodology as a form of bearing witness, connecting the past with the present, making history a collective process of human signification in which all of us become stakeholders in producing it. "For marginalized communities constantly involved in struggles for visibility, political identity, and space – the business of cultural citizenship – testimonies about their existence are critical acts of documentation." [2]

Using a map was key to positioning the investigation: all of the bars, parks, avenues, beaches and squats mentioned during the interviews have been placed on a map, as have squares, hospitals and metro stops that appeared over the course of the study when visiting different archives. In this connection, the map was used to visualize a group of spaces that make up a cuyr, dissident and racialized city, one in which the past and the present are engaged according to the displacements and experiences that take place in the metropolis. The logics underlying the hegemonic mapping device according to different historical, economic and political imperatives were identified in order to construct genealogies with which to define the different strategies put forth by sexual dissidents, subverting and constructing other cartographies, other maps, other ways of inhabiting the city.

The exhibition experiments with powerful examples of social activism using historical materials from the 1970s to the present, and it shows rarely seen documents of resistance: archives, interviews, legal documents, press clippings, videos, letters, poems, photographs and ephemeral materials like zines, stickers and flyers. In making a selection, we focused on the affective, felt experience of memory, bodies and the territory as the core of the construction of the public cultures of sexual dissidence in Barcelona. In this sense, the exhibition presents a series of experiences of collectives, individuals and voices which seek to represent historical experience and its connection to the present.

Documents calling demonstrations to protest the murders of trans women, celebrations collecting aid for the necessary care of vulnerable bodies, letters seeking a response with self-determination, desire and nostalgia. Laws which oppress racialized and LGBTQI+ bodies. Ways of producing community, alliances and shelters through unrest and the irreparable loss of bodies violated and killed by the white racist patriarchal capitalist system. For Ann Cvetkovich, the LGBTQI+ archives are material and immaterial, incorporating objects not normally included in archives which at the same time resist documentation because sex and feelings are too personal and ephemeral to leave records.^[3]

The letters, public opinion articles, manifestos and complaints stand as indicators of so many other things, that they were probably never written down because there is no language, not even a language of intimacy between dissident bodies, to capture the affective experience in relation to violence, transphobia and systemic racism. Public and private sentiment intertwine in the exhibition. It is interesting to contrast the safe and assertive place of enunciation en-

tailed and demanded by certain texts vis-à-vis the vulnerability and emotional traces of other records in this exhibition. What feelings matter in public life? How are desires and emotions embedded in the urban experience? What other alternatives are there for safeguarding/caring for our dissident memories?

The exhibition will include events with food, performances, talks and workshops that will activate the exhibition as a mechanism for resistance. These activities insist on having discussions, encouraging struggles and (re)cognizing our memories. Throughout the exhibition we will collect signatures to demand a modification in the municipal ordinance governing what bodies can and cannot do in the city's public spaces: the Civic Coexistence Ordinance (formally the Ordinance on Measures for Promoting and Ensuring Civic Coexistence in Barcelona's Public Space).

^[1] The term cuyr offers a phonetic representation of the word 'queer' for Spanish speakers. *Cuir, cuyr* or *cui(r)* suggests a linguistic and academic use, conceived from a postcolonial studies perspective: it refers to dissident sexulalities that are unusual, black and inidigenous.

^[2] Roque Ramirez, Horacio N. & Alamilla Boyd, Nan, 2012. *Bodies of Evidence: The Practice of Queer Oral History*. Oxford: Oxford University Press. 2012.

^[3] Cvetkovich, Ann. An Archive of Feelings: Trauma, Sexuality and Lesbian Public Cultures. Durham: Duke University Press, 2003.

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