

Performing the Archival Body: Inciting Queered Feminist (Dis)locational Rhetorics Through Place-Based Pedagogies

Elizabeth Bentley and Jamie A. Lee with FARR

Abstract: *This article brings the traditional archival paradigm and the pop-up movement into conversation with each other through a close reading of the POP-UP Archive of the Arizona Queer Archives, AQA, in collaboration with FARR, a coalition of feminist scholars, artists, and activists of public scholarship. We trace the interdisciplinary processes of planning and performing the POP-UP Archive while also attending to the pedagogical-political possibilities created by community-university-activist partnerships, more generally, and community-based archival productions, more specifically. The POP-UP decentered institutionalized educational and archival models in a turn towards community-based sites of inquiry and oft-marginalized forms of knowledge production. We contend that the AQA POP-UP Archive facilitated queered feminist rhetorics of (dis)location to provoke unruly, embodied, and sensuous encounters with local bodies of knowledge. Through interconnected readings of POP-UP participant reflections and the lesbian feminist oral histories, we delineate the embodied, affective, and temporal capacities of the POP-UP's (dis)locational rhetorics. We provide a "POP-UP Archive Toolkit & Field Notes" as a means of encouraging fellow scholars, activists, and archivists to extend this approach into localized archival and community contexts.*

Keywords: *rhetorics of (dis)location, queer theory, community archives, feminist pedagogy, oral history, performance, (dis)locational placemaking*

Performing the Archive: Introduction

Four POP-UP performers stood on the grass at the edge of Catalina Park on 5th Avenue and East 2nd Street. Anna, a POP-UP participant, straddled a park bench while playing her guitar. Other participants clustered on the sidewalk and sank into the grass, waiting expectantly.

Pointing to a mid-century two-story house across the street, POP-UP planner and performer Alejandra began her introduction: Ann and her

husband Peter purchased this house in 1972. Ann came out shortly thereafter. Leslie and Colleen moved in. This was the start of collective living.

A performer wearing a nametag that read "Tina" jumped in: Ann was woman-ing a table with some feminist and Marxist literature and I started going to the study groups. I was 21-years-old and I knew that those are the people I want to know!

On April 26, 2015, the POP-UP¹ Archive of the Arizona Queer Archives (AQA) emerged with seeming spontaneity at a series of sites along the historic Fourth Avenue shopping district in downtown Tucson. Planned in collaboration with the Feminist Action Research in Rhetoric collective (FARR), the POP-UP Archive facilitated performances of digitized oral history excerpts from 1970s lesbian feminist activists at mostly unmarked sites which were meaningful to those very histories.

In this article, we trace the interdisciplinary processes of planning and performing the POP-UP Archive while also attending to the pedagogical-political² possibilities created by community-university-activist partnerships more generally, and community-based archival productions more specifically. The POP-UP decentered institutionalized educational and archival models in a turn towards community-based sites of inquiry and oft-marginalized forms of knowledge production. We contend that the AQA POP-UP Archive facilitated *queered feminist rhetorics of (dis)location* to provoke unruly, embodied, and sensuous encounters with local bodies of knowledge. Through interconnected readings of POP-UP participant reflections and the lesbian feminist oral histories, we delineate the embodied, affective, and temporal capacities of the POP-UP's (dis)locational rhetorics. We provide a "POP-UP Archive Toolkit & Field Notes" (see Appendix) as a means of encouraging fellow scholars, activists, and archivists to extend this approach into localized archival and community contexts.

Collaborative Planning

In the Coming Together: AQA & FARR

1 We use POP-UP in all capitalized font in order for the naming of the event itself, the POP-UP Archive Event of the Arizona Queer Archives, to continue to hold meaning throughout this article and our greater discussions of the pop-up movement.

2 For an explanation of our usage of "pedagogical-political," see p.191.

The POP-UP Archive of the AQA was a collaborative and interdisciplinary endeavor between several university and community-based collectives. The AQA and FARR joined together to perform archival materials from the Southwest Feminists Reunite Group (SFRG) Collection that is being assembled and preserved at the AQA. In the paragraphs that follow, we briefly outline the values of these entities as well as the intersections between them.

The AQA is a collecting archive founded in 2011 by Jamie A. Lee through the Institute for LGBT Studies at the University of Arizona. Under Lee's guidance, the AQA is, importantly, being developed with members of Arizona's lesbian, gay, bisexual, transgender, queer, and intersex (LGBTQI) communities through a participatory ethos in order to connect archival theory and practice to queer theory and queer/ed³ material lives. As Arizona's statewide LGBTQI archive, the AQA "uses and pulls the word 'queer' into the way we will go about collecting, preserving, and making archival collections accessible as we work closely with diverse LGBTQI communities throughout Arizona to develop an archive that is for, by, and about us" (Arizona Queer Archives).

Lee works with and trains community members, archival studies students, and volunteer scholars to bring queer theory and archival practice together in the collections through appraisal and documentation strategies that recognize the multiple histories that are relevant across distinct communities such as those identified as lesbian, gay, bisexual, transgender, queer, intersex, and two-spirit. Intervening in the efficient categorical strategies of umbrella terms in archival appraisal and description, Lee demonstrates the exigency of shifting the archival paradigm from "product" to "process" in order to critically evaluate those everyday archival practices that have become invisibilized and normalized through use. The AQA, then, is a sort of archive laboratory through

3 Jamie A. Lee's research demonstrates and theorizes the ways that bodies and archives are mutually co-constitutive; with this in mind, we maintain the forward slash in queer/ed to highlight the movement between a present and past tense verb. Importantly, this word choice is a deliberate move toward the verb "to queer" as a way to subvert the normative. The slash '/' for Lee also represents the taking apart and simultaneous coming together, much like (un)becoming metamorphoses, which implicates embodiment.

which queer worldmaking⁴ practices push open spaces for re-imagining the force and function of the archive as a living archival body that, like the human and non-human bodies that constitute it as records and records creators, continues to shift and grow in relation to its records and histories.

FARR is a coalition of feminist scholars and activists of public rhetoric. Originally founded in 2008 by Professor Adela C. Licona and a group of graduate students at the University of Arizona, FARR is based in Tucson, Arizona with affiliated scholar-activists across the country. *FARRistas*, as members of the collective are called, take action at events of both regional and national significance in activist subgroups, often working with and alongside local community activists and non-profit organizations. The POP-UP Archive is a shared initiative between AQA and FARR's "artist" sub-collective. Following the critical-creative interventions of Chela Sandoval and Guisela Latorre, the FARR artist collective is invested in strengthening the "organic relationship between art and activism" (83). As feminist rhetoricians who also identify as artists (photographers, painters, graphic designers, and musicians), FARR's scholar-artivists recognize the socially transformative — that is, rhetorical — capacities of multimodal artistic practice and performance.

AQA and FARR came together to create a POP-UP Archive to perform archival materials contributed to the AQA by the SWFRG, which started in the late 1960s as a social and supportive network of change-oriented women in Tucson and its surrounding areas. In 2013, the SWFRG celebrated the 40th Anniversary of its initial formal gathering, where lesbian feminists recorded their oral histories, digitized their photos, began organizing their larger collective materials, and shared their stories of coming together to make lasting change in and for Tucson. The SWFRG's archival collection—digital video oral histories, photographs, feminist journals, poetry, a 1971 edition of *Our Bodies, Ourselves*, planning documents for the Nourishing Space lesbian land collective, and t-shirts—held the most comprehensive and complex narratives of Tucson's feminist and lesbian feminist histories. The lesbian feminists whose oral histories were recorded, preserved, compressed, and made accessible through the AQA digital repository started childcare centers, women's health centers/shelters, domestic violence programs, feminist bookstores and food

4 Following José Esteban Muñoz, we understand queer worldmaking to be queer and minoritarian labor and performance "that ha[s] the ability to establish alternative views of the world. These alternative vistas are more than simply views or perspectives; they are oppositional ideologies that function as critiques of oppressive regimes of 'truth' that subjugate minoritarian people" (*Disidentifications* 195). See p.192 for further engagement with the concept of queer worldmaking.

coops, and promoted women's voices in the local male-dominated media. As feminist rhetoricians and activists, we facilitated creative and rhetorically compelling engagement with this archival material. Our collaborative efforts were informed by the AQA's commitment to a community-focused, embodied, living archive constituted by contradictory and complex histories that intervene in the traditional archival focus on dominant perspectives.

POP-UP Archive: Crossing the Archival Threshold Back into the Streets

The FARR activists convened at regular intervals for several months to plan the POP-UP Archive.⁵ Over morning pancakes and afternoon coffee, we discussed how we could animate the SWFRG's archival materials in a manner that would best allow its contents to be publicly shared, celebrated, and experientially known. In addition to sharing queer and feminist content, we were committed to challenging the gendered and heteronormative mechanisms by which archival knowledge is often transmitted. Archives, as Charles Morris reminds us, are rhetorically-charged sites that often "deflect queer inquiry" and diminish LGBTQ content under the guise of archival protection and preservation (146). Processes of "categorization and indexical naming," among other archival methods, often exclude queer content that isn't empirically legible or of thematic interest to the archivists (146). Even archivists who may identify with LGBTQ or other non-dominant communities may not adequately appraise and describe such content because of the traditional archival structure of "objectivity" in such necessarily critical archival practices. Challenging "objectivity" in practice further spreads the chasm between institutional and community archives. Jamie A. Lee has argued elsewhere that archives are "always potentially third spaces that are contested and ambiguous through their connections to both community and institution, through their collection of contested stories and practices, as well as through the ongoing challenge to notions of 'proper' and 'legitimate' archival norms and practices" (2016, 326). Queer inquiry and engagement is also often stifled by restricted access to the archives themselves (Morris 146). We chose a "pop-up" format to rhetorically counteract and

5 We wrote "POP-UP" in all capital letters on our promotional materials for two reasons: 1) The jolting impact of a capitalized title visually conveys our intention to briefly disrupt the normative and routine functions of space in downtown Tucson, and 2) We wanted to differentiate our event from the "Pop Up Archive," an Oakland-based start up company that creates digital tools for searching audio content. For consistency's sake, we maintain capitalization throughout the article when referring to the POP-UP.

trouble these particularly delimiting dimensions of normative archival practice and the relationship among archive, community, and institution.

While the pop-up phenomenon is widely deployed in marketing and consumerist cultures, it has only more recently begun to gain traction as a means of engaging with archival materials (Rice and Rice). Within consumer contexts, stores attempt to draw new customers and create “new” feelings about products by facilitating unexpected and non-traditional shopping experiences. When archives “pop up” and are visible outside the traditional walls of the archive that securely holds materials, they often feature a participatory and in-the-field documentation strategy wherein archivists, interns, and volunteers actively engage the public in oral history interviews. In this particular pop-up archive model, members of the public are urged to share stories about already identified topics that align with a strategy created by the archive itself. Jenny Rice and Jeff Rice demonstrate this approach in their chapter “Pop Up Archive,” which envisions a pop-up archive through their work on the Kentucky Food Project. Rice and Rice draw upon Cara Finnegan’s scholarship to challenge the notion of temporal endurance, as they envision an archive that is not defined by the “goals, methods, and values of preservation,” but rather is about the development of collections to fill gaps and create more complex histories.

Similar to Rice and Rice, our collective accentuates the notion of a “living” archive by moving beyond a conception of the archive as static histories kept neatly on shelves and in acid-free boxes. Archival scholar Anne Gilliland argues that “Archives are always in a state of becoming; they are always in transition” (2010, 339). As records and collections continue to become accessioned into the archive, the archive expands and its multiple histories become an ever transitioning and living archival body of knowledge. Following Jeannette Bastian who investigates “archive” as spaces beyond the walls of “official” buildings, we inquired into the ways that communities influence archives in order to elicit new ways of seeing and understanding archival records. We also considered emerging concepts of the archival record, that which is produced and then collected by the archive while exploring the intersections between embodied performance, community space, and the archive. However, we envisioned a pop-up archive that centered upon the *performance* of archival materials—namely 1970s lesbian feminist oral histories—outside of the traditional archival space where they are otherwise stored and within the local community contexts where these histories originally unfolded and remain largely unacknowledged. While some physical traces of these histories remain—several of the original buildings significant to lesbian feminist activism are still standing, and the feminist bookstore is still in operation—these activist histories are not widely known or openly memorialized in Tucson’s public space.

Guiding Principles & Methodology

The POP-UP planning process was guided by Jamie A. Lee's Queer/ed Archival Methodology (Q/M) and by extension, the principles of critical localism and feminist pedagogy. Our decision to meld queer, feminist, and critical localist frameworks reflects our refusal to prioritize a singular mode of knowledge production or history, and conversely, our commitment to facilitating non-normative, embodied, and multiply-constituted means of relating to local space and place (Gómez-Barris 11). In creating the POP-UP Archive, we intended to facilitate a participatory and performance-driven event that emphasized the emplaced and bodily dimensions of knowledge production.

Inspired by Linda Tuhiwai Smith's "Twenty-five Projects" in *Decolonizing Methodologies*, the Q/M's current iteration emphasizes seven distinct areas of focus that are being integrated into the AQA as an archival laboratory of sorts. The Q/M explicitly moves understandings of the archive away from being static and fixed and towards critical interrogations into traditional archival practices that have focused on the product rather than the process of archiving. The Q/M⁶ inspired the POP-UP Archive as we worked together to produce a meaningful event through: 1) *Participatory Ethos*, through which we asked, what does participation mean and look like in and through the communities of the AQA?; 2) *Connectivity*, through which we asked, how is the archive connected to community and/or institution? What flexibility is built into the relationships among archival stakeholders and records creators?; 3) *Storytelling*, through which we asked, how does storytelling expand participation in and beyond community contexts? What other possibilities might be developed to ensure the inclusion of multiple knowledges and meaning-making practices?; 4) *Intervention*, through which we asked, what strategies might archivists consider to expand contextual knowledge about historical matters that might constrain records and bodies of knowledge over time?; 5) *Re-framing*, through which we considered ways to connect to community and performance as valuable to expanding the notion of preservation as linked to practices of remembering and forgetting; 6) *Re-imagining*, through which we, as a community within the POP-UP Archive, might collaborate with the archivist to re-configure categories to make the archive more attentive to sexuality, race, class, gender, sex, ability, and geography so as to be wary of shifts in meanings; and 7) *Flexibility and Dynamism*, through which we emphasized the role of queer theory as a flexible

6 Please read more on the Queer/ed Archival Methodology, Q/M, in Jamie A. Lee's "A Queer/ed Archival Methodology: Archival Bodies as Nomadic Subjects," *Journal of Critical Library and Information Studies (JCLIS)*, edited by Michelle Caswell, Ricardo L. Punzalan, and T-Kay Sangwand, vol. 1, no. 2 (special issue on Critical Archival Studies), (2017: 1-27).

and dynamic framework. The Q/M is intended to be dynamic, as archivists will be re-configuring its shape and structure to keep it relevant to differently constituted communities, technologies, timescapes, emotions, and social, technical, and cultural formations (Lee 2017, 14).

Extending the Q/M's focus on Connectivity and a Participatory Ethos, our planning group also drew upon the principles of critical localism and feminist pedagogy. Critical localism, as explicated by Steven R. Goldzwig, is a mode of rhetorical critique and ethical engagement that devotes critical attention to local and marginalized discourses (1998, 276). As FARR co-founder and POP-UP participant Adela C. Licona reflects, there is an increased exigency for critical localisms "in the face of the erosion of the public part of the public university and given the threats to and erasures of other than received or dominant history."⁷ We demonstrated our commitment to critical localism—and by extension, the Q/M's principle of Connectivity—by animating lesbian feminist activist histories at sites significant to those histories. We pored over SWFRG's archival materials and located a series of historically significant sites for their activism in downtown Tucson. We narrowed the scope of our event by choosing a cluster of sites—with corresponding oral histories—that were in relatively close proximity to each other and that were accessible by paved sidewalks: a non-sexist and anti-violence childcare center (Artemis Childcare), a feminist bookstore (Antigone Books), a women's living collective (5th Street Collective), and the former Tucson Y building, where a group of feminists in the local media industry had regular meetings to support one another and to share their work. FARR activist Alejandra reviewed the corresponding oral history transcripts and organized short scripts for each location. We, the activists, solicited our partners, friends, colleagues, and students to gather a cross-generational, cross-gender group of feminist performers. The ethics of critical localism were also reflected in our commitment to engage local publics beyond the University of Arizona population. We spread the news about the

7 Much of Professor Adela C. Licona's scholarship demonstrates an ethical commitment to critical localisms through participatory community-based research. See, for example, Licona, Adela C., and J. Sarah Gonzales. "Education/Connection/Action: Community Literacies and Shared Knowledges as Creative Productions for Social Justice." *Youth, Sexuality, Health, and Rights*. Ed. Adela C. Licona and Stephen T. Russell. Spec. issue of *Community Literacy Journal* 8.1 (2013): 9-20. See also: Martin, Londie T., and Adela C. Licona (in production). "Embodied Animations and Unruly Play as Relational Literacies: Exploring the Mobilizing Possibilities in Multimodal Queer/ed Performances." *Unruly Rhetorics*. Eds. Jonathan Alexander, Susan C. Jarratt, and Nancy Welch.

POP-UP Archive through online social media, print flyers that we posted at coffee shops around town, and via an announcement on a local radio station.

Additionally, we further extended the Q/M's Participatory Ethos by engaging the principles of feminist pedagogy as delineated in Crabtree, et. al's *Feminist Pedagogy: Looking Back to Move Forward*. Feminist pedagogy has long been central to co-organizing FARR's activities, as FARR is committed to interwoven and reciprocal processes of teaching, learning, and activism that disrupt hierarchal educational practices (Crabtree, et. al, 3-5). The social-action oriented values of feminist pedagogy complimented our commitment to creating an event with political-pedagogical impact: an event that did not merely present archival materials, but that engaged participants in a participatory and interactive learning process that taught them to see, experience, and interact with local space and history differently. While planning the POP-UP, our pedagogical choices were animated by three core values, namely:

- An appreciation of “personal, communal, and subjective ways of knowing as valid forms of inquiry and knowledge production” (Crabtree, et. al, 4).
- A commitment to decentered and participatory educational dynamics (Crabtree, et. al, 5).
- An attention to the affective dynamics of teaching and learning (Crabtree, et. al, 4, see also *Teaching to Transgress* and *Cultural Politics of Emotion*).

Guided by these pedagogical commitments, we settled upon a performance-based model wherein volunteers—both pre-planned and unexpected newcomers to the POP-UP—would perform excerpts from the SWFRG oral histories. The oral history excerpts that we chose consisted of collaborative and dialogic reflections upon lesbian feminists' shared experiences as organizers and activists in 1970s Tucson. Their transcribed conversations offered intimate perspectives on the processes and politics of grassroots community-based social activism and, in turn, posed an alternative to the macro-scale and purportedly “objective” ways in which dominant histories are publicly memorialized and transmitted.

Following the Q/M and feminist pedagogy's embrace of flexibility and dynamism, we were not aiming for a “perfect” or “pure” transmission of archival documents. Rather, we wished to “excite and extend historical imagination” through messy and multimodal re-interpretations of local histories (Goldzwig 281-282). We kept the performance model fairly loose and informal; participants were not asked to practice or memorize their lines in advance. To

accompany the spoken word performances, we planned a series of accompanying performances: an information studies colleague wore an oversized cat puppet to the performance site for Artemis Childcare; and a participant's musician partner played her guitar at the local park adjacent to the site of the former women's center. At the Feminists in the Media site, we encouraged those present to make their own digital media and material reflections throughout and following the performance. Engaging the full body in such experiential and place-based performances offered POP-UP participants opportunities to make meaning by intertwining their embodied and experiential histories with those of a local collective. In the section that follows, we demonstrate how these guiding principles were animated and expanded through the POP-UP Archive.

Participating

We invoke the conceptual framework of "dislocation" to identify the queer and feminist rhetorical practices that shaped and propelled the AQA POP-UP Archive. Building upon the POP-UP's emphasis on performance, we approach rhetoric as movement: world moving and making processes that continuously reshape material-discursive relations and spaces.⁸ In "Archival Queer," Charles Morris helpfully conceptualizes queer movement as a mode of rhetorical invention with particular value for those he terms *archivist-rhetors* or *archival queers*: "the archive's promise as an inventional wellspring is inextricably linked to queer movement: traversal of time and space, mobilization and circulation of meanings that trouble sexual normalcy and its discrimination" (147, 147-148). Extending Morris' insight into a pedagogically-driven and community-based archival context, we argue that the POP-UP Archive's queer feminist movements, i.e. its rhetoricity, is best understood as a series of (dis)locations. As bell hooks asserts in her treatise on community-based pedagogies, *Teaching Community*, "Dislocation is the perfect context for free-flowing thought that lets us move beyond the restricted confines of familiar social order" (21). hooks' emergent theory of dislocation is rhetorically generative because it conceptualizes "dislocation" not as a turn towards absence or a mode of detachment, but rather as a dynamic action that has the potential to destabilize hierarchical modes of being. The queer potentialities of "dislocation"

8 This approach to rhetoric is informed by an assemblage of queer, feminist, and cultural rhetoricians and performance studies scholars, most notably Charles Morris's use of rhetoric in "Archival Queer," Powell et al.'s definition of rhetoric in "Our Story: Constellating Cultural Rhetorics," and José Esteban Muñoz's arguably rhetorical (albeit not named as such) understanding of queer worldmaking in *Disidentifications*.

are subtly gestured towards in its multiple and overlapping definitions, which allude to impropriety bodily proximities and spatio-temporal transgressions. To “dislocate,” the *OED* reminds us, is “to shift” something “from its proper place,” or “to put out of proper position.” Body parts are not where they “should” be (“To displace (a bone) from its proper position in the joint”); time is out of whack (“To put [affairs, etc.] “out of joint”; to throw into confusion or disorder, upset, disarrange, derange, disconcert”) (*OED*). By embedding parentheses in (dis)location we intend to emphasize liminality—a rhetorical push-pull between multiple places and temporalities—as we also underscore the significance of emplacedness, “location,” for the POP-UP’s practices.

Guided by the Q/M, we argue that the POP-UP Archive facilitated (dis)locational rhetorics to decenter institutionalized educational and archival models in favor of participatory and place-based encounters with Tucson’s lesbian feminist activist histories. Rather than solely foregrounding the victories and products of SWFRG’s feminist activism, the POP-UP emphasized SWFRG’s processual fluctuations and necessary instabilities, the continuous stop-and-start, ebb and flow of constituents’ activities and identities as they moved and made meaning in Tucson’s desert heat. The POP-UP further (dis)located these histories by provoking spatio-temporal slippages between the everyday rhythms of 1970s lesbian feminist activists and the POP-UP participants who differently embodied their stories and re-mapped their routes through downtown Tucson. In the sections that follow, we draw upon what José Esteban Muñoz famously terms “the theory-making power of performance” to identify the POP-UP’s (dis)locational rhetorical interventions through interwoven readings of participant reflections, SWFRG oral histories, and insights from queer and feminist theorists (*Disidentifications* 33). We contend that the POP-UP’s (dis)locations provoked sensuous affinities towards local bodies, places, and histories—and in turn, propelled participants to imagine more just and radical futures. Such imaginings offered participants a new vision of their place in local histories and in the AQA’s archival body.

(Dis)Locating Temporalities

“Affect is the commonplace, labor-intensive process of sensing modes of living as they come into being. It hums with the background noise of obstinacies and promises, ruts and disorientations, intensities and resting points. It stretches across real and imaginary social fields and sediments, linking some kind of everything....”-Kathleen Stewart, “Worlding Refrain”

Central to the POP-UP's (dis)locational practices and its feminist pedagogical underpinnings is an attunement to the affective and sensorial dimensions of the pedestrian occurrences that, taken collectively, compose feminist activist histories.⁹ By invoking "affect," we do not wish to reify arguably contrived delineations between affect and emotion, dichotomies that often neglect rich histories of feminist inquiry into emotion and caring labor.¹⁰ We are, however, particularly drawn to affect's liminal, circulatory, and "linking" capacities—what Gregory Seigworth and Melissa Gregg describe as affect's "*in-betweenness*" (Stewart 340, Seigworth and Gregg 1). If, as Sarah Ahmed claims, affect moves and makes meaning through the "'sticky' associations" that it generates "between signs, figures, and objects," then the POP-UP was attuned to the "sweatiness" of lesbian feminist activist histories, to the perspiration and other bodily secretions and sensations that accumulate through the micro-rhythms of those everyday exertions enacted under the sign of feminist politics ("Affective Economies" 120). The "micro-rhythms" of feminist politics were made palpable in SWFRG oral histories that referenced the minutiae of collective living, for example conversations about sharing expenses for food and gas. As Kathleen Stewart so beautifully writes in her meditation on affect's worlding refrain, "The lived spaces and temporalities of home, work, school, blame, adventure, illness, rumination, pleasure, downtime and release are the rhythms of the present as a compositional event—one already weighted with the buzz of atmospheric fill" (340). The SWFRG's oral histories were rich with references to the atmospheric buzz saturating their shared spaces and circulating around their everyday efforts to live feminist lives (*Living a Feminist Life* 1).

Highlighting these "sweaty" and "buzzy" moments in the oral histories pushed POP-UP participants to experience the POP-UP as a multi-sensorial and cross-temporal "compositional event," their (dis)location into 1970s Tucson attuning them to the layering of their body's rhythms and senses with those of historical bodies (Stewart 340). The POP-UP's intimate, (dis)located encounters between feminists past and present pose a queer alternative to the circulatory model of feminist rhetorical recovery proposed by Jacqueline Jones Royster and Gesa E. Kirsch in their *topoi* for feminist rhetorics. Royster and Kirsch propose social circulation as an "operational metaphor... in this

9 For an extensive analysis of the term "attunement" and its significance for rhetorical theory, see Thomas Rickert's *Ambient Rhetoric: The Attunements of Rhetorical Being*.

10 For further critique of these gendered dichotomies, see p.33 of Kathi Weeks' article "Life Within and Against Work" and pp. 205-208 of Sara Ahmed's *Cultural Politics of Emotion*

case for rethinking how [feminist rhetorical] performances ebb, flow, travel, gain substance and integrity, acquire traction, and not” (24). Like the Q/M’s principle focused on Re-imagining, participants in the POP-UP become a part of history and their affective and embodied knowledges, then, instantiate preservation of archival records well beyond the archival practices enacted within the AQA. As Royster and Kirsch explain, “the notion of social circulation invokes connections among past, present, and future in the sense that the overlapping social circles in which women travel, live, and work are carried on or modified from one generation to the next and can lead to changed rhetorical practices” (24). While similarly committed to connecting feminist rhetoricians across time and space, a paradigmatic and spatio-temporal shift from circulation to (dis)location challenges the linear and progressive teleology bound up with cyclical conceptions of time. As Elizabeth Freeman argues in her queer critique of chrononormativity, “the idea of time as cyclical stabilizes its forward movement, promising renewal rather than rupture” (5). Following Freeman, we argue that the disorienting detours and alinear movements facilitated through (dis)located and (dis)embodied encounters with lesbian feminist histories challenge the normative rhythms of cyclical temporality.



Figures One and Two: Artemis Childcare POP-UP site.

FARRISTA and POP-UP performer Casely Coan’s reflection on her experience accentuates messiness—indeed, the queerness—of the “cross-temporal identifications” provoked through her performance at the Artemis Childcare site (Freeman 49):

Perhaps this is precisely what Sara Ahmed means when she describes queer orientations. This performance – a woman named Charlotte’s words rolling around on my tongue – has “put within reach bodies that have been made unreachable by the lines of conventional genealogy” (Queer Phenomenology 107). Our own bodies, however, become slightly less reachable to even ourselves as we give voice to the recollections of Artemis Daycare’s founders. Mine is not the body of a mother. How does that come to bear on Charlotte’s story? How does Ben’s male body come into relationship with Roberta’s story as he tells it? Alternately sweating and getting chilled on the northwest corner of University Boulevard and 2nd Avenue, “we are “seeing the world ‘slantwise’ [and] allow[ing] other objects to come into view” (Queer Phenomenology 107).

Time slips a bit during this performance. Are we really still in 2015? 1970s Tucson feels a bit closer to us now, even if the First Congregational Church that housed the daycare has been replaced by a single-family home. Behind us, the sweet pitbull who lives in the home whines on the grass, wanting attention from what she assumes are her visitors. For her, time is not quite as queer and she cannot see that we are moving backwards, resisting the impulses that demand we move ever only one way.

The POP-UP facilitated unstable and unsettling identifications between the bodies of lesbian feminist activists and those of the POP-UP participants, as well as Tucson’s past and present. Through the “repertoire” of bodily gestures and felt senses, performers were able to intimately sense and experiment with the lesbian feminist oral histories in ways that might not have been accessible through static written texts (Taylor 20). In so doing, their performances began to destabilize what Muñoz identifies as “the here and now’s totalizing rendering of reality,” pushing participants to “think and feel a then and there” as a means of imagining “other ways of being in the world, and ultimately, new worlds” (*Cruising Utopia* 1). Importantly, Coan’s POP-UP performance challenged essentialist or singular identifications with the category “woman,” attending not only to slippages but also productive gaps between 1970s Tucson and the present, between the identities of Artemis Childcare’s providers and children and those of the performers. This attention to gendered gaps and instabilities follows K.J. Rawson’s call for queered feminist rhetorical practices that complicate the rigid gender binaries that often emerge in feminist rhetorical recovery work (Rawson 52).



Figure Three: 5th Street Collective POP-UP site.

The POP-UP's "cross-temporal identifications" were not only experienced by POP-UP performers, but also by those feminist elders who joined the POP-UP and watched the performance of their stories (Stewart 79). These moments of contact further complicated and destabilized unidirectional affiliations with ordinary archival materials. As FARR activist and POP-UP participant Alejandra I. Ramírez shared:

The most amazing moment for me, was when one of the women from 1960's co-op, whose name badge I was wearing, approached me after our brief performance with tears in her eyes thanking us for the performance and our work. I was thankful to her and people like her for the legacies of community. Through this project, I understood that moments leave traces... they are lived and re-lived on our bodies and on our cities.

Alejandra Ramírez and Lavina Tomer's touching interaction demonstrates how the (dis)location and re-embodiment of lesbian feminists' histories engendered new affective and political attachments to local feminist legacies. The generative capacities of the POP-UP's cross-temporal contact manifested differently at the "Feminists in the Media" POP-UP site, where a spontaneous dialogue occurred between the POP-UP performers and the feminist elders whose histories were featured. These feminist elders, who challenged Tucson's male-dominated news broadcasting industry, watched with visible smiles as Payton and Paulo, two University of Arizona undergraduates, passionately performed their oral histories. Instantiating the Q/M's commitment to a Participatory Ethos, the feminist elders thanked Payton and Paulo for animating their stories and then spontaneously and informally began sharing

more memories of their activism that were not yet included in the AQA's archival records. In these moments, linear time was ruptured as past and present activisms and bodies of knowledge blended and bled into one another.



Figures Four and Five: Feminists in the Media POP-UP site

Recomposing Place, Rerouting Desire

“It is certainly desire that helps generate a lesbian landscape, a ground that is shaped by the paths we follow in deviating from the straight line” -Sara Ahmed, *Queer Phenomenology*

Coan and Ramírez’s reflections underscore the place-based dimension of the POP-UP’s layered spatial rhetorics. In creating the POP-UP and instantiating the Q/M’s focus on both Storytelling and Intervention, it was our intention to highlight and extend the 1970s lesbian feminist’s political commitment to creating intergenerational and non-traditional sites for feminist activism, pedagogy, and community through storytelling. These feminist women enacted what we term *(dis)locational place making* by creating alternative places for feminist and lesbian feminist community and knowledge-production apart from those institutions sanctioned by dominant hetero-patriarchal culture. As Jessie Stewart and Greg Dickenson observe, place making is a “distinctly communicative practice” that unfolds “through a series of (often nonverbal)

forms," signs, and gestures (283). These place making "strategies always offer very particular frames for seeing and acting in the world," and "are also and at the same time identity making practices" (283, 384). Three of the four POP-UP sites highlighted the historical processes of creating places for feminist education, community, and activism: a non-sexist and anti-violence child care center (Artemis Childcare), a feminist bookstore (Antigone Books), and a women's living collective (5th Street Collective). The exigency for (dis)locational place making emerges across these oral histories, including the oral history performed at the Artemis Childcare site, which featured a dialogical exchange between several Artemis Childcare founders and their adult children who had attended Artemis:

Tina: It was so obvious that our point in this was to have what we called non-sexist childcare collective because we were so aware of how limiting these expectations were on us—based on whether we were girls or boys growing up. So, we were kind of unraveling that stuff with our idea.

Char: These guys all raised me. I did not know that there was a world outside of where I grew up where people were judged. I grew up protected in the opposite way of what these other kids had been protected from... us. The other kids had been protected from us and I didn't know that the world existed.

Tina and Char's dialogical reflection underscores the importance of carving out radically loving, community-oriented environments for what Alexis Pauline Gumbs terms the "resistance work of child-raising" (26). Their collective place making simultaneously entailed processes of undoing and doing—"unraveling" sexist cultural norms while creating "protection" and a "world" that nurtured feminist and non-normative identities.

The POP-UP extended the 1970s lesbian feminist's political commitment to creating intergenerational and non-traditional places for feminist community through the POP-UP's celebratory, conclusory gathering at Antigone Books, Tucson's first feminist bookstore. Participants clustered between the bookshelves eating cheese, drinking lemonade, and participating in queer and feminist community-building. If, as Judith Butler argues, kinship is best understood as a "doing," as a rhetorical "practice that enacts that assemblage of significations as it takes place," then the Antigone Books gathering provoked queer kinships between its eclectic and somewhat unlikely assemblage of participants: life partners and strangers, toddlers and septuagenarians, Tucson residents and weekend visitors, newcomers to queer spaces and life-long LGBTQ activists, university students and locals (34). These unlikely bodily proximities and intimacies provoked unexpected encounters, that—however

fleeting—reoriented those present towards subtly different social and political orientations.



Figure Six: Antigone Books conclusory gathering

The POP-UP's rhetorics of (dis)location manifest not only through creating places for queer and feminist community, but also through transposing the histories of queer and feminist places onto downtown Tucson, where queer feminist histories are rarely marked or made visible. "Popping up" and creating participatory pedagogical experiences at seemingly ordinary, unmarked sites around downtown Tucson enabled us to differently map and recompose Tucson's public space. The pedagogical-political potentials of the POP-UP's reclaiming and recomposing of public space are reflected in POP-UP performer Madelyn Tucker's reflection on her experiences at the Artemis Childcare site. The original church building where Artemis Childcare was housed had been torn down and replaced with a University of Arizona residence, so the performance took place on its adjacent sidewalk along University Avenue.

Standing on the Tucson corner once occupied by Artemis Childcare, I first felt uneasy. "Is it ok to occupy space like this?" I asked as I hung my purse on the fence of a local's home. We were anything but discreet, seeing as how our "main attraction" was a towering eight-foot-tall cat puppet. For a couple hours, the corner was transformed from an ordinary sidewalk into a small stage with no clear boundaries, which anyone was welcome to inhabit.

Two young girls in particular just happened to be walking past, and after a simple explanation of our intentions, they volunteered to take on the

role of "students" in our reenactment. As students in a non-traditional classroom (the street corner) learning about the pedagogy of a non-traditional educational setting (Artemis Childcare) through reenactment, the past and the present merged, and the message of the archive was truly "lived."

Tucker's reflection highlights the (dis)locational dimension of the POP-UP's spatial rhetorics, as the Artemis Childcare POP-UP performance both extended and reimagined the Artemis Childcare founders' commitment to feminist pedagogy. Rather than creating a secluded place, the POP-UP reworked Artemis Childcare's lesson in non-traditional learning to engage broader publics, recomposing Tucson's public space by destabilizing public-private binaries and facilitating experiential engagement with lesbian feminist histories.

The POP-UP's spatial rhetorics of dis- and re-location emerged not only at singular POP-UP sites, but also through the movements between them. The POP-UP participants, split into two clusters, collectively walked from site to site through Tucson's streets highlighting the Q/M's dynamism, flexibility, and surprise of such a street-situated archival production. If the POP-UP's scripts provoked identification with the pedestrian occurrences that compose feminist activist histories, walking these unmarked yet historically significant routes between sites attuned participants to the affective and rhetorical import of pedestrian movements. Lindal Buchanan and Kathleen J. Ryan identify the feminist rhetorical capacities of walking in their introduction to *Walking and Talking Feminist Rhetorics: Landmark Essays and Controversies*, where, invoking Nedra Reynolds, they observe that walking "connotes 'continual improvisation, a type of performance that continually privileges, transforms, or abandons the spatial elements in the constructed order'" (Reynolds, qtd. in Buchanan and Ryan *xiv*). Buchanan and Ryan's metaphorical attention to walking is expanded and materialized through the POP-UP participants' undulating and irregular movements through downtown Tucson.

It is highly possible, indeed probable, that the routes between these sites had not been so well-trod in decades. The participants' movements between sites simultaneously deepened and recomposed the "desire lines" imprinted onto these unmarked historical pathways (*Queer Phenomenology* 20). In *Queer Phenomenology*, Sara Ahmed evokes landscape architecture's use of the term desire lines to describe the markings left by pedestrians who, on their everyday routes, "deviate from the paths that they are supposed to follow" (20). These deviant marks, in other words, signify "traces of desire" for unexpected paths that in turn, "can... help generate alternative lines" (20, 20). For Ahmed, the reiterative rerouting of desire produces a "lesbian landscape," "a ground that is shaped by the paths we follow in deviating from the straight line" (20). The POP-UP's pathways enabled participants to retrace the desire lines that

created Tucson's 1970s lesbian landscape, and in so doing, imprinted these lines with their own converging and divergent desires. The POP-UP's ephemeral re-routings resisted a territorial desire to permanently mark or claim space, or a historical preservationist desire for authenticity, in favor of impermanent and imperfect invocations of those everyday movements that—taken collectively—reorient social space.

Lingering Traces, Shifting Temporalities

“Through this project, I understood that moments leave traces... they are lived and relived on our bodies and on our cities” –Alejandra Ramirez, FARR activist and POP-UP performer

The AQA POP-UP Archive and POP-UP phenomenon that we trace here through practice and process instantiate rhetorics of (dis)location in relation to the traditional archival paradigm to rupture and expand archival thought into generative and unsettling spaces. Archival theorist Terry Cook argues that the goal for archivists is to build “a living memory for the history of our present” (Cook 18). As FARR activists, we creatively and collaboratively highlighted the porous boundaries between the archival walls and the communities of records creators. Further, we opened up new possibilities to know and recreate space through the public performance of oral history records where those memories were made and continue to quietly circulate. To invoke the Q/M's seventh area of focus of Flexibility and Dynamism, the POP-UP's (dis)locational practices attenuated the relationship between archival materials and contemporary social justice activism in Tucson. By heightening participants' awareness of Tucson's multiply layered and concealed histories, the POP-UP provoked participants to imagine more expansive archival productions and more inclusive social spaces that acknowledge and combat deep-rooted, ongoing social inequalities.

The reflexive processes of reconsidering and reimagining the relationship between archival bodies and social justice practices also attenuate the POP-UP's inevitable gaps and erasures. Adela C. Licona's reflection on performing at the 5th Street Collective site offers crucial insights into how the POP-UP might have deepened and widened its engagement with local histories and communities:

I would have liked to have begun with an awareness of the earliest histories of this place by recognizing the Tohono O'odham peoples as first keepers and ongoing stewards of this land. I would have liked, too, to have invited the three young men who walked by to spontaneously join us to learn more about the history of the park they hang out in and the houses

that surround it and to learn from them what this particular place means now. For histories to actively co-mingle and produce new considerations and active contradictions for passers by, performers, and contributors.

Licona provokes us to more expansively consider the multiplicity of Tucson's histories beyond what the archive might hold, including its living settler colonial history, as well as the divergent layers of meaning that its spaces hold for local communities. By not adequately acknowledging local indigenous histories, racialized oppression, and ongoing colonial occupation, queer archival productions risk centering a "transparent white subject" and reifying a mode of queerness that "rests on the presumption of a U.S. settler colonial state" (Perez 171, Smith 47). Licona underscores the decolonial potential of (dis)locational archival practices that resist centering or universalizing a singular identity category or history.¹¹ This approach dovetails with the Q/M's emphasis on Storytelling, as well as Malea Powell et al.'s commitment to "constellating" stories as a decolonial cultural rhetorical project—intertwining stories into "a web of relations" without attempting to unify their scope in order to "honor a multiplicity of orientations" ("Our Story" Act I).¹² By performing a combination of histories that reflect disparate (and even contradictory) community perspectives on and relationships to local space, future POP-UP Archives can unsettle the normative layering and violent erasure of regional histories.

Several years after the AQA POP-UP Archive, our more expansive imagining of how future POP-UP Archives might invoke local histories not only builds upon backwards-oriented reflection, but also the POP-UP's lingering (dis)locational traces that we continually sense and remember as we move through our everyday routines in Tucson. The ongoing and irregular processes of remembering, sensing, and feeling the traces of 1970s lesbian feminist activism and the 2015 POP-UP performances continuously extend the POP-UP's pedagogical and political reach. These ongoing transformative potentials emerge in a reflection by FARR Artist and 5th Street Collective site performer Anushka Peres:

11 See Andrea Smith's chapter "The Heteronormativity of Colonialism" for a helpful critique of the ways in which queer theory's emphasis on movement and unbelonging can lend itself to a post-identity or "subjectless" critique that reifies whiteness and racialized oppression (47).

12 For Powell et al.'s particular definition of cultural rhetoric, as well as the relationship between decoloniality and cultural rhetoric, see "Our Story: Constellating Cultural Rhetorics" (especially Act I and II).

For the last two years, I have lived one block away from the site of the 5th Street Collective. I have moved past it on my running route, on bike rides, and on walks to friends' houses. Before the POP-UP, I never looked twice. Now, when I see that house, I am reminded of its history – of the people and stories that once occupied the space, of its importance to Tucson's lesbian feminist activists, and also its new and ongoing role in my life. Sometimes when I walk by it, I notice the other houses on the block too, the concrete sidewalks next to them, and the cacti nearby. I wonder what other lesser-known stories might be found and shared from beneath these surfaces. Learning and performing in the POP-UP changed the way I see and experience the places and spaces that I move through on a daily basis. I feel more connected to my neighborhood and Tucson as a result.

Sensing the present as a “compositional event,” to again evoke Stewart, invites us to consider how everyday exertions and micro-scale activist efforts can gradually reshape Tucson's contemporary geographic-political landscape. Peres' reorientation to her neighborhood dovetails with Ahmed's ruminations on “feminist wonder” as an affective “relation to the world” that is central to feminist pedagogy (*Cultural Politics* 181). Rather than reading wonder's “first time” feeling as a negation of historicity, Ahmed argues that wonder opens up richer historical engagements by necessitating a learning process that destabilizes any inclination to take the world for granted (181). As she explains, “Wonder is about learning to see the world as something that does not have to be, and as something that came to be, over time, and with work” (180). Feminist wonder, in particular, facilitates collective—rather than individualized—reorientations towards social space, “an opening up of what is possible through working together” (181). Community-based archival performances such as the AQA POP-UP Archive provoke participants to approach their local communities as continually (dis)located, rich with political possibilities and ever unfolding historical significances.

Appendix

toolkit

/ˈtuːlˌkiːt/ 

POP-UP Archive

Toolkit & Field Notes

Purpose:

The POP-UP Archive Toolkit & Field Notes provide a flexible framework through which you can organize and implement a POP-UP Archive in your own home communities. Connecting peoples, histories, and archival records to place is key for such an endeavor. With a budget or no budget, a POP-UP Archive can bring together multiple communities to share stories and learn about important—and often overlooked or forgotten—histories. The “Steps” section provides a chronological run-through of the general steps that we suggest you complete to successfully create a POP-UP Archive. The “Field Notes” section offers additional suggestions for enriching, complicating, and extending your POP-UP Archive’s scope. To identify the Q/M’s methodological significance, we mark the Q/M’s seven areas of focus as they emerge using abbreviated markers (for example “Q/M #1”).

Key Collaborators:

- Project Team
- Local Archive + Archivist
- Community Partners

Steps:

- Organize your Project Team and consider each participant’s interests and expertise. Make a list of roles and who fits each. Possible roles include community outreach leaders, archival researchers, and POP-UP performers. (Q/M #1)
- Create a timeline to develop the POP-UP Archive. Set a date. Move backwards to mark distinct benchmarks that your project team will work to meet.
- Identify local archives through a Google search, word of mouth, or local historical, heritage, and memory institutions. Schedule to meet with archivists to learn more about their collections. Are there any that might be marginalized or “hidden” from the public? How are they connected to place? Do your research on the collections, records, and stories therein to determine their potential relevance as a POP-UP Event. Will community members want to attend such a POP-UP Archive? Why? And how might you promote the event? (Q/M #1, 2, 3)
- Consider the significance of local spaces. Are places/spaces related to the archival materials accessible for a tour? If so, how might you design the POP-UP so that it is accessible to differently abled bodies? Would

transportation be required? Practice your route. Consider locating a space along or near the route where participants could gather following the event. (Q/M #4 and 5)

- Meet with potential community partners. These might include local radio stations, independent bookstores, or non-profit organizations whose investments align with your POP-UP Archive's focus. Will they provide space? Will they support promotion and networking for the POP-UP Archive? How can they participate? If you are affiliated with your local university, are there relevant funding opportunities? (Q/M #1, 2)
- Spread the word about your POP-UP Archive in collaboration with your community partners and local archive. Create a flyer that can be circulated virtually through social media and also posted at gathering spots on your campus and in your city. Give an interview on your local radio station. Spread the word to colleagues, students, friends, and family. (Q/M #1, 2)
- Continue research in the archive to write and produce the sort of POP-UP performance that will be most relevant to your archival materials, local spaces, and intended audience(s). Cull archival material to create short scripts that performers can read at each location. Depending on the focus of your POP-UP, you may also want to consider planning supplemental interactive activities for participants so that they can creatively and experientially engage with local histories. (Q/M #1, 3, 6, and 7)
- Identify performers. Introduce them to each other. Who will perform the archive at each specific location? You might also consider preemptively asking a few volunteers to help direct foot traffic and orient unexpected newcomers to the POP-UP. This will be particularly important if your POP-UP's location is a well-trafficked area where passersby can join in. (Q/M #1, 3, and 7)

Field Notes:

- Consider your local communities from indigenous perspectives and ask how you might acknowledge these histories in your POP-UP. For example, in Tucson, it is well known that the University of Arizona is situated on Tohono O'odham lands and, therefore, critical scholars will often state their acknowledgement of presenting on the traditional lands of the Tohono O'odham peoples. This will take a bit of research to learn the complicated histories of colonialism in your area, but it's integral to intervening in the traditional ways that archives have told

single histories of places while erasing other important histories of non-dominant peoples. How might you productively complicate the POP-UP's representations of local spaces and communities? (Q/M #4, 7)

- How might you build a more reciprocal relationship with your local archive? For example, is there a way that audiences might produce relevant texts or objects at each location that could then be given back to the archive? What could your local archive benefit from? Ask! (Q/M #2)
- Consider opportunities for community education about relevant—possibly marginalized or underfunded—sociopolitical issues. Are there broader social histories or key concepts that your audience(s) should be introduced to? How might you direct participants to further educational resources after the POP-UP? How might you encourage community engagement and activism? (Q/M#7)

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