From the Year 2068: Visionary Fictions and Archival Imaginaries in a Poster Series

Desde el año 2068: Ficciones visionarias e imaginarios de archivo en una serie de carteles

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Abstract

Organized around the project, "ausgetrickst and eingenommen Eine feministische Raum-Pflege in 2 Arbeitsgängen." ["outwitted and occupied. A Feminist Space Maintenance in 2 Working Steps."] (2006), by ArchFem,   this article explores the way in which the project

and its augmented iteration "Aus dem Jahr 2068 I From the Year 2068" in 2021 –which   was conceived by me in collaboration with ArchFem, INVASORIX and the Secretariat for Ghosts,

Archival Politics and Gaps (SKGAL in its German abbreviations)– engage both science fiction and the archive as spaces for inter- and transgenerational imaginings, as well as organizing change with an understanding of their situatedness in time and space, language and culture.

Keywords: activist organizing, visionary fiction, archival imaginaries, artmaking, collaboration, inter- and transgenerational imaginings

Resumen

Organizado en torno al proyecto "ausgetrickst and eingenommen Eine feministische Raum-Pflege in two Arbeitsgängen" ["saboteado y ocupado. Un mantenimiento feminista del espacio en dos operaciones"] (2006) de ArchFem, este artículo explora cómo el proyecto y su iteración aumentada "Aus dem Jahr 2068" [desde el año 2068] en 2021, concebida por mí misma en

colaboración con ArchFem, INVASORIX y la Secretaría de Fantasmas, Políticas del Archivo y Vacíos (SKGAL, por sus siglas en alemán), involucran tanto la ciencia ficción como el archivo como espacios para imaginar y organizar un cambio de manera inter y transgeneracional con una comprensión de su carácter situado en el tiempo y el espacio, el lenguaje y la cultura.

Palabras clave: organización activista, ficción visionaria, imaginarios de archivo, creación artística, colaboración, imaginarios inter y transgeneracionales

Introduction

In 2006 ArchFem placed collectively, inter- and transgenerationally developed feminist messages from the year 2068 in public spaces of the city of Innsbruck (Austria). The poster series, "*ausgetrickst und eingenommen,*" celebrated that women's shelters are superfluous, that women earn 30% more than men, that their mind is as beautiful as their body, and that in 2068 a Popess of Color gives up the church's fortune (figures 3 and 4).

Figures 1 and 2. ArchFem, *ausgetrickst und eingenommen*, 2006

By applying science fiction strategies of imagining alternate and desired futures, these posters also unveil the challenges of the pasts and presents. Organized around "*ausgetrickst und eingenommen*" by ArchFem, this article explores how the project and its augmented iteration in 2021 –conceived by myself in collaboration with ArchFem, INVASORIX, and the Secretariat for Ghosts, Archival Politics and Gaps (SKGAL in its German abbreviations)–[1] engage both science fiction and the archive as spaces for

1 I am a *güera* (roughly White) womxn artist, researcher, educator, and curator, who holds an Austrian passport and a Mexican residence permit and has crossed geographical borders (and oceans) back and forth (mainly between Vienna and Mexico City) over the past 15 years.

inter- and transgenerational imaginings and organizing change with an understanding of their situatedness in time and space, language and culture. While delving into the potential of autonomous and community-driven archives as sites not only of preservation but also of collective archival imaginaries, creations, and activist interventions, the concept of visionary fiction is introduced.

Walidah Imarisha developed this concept to distinguish science fiction that has relevance in imagining more just futures, advancing justice in writing, artmaking, cultural production, and activist organizing. The following text jumps in time from past to present and back, to explore moments of feminist archiving, visual artistic/cultural practices, and actions in a frame of 15 years while inviting us to imagine the year 2068.

In the Year 2021: Browsing *Stichwort* Newsletters

In 2020, due to the Covid-19 pandemic, my exhibition scheduled to take place at Kunstraum Innsbruck was postponed several times. This exhibition, curated by Ivana Marjanovic, was to combine solo and collaborative projects as part of INVASORIX and SKGAL. In December, Ivana confirmed that the exhibition's opening date would be February 2021 and asked to conceive a new project that responded to the 2021 *Frauen*kampftag Innsbruck* [Womxn's Struggle Day Innsbruck].[2] I was enthusiastic and immediately thought of the archive ArchFem to learn about feminist actions in Innsbruck.

In search of more information, I checked the website of STICHWORT - *Archiv der Frauen- & Lesbenbewegung* [KEYWORD - Archives of the Women's & Lesbians Movement]. This archive was founded in the Austrian capital, Vienna, in 1983 to "show and preserve the diversity of feminist ideas and struggles"[3] (STICHWORT Archiv & Bibliothek). Since 1996 it has published newsletters to shed light on the different materials in its collection (STICHWORT Newsletter). Among these newsletters, I found an article from 2014 about the holdings that ArchFem had donated to STICHWORT (Kata 2014).

I have collaborated with SKGAL in Vienna and INVASORIX in Mexico City since 2012 and 2013, respectively.

2 Since 2019, the Womxn's Day Innsbruck's organizer Frauen*vernetzung Tirol [Network of Womxn Tyrol] has inserted an asterisk before the gender-specific suffix "Frauen" [Women] to signify "all" genders, above and beyond the binary genders of male and female. In the translation, for this treatment of gender in German, I chose the use of "x", as in English, "womxn" explicitly includes cis- and trans-women, as well as femme/feminine-identifying genderqueer and non-binary persons. It is aimed at meeting the realities of many persons who do not define their gender and sexuality in binary or lgbt terms. Throughout the articles, for translations of quotations from original texts I use the spelling used at the time.

3 Translation by the author from German: "die Vielfalt feministischer Ideen und Kämpfe aufzuzeigen und zu bewahren." For more on Stichwort in English, see http://www.stichwort.or.at/english/frames-e/index-e.htm.

These newsletters provide different access to STICHWORT's holdings than most traditional archival institutions. STICHWORT –like the organizations, interventions, and feminist media that its holdings represent– identifies feminist histories as marginalized from dominant historical narratives, institutions, and even leftist movements. Brigitte Geiger and Margit Hauser –STICHWORT's cofounder and executive director, respectively– point out that feminist archives have an important task of preventing the women's and lesbians' movement activities from disappearing into oblivion and "those feminist activities and particularly lesbian separatist activism would only be conveyed to younger women and documented in an authentic and comprehensive manner if it took place within the feminist and lesbian feminist movements" (Geiger *et al* 103).

Through their newsletters, STICHWORT also demonstrates how archival methodologies can facilitate the collaborative production of knowledge and the exchange of inter- and transgenerational feminist knowledge and alliances. "What makes an archive a potential site of resistance is arguably not simply its mandate or its location", Kate Eichhorn states, "but how it is deployed in the present" (Eichhorn 160).

It was through STICHWORT's newsletter 38 that I got to know that among ArchFem's holdings are also pamphlets and posters of feminist actions in Tyrol. I wanted to find out more and wrote an email. In her reply, Hauser shared with me, among other contents, the four posters of "*ausgetrickst und eingenommen*". I was instantly attracted to their visionary fictions and the idea was born to let them travel from the past of 2006 back to the future of 2068 to the present in my exhibition, "*Eine Heimsuchung aus der Zukunft* I, A Haunting from the Future," at Kunstraum Innsbruck.

Visionary Fictions and Inter- and Transgenerational Imaginings in the Year 2006: "ausgetrickst und eingenommen"

Although science fiction is generally considered a space that allows for diverse explorations from the real world, to imagine otherwise, to "recognize and rethink the status quo by depicting an alternative world" (Ramírez 185), also the genre is not in and of itself free of discrimination and violence. Many stories perpetuate stereotypes and reinforce dominant narratives of power and exploitation. It is due to these lacks, discriminations, and perpetuations that the writer and activist Walidah Imarisha pro-

poses the term "visionary fiction". Together with the writer and activist adrienne maree brown,[4] she popularizes visionary fiction in their anthology, *Octavia's Brood: Science Fiction Stories From Social Justice Movements* (2015), which compiles texts written by organizers and activists. The premise of *Octavia's Brood* is that all organizing is science fiction. brown and Imarisha explain that:

> whenever we try to envision a world without war, without violence, without prison, without capitalism, we are engaging in speculative fiction. All organizing is science fiction. Organizers and activists dedicate their lives to creating and envisioning another world, or many other worlds – so what better venue for organizers to explore their work than science fiction stories? (3)

Visionary fiction calls for imagination and vision beyond the status quo. Similarly, the articles by the Ayuujk linguist writer, translator, and activist Yásnaya Elena A. Gil, raise objectives that imagine "other possible forms of political and social organization, a post-national State world, a world that is not divided into countries"[5] ("Nosotros sin México") as well as "a world without capitalism, colonialism nor patriarchy"[6] ("Una Mesoamérica distópica"). This work of imagining and visioning must focus on advancing justice as "visionary fiction understands that there is no neutral ground, that art is either advancing or regressing justice" (brown). In order to ensure this focus, Imarisha shares different principles of visionary fiction:

> change comes from the bottom up not the top down; change is collective, communal, decentralized; change focuses on people and is relational; change centers the leadership of those who have been marginalized, and centers the leadership of those who live at the intersections of identities and oppressions (2016).

In this sense, I consider the yearlong project, "*ausgetrickst and eingenommen Eine feministische Raum-Pflege in 2 Arbeitsgängen*" ["outwitted and occupied. A Feminist Space Maintenance in two Working Steps"], a visionary fiction project of inter- and transgenerational imaginings put into visual artistic/cultural practices. It departed from the premise "if access to the public were not restricted due to a lack of resources (decision-making power, money, masculinity), feminist content in public and the

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4 adrienne maree brown prefers to keep her name lowercased as she likes to self determine what to capitalize, and lowercase letters are more aesthetically pleasing to her.

5 Translation by the author from Spanish: "otras formas posibles de organización política y social, un mundo post-Estados nacionales, un mundo que no esté dividido en países".

6 Translation by the author from Spanish: "un mundo sin capitalismo, colonialismo ni patriarcado".

discussion of the disadvantage and discrimination of women would be an obvious part of political culture"[7] (ArchFem 2).

Through this project, ArchFem summoned women from different generations to collaboratively create feminist messages "at a time when the women's movement [was] hardly visible or present"[8] (Schlosser 5). They provided a space where women across age groups had, albeit not easy, shared conversations not only to create feminist messages but also to build inter- and transgenerational alliances while remaining sensitive to differences of experience. In an interview after the project's realization, ArchFem explained: "There used to be more discussion and movement [...] as there has been stagnation since the early 1990s."

So, there are no things that can be taken for granted when it comes to demands. "You have to start discussing from scratch"[9] (Schlosser 5). However, these discussions were informed by the different knowledge and actions of women and lesbians that ArchFem collected through various materials considered relevant for the documentation and processing of (regional) women's movement history. It was during the aforementioned period of stagnation in the women's movement, exactly in 1993, that ArchFem – *Archiv zur Dokumentation von (regionaler) Frauenbewegungsgeschichte* [Archive for the Documentation of the (Regional) History of the Women's Movement] – was founded in Innsbruck, a city in the Alps and capital of the Austrian state Tyrol with a bit more than 130,000-inhabitants.

Since the Year 1993 and ongoing: ArchFem's Changes

After having emerged from the course *Feministische Gesellschaftsanalyse und Kulturkritik* ["Feminist Social Analysis and Cultural Criticism"] at the University of Innsbruck, for 17 years ArchFem focused on two priorities: (1) the archiving and editing of the history of the feminist movement, specifically of Western Austria, and (2) the organization and implementation of educational and cultural work. Due

7 This project was selected from a public call and supported with 12,743.32 - euros by tki open, an annual art and culture funding program by tki (Tiroler Kulturinitiativen).
Translation from German by the author:
"Wäre der Zugang zur Öffentlichkeit aufgrund fehlender Ressourcen (Entscheidungsmacht, Geld, Männlichkeit) nicht beschränkt, dann wären feministische Inhalte in der Öffentlichkeit und die Thematisierung der Benachteiligung und Diskriminierung von Frauen selbstverständlicher Bestandteil der politischen Kultur".
8 Translation from German by the author:
"In einer Zeit, wo die Frauenbewegung kaum sichtbar oder präsent [war]"
9 Translation from German by the author:
"Früher war mehr in Diskussion und in Bewegung. […] weil es seit Anfang der 90er Jahre eine Stagnation gegeben hat. Es gibt also keine Selbstverständlichkeiten in Bezug auf Forderungen. Man muss von vorn zu diskutieren anfangen".

to subsidy removal by the State of Tyrol in 2010 and the permanent closing of the governmental Department of Public Library Funding in 2011 (which particularly affected feminist libraries), the archive had to be closed and its materials were donated to STICHWORT in Vienna.

ArchFem now announces itself as *ArchFem - Interdisziplinärer Raum für feministische Intervention* [Interdisciplinary Space for Feminist Intervention] and primarily focuses on the aforementioned second point. In an interview in 2019, the organizer, prison abolitionist, and curator, Mariame Kaba, makes an important distinction between organizing and activism. She points out that "activism only demands that you personally take on the issue," yet organizing cannot happen alone: "If you're organizing, other people are counting on you, but more importantly, your actions are accountable to somebody else" (Kaba 180).

As a queer-feminist space, ArchFem is accountable to the queer feminist community in Innsbruck and beyond. Kaba considers that it is dangerous that activists do not have accountability to anybody. Instead "organizing is both science and art. It is thinking through a vision, a strategy, and then figuring out who your targets are, always being concerned about power, always being concerned about how you're going to actually build power to be able to push your issues" (Kaba 181). ArchFem is dedicated to this definition of organizing by providing meaningful queer-feminist educational and cultural work while organizing political actions and interventions.

To this day, it holds a small ongoing poster, video, and photo collection, which repeatedly provides the starting point for events of the association itself or other artists and cultural workers, such as me. In this sense, the functions of autonomous archives "are broader than their evidentiary capacities" (255) as Shaunna Moore and Susan Pell note, "they bridge constructions of the past and imaginations of the future" (Moore *et al* 256). This potential is echoed in the notion of "archival imaginary" by Michelle Caswell who argues that community archives create "archival imaginaries that re-envision future trajectories of the past for social justice aims" (Caswell 35).

Time Traveling: Archival Imaginaries

In George Lucas' sci-fi movie *Star Wars: Episode II-Attack of the Clones* (2002), after being unable to find the planet Kamino in the Jedi Archive's data, the Jedi master Obi-Wan Kenobi asks the elderly chief woman archivist Jocasta Nu for assistance. "Are you sure you have the right coordinates?" the archivist questions the master's knowledge and memory.

As the planet does not appear in the Archive's records she instantly concludes: "I hate to say it, but it looks like the system you're searching for doesn't exist". "Impossible," Obi-Wan responds, "Perhaps the archives are incomplete?", "If an item does not appear in our records, it does not exist," the chief archivist asserts, turns around, and walks away. Jocasta Nu is so reliant on the Jedi Archive's records that she is beyond the shadow of a doubt to consider that the item might never have made it into the archive or that the data might have been tampered with, among many other possibilities.

The archive is a site that joins various sorts of assumptions about kinds of knowledge – how to store, access, retrieve and re-active them, and what is knowable – that are crucial to the ways people, communities, and societies think about themselves, deal with their pasts, ponder on their presents, and imagine their futures. Stuart Hall points out that the archive is by definition incomplete, and open to the future: Though largely about the pasts, the archive is always – "re-read' in the light of the present and the future" (Hall 92). For Hall, such re-readings constitute an archival "reprise": *moments of danger* that may subvert archival intent even while invoking the archive's authority.

The archive cannot be complete because of the present, their desires, purposes, objectives – such as to purge planet Kamino's existence and secretly build a clone army or, in the case of ArchFem, to cut subsidies by so much that there are no resources left to systematically collect and archive materials stemming from feminist movements to disappear them into oblivion – impact it differently. In the Star Wars Universe, there are no archives such as ArchFem or STICHWORT, archives that are autonomous and community–driven to "provide local, autonomous spaces for alternative historical narratives and cultural identities to be created and preserved" (Sellie *et al* 454).

Although these archives are not intrinsically without flaws as they can frequently serve to re/ produce "hierarchies and exclusions through their processes and interpretations of records and collections that reify damaging and unjust social structures" (Cifor *et al* 21), when they are created critically for and with communities in which they are engaged – as in the case of ArchFem and STICHWORT, with people who identify as women, lesbian, trans or genderqueer, and have participated in the movements they document – autonomous and community-driven archives have a great potential for archival imaginaries. Caswell poignantly describes such archival imaginaries as "the dynamic way in which communities creatively and collectively re-envision the future through archival interventions in representations of the shared past" (Caswell 49).

Archival materials and imaginaries can help make sense of differences based on specific historical conditions, which contribute to the formation of gendered, feminist, and queer sensibilities. These materials might allow for unpacking and foregrounding differences resulting from being born into different historical periods, locations, and cultures while positing the generation as not guaranteed,

non-essential, and political-strategic. Understanding both the specificities and differences of distinct moments, spaces, and cultures is a productive way of constructing queer feminist alliances and inter- and transgenerational imaginings, even more so if generations yet to come are necessarily taken into consideration, too. Such did the project "ausgetrickst und eingenommen".

"ausgetrickst and eingenommen" in Two Working Steps

During the first working step of "*ausgetrickst and eingenommen,*" as aforementioned, ArchFem invited women artists, women scientists, and politically committed women to collaboratively create five messages that would draw attention to feminist concerns of the autonomous women's movement. 35 to 40 women from different generations showed up to create and agree upon messages on abortion, the gender gap, and anger as a driving force. Around March 8, 2006 –International Women's Day– under the motto "*Hintergangen, Vorgehangen*" "*betrayed, curtained*", these messages were displayed on approximately 350 self-sewn curtains in the windows of mostly private apartments in Innsbruck and its surrounding.

In this vein, at the intersection of public space and "feminized" private space, these feminist curtains outwitted the regulations of public space while intervening in it. In 2006, they forged a vision of feminist futures that produced the memory of pasts in between private and public space, between and across generations. It is through the four billboard posters which women artists designed during the second working step that both archival imaginaries and visionary fiction intertwined, inspired, and/or reinvigorated each other. This entanglement became even more apparent in its augmented iteration "*Aus dem Jahr 2068* I From the Year 2068", in 2021.

In 2006, ArchFem invited four women artists[10] to imagine, "to pretend... like everything would be different. And at the same time, the posters should make clear in what a patriarchal society we live in"[11] (Schlosser 4). These posters were installed twice in public space, two weeks after the municipal and national council elections, respectively.

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10 Christine Prantauer, Angela Zwettler, Monika K. Zanolin together with Petra Nachbaur and Katerina Haller.
11 Translation from German by the author:
"So zu tun, als ob ..., als ob alles anders wäre. Und gleichzeitig sollten die Plakate sichtbar machen, in welch einer patriarchalen Gesellschaft wir leben."

Figure 3. STICHWORT. Archiv der Frauen- & Lesbenbewegung (Wien),
ausgetrickst und eingenommen, 2006

After the realization of the project, ArchFem shared that due to the timing and the fact that they used standard election campaign billboard stands, the public interpreted some of the posters as actual. For example, the poster *Endlich! Frauen verdienen 30% mehr!*" ["Finally! Women earn 20% more!"] led to "people who thought that it is the case now […]. And others who then had to think thrice and didn't believe it"[12] (Schlosser 4).

The poster that depicted two drawings of white nude non-normative female bodies in combination with the words "*ihr geist ist so schön wie ihr körper*"]"their mind is as beautiful as their body"] was the most vandalized and ripped down[13] while the poster that portrayed a Popess of Color announcing "*Johanna II: Kirche gibt Vermögen auf!*" ["Johanna II: Church gives up its Fortune!"] almost led to the ruin of ArchFem (figure 3). As this poster's layout and name were similar to the conservative daily Tyrolean newspaper *Tiroler Tageszeitung* (also known as TT), ArchFem received a threat of legal action for trademark infringement:

12 Translation from German by the author:
"es hat Menschen gegeben, die wirklich gemeint haben, dass das jetzt so ist […] Und manche, die dann dreimal nachdenken mussten und es nicht geglaubt haben."
13 Shared in personal conversation during my visit to ArchFem in February 2021.

We probably wouldn't have had a chance by recourse to legal action. A lawsuit would have ruined the ArchFem association. It was incredibly stressful to fight that off, but also great to see how much solidarity there is. Ultimately, the TKI network even managed to prevent us from having to pay 600 euros for the lawyer's letter[14] (Schlosser 5).

Figure 4. ArchFem, ausgetrickst und eingenommen, 2006

The fourth poster of the series addressed the restrictive and fatal policies of fortress Europe, portraying an astronaut in between a spaceship and a "New Tyrol" signpost, and the news alert "*Ende der Gewalt – Frauenhaus überflüssig +++ Festung Europa entkommen*" ["End of Violence – Women shelters superfluous +++ Escaped from Fortress Europe"] (figure 4). From 2005 to March 2006, the European network UNITED lists 1,002 documented refugee deaths through Fortress Europe; the majority of bodies (around 840) were unidentified, and only 16 were legible as female (11-13). In 2005, in Austria 25 autonomous women's shelters provided 3,256 people (1,655 women; 1,601 children) with protection and accommodation (Verein Autonome Österreichische Frauenhäuser 1).

On the other planet, or in times of planetary cooling in the Alps of Tyrol where astronaut suits are needed for survival, women's shelters are dissolved and, among other things, there is no need any more to organize independent residence permits for womxn spouses or unrestricted access to the labor market for womxn migrant workers*.*

14 Translation from German by the author:
"Vermutlich hätten wir auf dem Rechtsweg keine Chance gehabt. Eine Klage wäre der Ruin des Vereins ArchFem gewesen. Es war unglaublich stressig, das abzuwehren, aber auch toll zu sehen, wie viel Solidarität es gibt. Letztlich ist es dann über das Netzwerk der TKI sogar gelungen, dass wir nicht einmal die 600 Euro für den Anwaltsbrief zahlen mussten."

For some people, 15 years ago and nowadays, these posters may not go far enough: they preserve the traditions of which they are part of and do not transgress a binary understanding of gender nor show more diverse and non-normative bodies. Others may see them as visionary and argue that they challenge existing gender roles in society and the Roman Catholic Church, the gender gap, gender violence, and gender stereotypes. I claim that they simultaneously preserve, break from, and challenge gender bias and several discriminations precisely because they are a legible part of them.

In doing so, they transform and complicate the role of being read and identified as womxn in Tyrol, their cultural identities, and traditions; and, more generally, achievements and questions of feminist movements, by enunciating the "who we are" of the futures or who we imagine ourselves to be in the futures. Yet this series begs the following questions: Where does the "who we are" of the pasts sever from or blend into the "who we are" of the presents and futures? How do the "who we are" of the pasts haunt the "who we are" in the presents, archives, and futures? When do the "we" of the presents stop being the "we" of the pasts? And when do the "we" of the presents become the "we" of the futures? When do "we" stop being "us" and become something or someone else? In short, where do the boundaries of time, identity, generation, language, and culture lie, and how do they influence what we imagine and organize to make change happen for creating more just futures?

Such queries are difficult if not impossible to answer. Still, clues to their answers may be found in visionary fictions that have been actively created and enacted over time in inter- and transgenerational collaboration, resonating with earlier feminist practices and theories, anticolonial and antiracist work, pushing beyond and refusing boundaries among genres and forms, theories, and practices. These were some of the reasons why 15 years later I wanted to reactivate and augment the series "*ausgetrickst and eingenommen*" to imagine, travel in time, "pretend [again] ... like everything would be different"[15] (Schlosser 4) together with ArchFem, INVASORIX, and SKGAL.

15 Translation from German by the author:
"So zu tun, als ob ..., als ob alles anders wäre."

From the Year 2068: Ghosts of Futures

During my time in Innsbruck, while I was installing the exhibition "*Eine Heimsuchung aus der Zukunft,* I A Haunting from the Future," together with its curator Ivana Marjanovic, I visited the ArchFem space to get to know them, see their poster collection and propose to reactivate their series by taking it out of the archive and augmenting it in the frame of the exhibition and the actions planned for the 2021 *Frauen*kampftag Innsbruck* [Womxn's Struggle Day Innsbruck]. Ivana and I were warmly received with coffee and cookies while their collection of different posters was spread out in the space. ArchFem generously lent me their series and openly accepted my proposal to make additional posters.

A few days after our meeting, after ArchFem had met with its members, I received an email sharing three subjects from which I could choose, combine or reformulate them: (1) Polyamorous forms of relationships recognized – privileges of marriage abolished, (2) Queerness and Tyrol, (3) Heteronormativity (blown up, overtaken, replaced). A day later I received a second email with another important subject that is pressing for feminist movements around the planet: abortion. In Austria, like in many other countries and states, abortion remains part of the penal code ("AUSTRIA. Federal Law of 23 January 1974"), and in Tyrol, where approximately 170,000 women and girls of reproductive age live, there is only one doctor who is willing to perform abortions (Eberle).

While conversing with ArchFem I also met with INVASORIX and SKGAL to collectively figure out a design for the posters. In both cases, we selected issues that we had already been working on: SKGAL on care work as traces in the *Archiv der Geschichte der ArbeiterInnenbewegung* [Archive for the History of the Workers' Movement] in Vienna, and INVASORIX on the killing of an average of 10 women, transgender women, or gender non-conforming people in Mexico every day. While working with INVASORIX on the poster, we learned that Austria is one of the few European Union countries where regularly more women are killed than men. In 2017, it was the only country where more women were killed (Eurostat)[16].

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16 Inspired by movements against femicides in Latin America, since 2015 the collective Ni una menos - Austria Nicht eine weniger – Österreich [Not One Woman Less - Austria] has organized assemblies, demonstrations, presentations, workshops, and parties against feminicides, patriarchal and colonial violence (Ni Una Menos - Austria!).

Figures 5 and 6. ArchFem, *ausgetrickst und eingenommen*, 2021

For its augmented iteration, the poster series applauds the fact that in 2068 abortion has finally been removed from the penal code, and that after abortion one can rest and refresh for free in the famous mountain huts of Tyrol; "*WIR LIEBEN VIELE*" ["we love many"] polyamory among diverse people is a common practice of relationships (figures 5 and 6); it is the 10th anniversary of care work being globally and cooperatively organized, and trans-femi-genocides (INVASORIX) now belong to the past as "*Wir haben ein Recht auf die Nacht, das Leben und die Freiheit*" ["we have right to the night, life and freedom"] (figures 7 and 8).

Figures 7 and 8. SKGAL, INVASORIX, *ausgetrickst und eingenommen*, 2021

After having been installed as part of the 2021 Frauen*kampftag Innsbruck and the Spanish version of "ihr habt uns eine* nach der anderen* genommen und wir haben alle geantwortet" ["you took us one after another and we all responded"], hung at the corner of the 5 de Febrero street in Mexico City, this poster was on display and free to take away for the duration of the exhibition. When users now browse the poster collections of stichwort and ArchFem, they will find the series "ausgetrickst und eingenommen" consisting of eight posters instead of four.

Their ghosts of futures haunt these archives, hopefully inviting more and other inter- and transgenerational imaginings, archival imaginaries, and visionary fictions. They reveal simultaneity as opposed to the linearity of pasts, presents, and futures while emphasizing the process-based relationship between imagining and acting to make change happen.

The act of imagination is crucial to social change, just as much as it is to share this alternative vision with and in a community of ideas. The temporality of that relationship might vary; our shared visions might emerge from the actions we take, or they might co-emerge or be co-created with these actions. The poster series poses other questions, such as: How do we imagine change? What does change mean, and to whom? Who benefits and who loses with change? Which changes do we resist and mourn? Which changes haunt us? Which do we organize, embrace, and celebrate?

In a Parallel Universe: Structures in Place for Organization, Creation, Acts of Change and Reflection in Collaboration

In a parallel universe, the invitation in 2021 to write this article on "Art and Activism" not only offered a writing fee but also was big enough to be shared with my long-time collaborators in INVASORIX and SKGAL. With precarious labor conditions now eliminated, we can all come together and practice an ethical and deep engagement in collaborative creation processes to figure out from where and how to write this article.

Recognizing that it had not been feasible for the majority to go out, organize and make, and then write and make *about* it in the spare time, in the parallel universe, structural spaces are in place for artists, organizers, and even theorists/academics to encourage doing theory, to reflect upon their practices in any form they consider pertinent while being involved in acts of organizing towards social change. It is a structure that allows for the means of research to develop jointly with its content – what by some, in the universe I currently write from, is called artistic research – looking for a form while researching its contents rather than presupposing it. And all of this is done in collaboration.

This space of working together is one of ongoing, never settled, never settling responsibility by constantly reassessing and repositioning the collaborators' various identities, while nurturing their collaborative positions and allowing for transformations, the chance to imagine, confront the unknown, to get closer to what seems distant, foreign and/or in opposition.

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