

schwules  
museum

lützowstraße 73  
10785 berlin

EN



Folkbildningsterror

# 12 Moons Film Lounge

**3<sup>rd</sup> Mond: Form Gangs!**

**17.3. – 15.4.2018**

**The Sound of Radical Feminist Resistance**

The new cycle of the *12 Moons* series ties into the collective creative DIY practices of the filmmakers of LÄSBISCH TV (2<sup>nd</sup> Moon). Two films are on display: the lesbian feminist classic **Born In Flames** by Lizzie Borden (USA, 1983) and the trans\* queer anarchy musical **Folkbildningsterror** (Popular Education Terror) by Lasse Långström and Göteborgs Förenade Musikalaktivister (Sweden, 2014).

CONTENT WARNING: The film Folkbildningsterror contains depictions of violence.

Rooted in the time of their origin, **Born In Flames** and **Folkbildningsterror** offer a queer feminist and anti-capitalist analysis of gender relations, state repression and the effects these structures have on the lives of non-cis masculine people. Feminist collectives form the protagonists of the films. As the action develops, they employ various strategies of discursive, activist and political resistance. The films position themselves against individualized struggle and place trust in the revolutionary power of collectives.

**Born In Flames** can be interpreted as a direct intervention into left debates – then and now; the overthrow of the capitalist system does not automatically lead to equal rights for women\*. Therefore the feminist revolution can never subordinate itself to class struggle. Instead, all power relations in society need to be taken into account. The film addresses the polyphony and disparity of various feminisms with great sensitivity. In particular, it introduces critiques raised by Black women\* and Women\* of Color who pointed out the false universalism undergirding the category “women” that more often than not exclusively reflects the positionality and problems of white middle class women\*. The film refuses to give into the desire for harmonious solutions to these conflicts that hold equal relevance today. **Folkbildningsterror** on the other hand depicts anarchist-feminist collectives that are different from each other, but nevertheless act in unison. Genderqueer, trans\*, lesbian, gay and post-human, they utilize gender theory with a sense of irony and fight against the growing sellout of the Swedish welfare state. While only a few individual characters who are

part of the collectives are given character development in **Born In Flames**, three nuanced hero\*ines guide the viewer through **Folkbildningsterror**. This identifies the increasing individualization of the Western “community of values”, however the collective saves the day by intervening: it supports, corrects, loves and connects. Through these plot devices, the Swedish musical tells a story about solidarity and the existential significance of queer family.

Produced over the course of several years and depending on a very small budget, “the aesthetics of cheapness” (Borden) becomes a supporting element of both films’ aesthetic, with discontinuity forming another stylistic device. **Born In Flames** draws on diverse footage, making use of amateur shots of political rallies and home movie-scenes, video clips and TV-coverage, and is accompanied by an expressive soundtrack of the portrayed radio stations. In **Folkbildningsterror**, it is the musical scenes that get to the heart of the plot and illustrate the yearning of its protagonists. By working collectively and without professional actors, both films surround themselves with an aura of authenticity that causes tension with the filmic staging.

The fictionalization, the polyphony of the actors and the diversity of the strategies of resistance enable viewers to reflect on their own positions and on the potential of collectives and their various forms of cooperation: How can a political struggle for a queer future look like in the 21st century and what role does art play in this process?

### Born In Flames

Lizzie Borden

USA, 1983

80’

English with German subtitles

**Born In Flames** takes place ten years after a fictive socialist revolution in the USA. The equal rights that had been promised to women\* remain just that: an empty promise. As they still find themselves confronted with discrimination at the workplace and sexism in their everyday lives, women\* of different backgrounds and identities begin to organize in groups. Carried by a pulsing soundtrack, different feminist positions take the stage within the loose narrative of this faux documentary: two independent radio stations, a group of middle-class *white* feminists working for the pro-government newspaper, different organizations who organize strikes, and the “Women’s Army” that is the most radical wing of the movement. The radio stations give voice to working class Black feminists and report openly on the ongoing grievances in society. The journalists on the other hand are afraid that the lack of solidarity among women\* will cause the revolution to collapse. Only after the Black lesbian leader of the “Women’s Army” is murdered, the scattered feminist groups find a way to come together in unison.



### Folkbildningsterror

Göteborgs Förenade Musikalaktivister

Schweden, 2014

120’

Schwedish with English subtitles



Swedish filmmakers *Göteborgs Förenade Musikalaktivister* created **Folkbildningsterror**, a musical committed to radical-queer militancy. The film presents a challenge to ticket inspections and gay marriage, employment agencies, and the captivity of animals, to the pathologizing and discrimination of trans\* people and to state violence. The neo-liberal Swedish state makes Theo’s mother sick. Beaten down by the ghost of over-economization, Theo meets the trans\* woman Kleopatra and a rabbit ready for violence. An ever-growing group joins the three protagonists who end up in a plenary debate about whether they should consider EU-funding of their resistance. They define themselves as queer feminist, anti-capitalist and left-wing autonomous. They make self-mocking comments about their political scene, take hormones without prescriptions, ban *toxic masculinities* from their anarchist spaces, believe in black magic, live out their sexual fantasies and are accountable to one another. And then: “Glitter and Guns!”. Drawing on self-taught songs and choreography and with the help of a Danish terror cell, they go into armed battle singing and dancing. Their songs are instruments of resistance – they deal out criticism and map out redeeming utopias.

### Screening and Artist Talk

06.04.2018

6 pm: Screening Folkbildningsterror

8 pm: artist talk

**Lasse Långström** discusses collective queer practices and politics of film with **Atlanta Ina Beyer**. Film can be a powerful tool in creating visions, for example for negotiating or creating new understandings of community, queer collectivity and politics. The discussion will focus on the politics of narratives and aesthetic, but also on collective production processes and the specific potentials of musicals. How can we create and sustain queer communities and can film and its narratives help us manifest our political and sexual desires?

Moderator: Vera Hofmann

### Reading

work in progress

12.4.2018, 7 pm

Stephanie Bart reads from the manuscript of her new novel **Ums Ganze** (working title). The novel accompanies Gudrun Ensslin during her struggle against imperialism in and with the Rote Armee Fraktion (Red Army Faction). Similar to her last novel (*Deutscher Meister*, 2014), the author examines potential practices of resistance in confronting the ruling power.

Moderator: Dr. Birgit Bosold

### Screenings

Born In Flames is shown on a monitor, Folkbildningsterror on the big screen, both in continuous loops. Screenings start with the museum’s opening hours.

### 12 Moons to take home!

For the duration of *12 Moons*, Born In Flames is available for purchase at the museum shop.

## **12 Moons**

### **A year-long program featuring films by feminist filmmakers and video artists**

For *12 Moons*, one of the exhibition rooms at Schwules Museum is transformed into a film lounge inviting visitors to encounter various cinematic formats and international (queer) feminist positions. The film lounge is open during regular Museum opening hours, with each new moon initiating a new program cycle.

The series is a yearlong intervention against the underrepresentation of women's\* perspectives, specifically in media and museum contexts, but also in the arts and society overall. Month by month, the screenings raise questions about the construction and communication of forms of *femininity\_ies*, and also gauge the potential of an alternative gaze.

In search of classics in lesbian and feminist film history, of contemporary queer positions and of the voices of women\* of color, we will turn to the OWLs (Older Wiser Lesbians) and talk to experts of porn film. We will dig through archives and visit festivals and ask the communities about the stories that need to be seen and heard.

The selected films provide insights into everyday lives and desires, they question relationship structures and power constellations. A critical eye is cast on societal pressures, while times of uprising and resistance against coercive gender norms offer inspiration. The utopian concepts and moments of healing emerging from the selected films are testimonies to the global struggles of women\* for respect, self-determination and spaces to unfold.

*12 Moons* is funded by the Senate Department for Culture and Europe as part of the project *Year of the Women\**.

#### **Team**

Curator: Vera Hofmann  
Curation 3<sup>rd</sup> Moon with Merle Groneweg  
Thanks to Marit Östberg und Edition Salzgeber  
Assistance: Felix Roadkill und Anina Falasca  
Engl. translation: Noemi Y Molitor  
Scenography with Carolin Gießner and Théo Demans

**Sun, Mon, Wed & Fri: 2-6pm,  
Thu: 2-8pm, Sat: 2-7pm,  
Tue: closed**

**7,50 € (4 € reduced)**

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