



12 Moons Film Lounge

4th Moon: A Konto Of One's Own

16.4. – 14.5.2018

Dykes and Economy

The 4th iteration in the program of *12 Moons* is dedicated to the relationship between dykes and money. The films presented serve as artistic interventions for a dialogue around the workings of capitalism and patriarchy in all their manifestations. The program screens films dealing with capitalism, colonialism, sexism, their effects on the ecological systems and social spaces that surround us, as well as the idea of state-sanctioned disposable bodies, all through a critical, lesbian-queer lens.

The 4th iteration in the program of *12 Moons* is dedicated to the relationship between dykes and money, with dyke serving as an umbrella term and sociocultural signifier for queer people who have at some point in their lives experienced either chosen or prescribed femininity for prolonged periods of time. Within this working context, dyke can also include individuals who do not identify as women or on the binary gender spectrum and feel otherwise excluded from lesbian community and history; here, the dyke is used in its most expansive sense, with the recognition that gender and identities are complex and fluid.

The films presented in *Moon 4: Dykes and Economy* serve as artistic interventions for a dialogue around the workings of capitalism and patriarchy in all their manifestations. Taking cues from Silvia Federici's work *Caliban and the Witch*, the curation of *A Konto of One's Own* works within the understanding that the history of dykes cannot be separated from the history of specific systems of exploitation¹. With this, Moon 4 curates a discussion around dykedom – its past, its current, and its future iterations – and money: access to economic capital or rather, the lack thereof, disparities between dykes and their gay counterparts, what's so dire about the intersections of global capitalism, colonialism, racism and sexism, and why, in effect, money ruined the world and how we can envision utopic futures that might shift the parameters late capitalism finds us in now. Moreover, Moon 4 asks: how do we as dykes embrace feminist theory and praxis while seeking to break ties with the ongoing circumstance of precariousness within which dyke culture exists? Why isn't the gender pay gap shrinking, and why are we still losing our spaces?

"Sexual hierarchies," Sylvia Federici writes, "are always at the service of a project of domination that can sustain itself only by dividing, on a continuously renewed basis, those it intends to rule."² Dykes become the structural underbelly of these sexual hierarchies, rooted in capitalist profit-margins that perpetually prioritize the capital gains of the hegemonic, power-wielding figure.

In 2018, *white* women in the U.S. make 79 cents to the male dollar. Latina women earn 54 cents to every *white* man's dollar, native women earn 57 cents to every dollar a *white* man earns, Black women earn 63 cents on the *white male* dollar and asian women 87 cents.

For people like dykes, who have historically and steadfastly underearned compared to their cultural and social capital wielding peers, the gender pay gap, as well as the race pay gap, remain an unwavering and thereby unsurprising reality, affecting, among many other things, the ability to have, keep, and perpetuate space, and the ability to sustain intentional dyke places, such as bars, clubs, and cafes, important rooms in which to socialize and organize. Jen Jack Gieseke, scholar of lesbian and queer women's spaces, writes "Dyke politics—anti-racist and anticapitalist work of solidarity, community gardens, health justice centers, community supported agriculture, food co-ops, reclaimed abandoned lots, and rebuilt playgrounds—[are always prime] fodder for capitalist investment, the likes of which dykes [cannot] not muster or keep up with."

Money is one of the most taboo subjects in human culture and commerce. Socialized to explicitly avoid the topic in verbal articulation, yet fashioned to express capital abundance in dress, demeanor, speech/vocabulary, education, food consumption,

and most other performative social affects, women are taught not only to dodge money in all its effective forms, but also to assume that money is never readily available to them. Top-down scarcity models, unwaged emotional labor, no room of one's own, and systemic devaluing of the woman* and her economic place in society leaves dyke culture perpetually underfunded.

These conversations are not easy, yet the tradition of feminist inquiry and activism pushes these modes of critical thought and action to the forefront, demanding ongoing progress and social and political change through communication, knowledge sharing, action, and organizing in the collective flesh of dyke community.

Zoe Leonard suggests a dyke for president, a person with AIDS for president, someone with no health insurance and someone who grew up in a place where the earth is so saturated with toxic waste that they didn't have a choice about getting leukemia. We can envision abundant, utopic futures within which a collective governance doesn't work on top-down assimilationist and complacency models of diplomacy, doesn't work on capitalist modes of exploitation of non-bodies, non-citizens, those less worthy, while decreasing taxes for those rolling in filthy wealth, those deemed citizens, upholding a *white* men's christian social club that's trying to pass as a government. Utopic futures in which the late capitalist system currently at hand is inverted, reversed, queered, overthrown, picked apart, and rebuilt. This is to suggest that finding alternative forms of economies in which working, existing, and thriving in abundance—i.e. a queer, feminist dyketopia—isn't an impossibility.

C Detrow

¹Federici

²Federici, *Caliban and the Witch*

Projected films:

Gut Renovation

Su Friedrich
USA, 2012
81', English



In 1989, together with a group of female friends, Su Friedrich rented and renovated an old loft in Williamsburg, a then-working class district in Brooklyn. In 2005, this former industrial zone was designated a residential area and the factories and artists' lofts were priced out by property speculators lured by tax breaks. Friedrich spent five years documenting the changes in the area, showing the demolition of industrial buildings and the construction of new condos for wealthy clients, as old tenants leave and new inhabitants arrive. Her own tenancy agreement expires and so her documentary images and trenchant commentary become the tools of her growing anger.

Lesbian Factory

Susan Chen
Taiwan, 2010
56', Taiwanese and English with English subtitles



Lesbian Factory is a love story as well as a document of a social movement. It portrays a group of foreign migrant workers far from home, courageously resisting an unjust social system in a strange country. At the same time it faithfully records the trust and emotional bonds between people during times of greatest difficulty. Lesbian Factory presents the stories of seven lesbian couples against an atypical setting, covering labor disputes, reflecting on the migrant worker system, examining the discriminatory treatment of migrant workers, and showing love without bounds.

Films on monitors:

More Real Than Reality Itself

A.L. Steiner
USA, 2014
54', English

Political action, cultural shifts and social revolutions are a continuum of processes, yet are often framed as a "historical past" with a finite ending; likewise, "history" is often framed as a competition that produces a series of winners, losers, victors and victims—events with distinctive successes and failures. Such frameworks construct deceptive linearities, hierarchies and patriarchies. This video explores the term "radical"—how nature, nurture, gender and heteronormative culture formulate a personal and positional politic. Utilizing activism as autobiography, this project attempts to delve into the then, how, why and now of political herstorographies.



Borderhole

Nadia Granados & Amber Bemak
Mexico/USA/Colombia, 2017
14', Spanish and English with subtitles

On a mythical border area between Colombia and the USA: The film investigates the relationship between North and South America using tropes of imperialism, globalization through pop music, and the choreography of women's bodies in relation to socio-political and ecosystems.



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 4th Moon with C Detrow

Assistance: Felix Roadkill

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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schwulesmuseum.de**