



Montag
2.6.
21:30

The Wedding Banquet (OmU)

Preview

Regisseur Andrew Ahn liefert ein rasend-komisches Update zu Ang Lees Klassiker: Min lebt heimlich mit seinem Freund in Seattle. Für die Greencard heiratet er Freundin Angela – gegen eine In-Vitro-Befruchtung für sie und ihre Partnerin. Doch dann kündigt sich überraschend Mins Großmutter aus Korea an ...



Montag
9.6.
21:30

The Celluloid Closet (ov)

Ein Meilenstein der schwulen Filmgeschichtsschreibung und eine Auseinandersetzung mit der Darstellung schwuler Charaktere im Hollywoodkino. Rob Epsteins und Jeffrey Friedmans Dokumentation versammelt nicht nur illustre Interviewpartner, sondern zeigt auch, worum es in „Ben Hur“ wirklich ging. Höchst amüsant und kenntnisreich.



Montag
16.6.
21:30

Der Saft des Bösen

In Nina Queers erstem Spielfilm flieht die homophobe Anastasia Palmovsky mit ihren Töchtern vor dem Jugendamt zu Clubbekanntschaft Helmut in eine Villa am See. Zuvor trank und feierte sie sich durch Berlins Nächte – doch in der Abgeschiedenheit beginnt eine unheimliche Mordserie ...



Montag
23.6.
21:30

Kondom des Grauens

Als die Verfilmung des Ralf-König-Comics 1996 herauskam, floppte sie gewaltig. Dabei war diese Safersex-Satire über ein Killerkondom mit Peniswundern witziger und böser als alles, was damals so an lahmen Beziehungsschwänken die Leinwände belagerte. Ein überfälliges Wiedersehen mit dem schwulen Inspektor Luigi Mackeroni auf der Jagd nach dem schwanzgerigen Reißgummi.



Montag
30.6.
21:30

Vier Mütter für Edward (OmU)

Preview

Schriftsteller Edward lebt mit seiner bestimmten, aber charmannten Mutter. Als sein Verlag ihn auf US-Lesereise schicken will, starten seine Freunde einen Pride-Urlaub – und parken ihre Mütter bei ihm. Chaos ist vorprogrammiert, und genau das kann Edward jetzt gar nicht gebrauchen.



Photo: Clementine Morrigan

Queer S*x Against Cancel Culture,
Jun 3, 19:00,
Gay Consent Lab,
Alter Roter Löwe

COMMUNITY TALK

The art of fucking

Clementine Morrigan is a socialist-feminist writer from Montreal, known for her leftist critique of cancel culture, and for her work on trauma, consent, kink, bisexuality and polyamory. On June 3, as part of her European tour, she'll be in Berlin at the Gay Consent Lab to discuss queer desire, consent, and cancel culture beyond purity politics

Clementine, you're doing several events in Europe. One in Berlin – what can we expect?

I was contacted by this group called Gay Consent Lab and we organized the event together based on some of my past work. I made a zine called *The Forgotten Art of Fucking*. One of the articles in it is called "Risk and the erotic: or, gay men have orgies while queer women have call outs".

Sounds intriguing! The event will be called Queer Sex Against Cancel Culture and it's mostly about the differences between queer women's sexual cultures – what's often referred to in Germany as the FLINTA* scene – and those of gay men. It's about the longing in queer women's spaces for a hookup culture, which gets complicated by the fact that in those scenes we built a lot of fear around sex in an effort to avoid all risk. So at the event, I want to explore: What roles do safety and risk play in sexual desire, what do sex positivity and consent look like in different queer subcultures, and what can we learn from each other?

Why do you use the term "cancel culture"?

Part of the work that I do is a leftist critique of cancel culture. This is the more controversial of my works. I think that people don't learn well in environments of shame and punishment. If we want to transform cultures of abuse or poor consent practices, we won't get far unless we give people real tools to change their

behavior. I believe it's possible to acknowledge mistakes and grow without being permanently defined by your past.

How does cancel culture influence queer, especially sapphic sex?

We're mixing this punitive method of dealing with abuse and interpersonal conflict with a puritanical sex panic. There's a general discomfort around sex, partly due to the very real crisis of sexual violence in many people's lives. But this treats sexuality as inherently suspicious. Sexuality is always risky to some extent, even with the best consent practices. I'm interested in how this creates barriers for queer and lesbian women in expressing their sexuality with each other. One major barrier is the deep fear of being seen as creepy – of overstepping or doing something unwanted – not only because they genuinely want to avoid harm, but also because they've seen how the community annihilates people who have been accused in that way.

I really enjoyed your zine *Bisexual Girls with Baggage*. Will you be touching on the challenges bi+ women face, too?

Yes, that's the main focus of my Paris event, though I'll touch on it in Berlin as well. There's this pattern where bi women orbit each other – mutual attraction, but no one makes a move. That was my life for a long time, and it led me to write the zine. There are a few reasons. Lesbians fully opt-out of heteronormativity, while bi women move between worlds. If you're used to men making the first move, you might stay passive – when both women do that, nothing happens. Trauma is another factor. Internalized queerphobia make us fear that our own desire is predatory, which makes initiating intimacy difficult.

What projects are you currently working on? I'm about to release a second edition of my book *Fucking Magic* with Revolutionaries Press in Australia. Also, I just signed a contract for another book rewriting my trauma-informed polyamory work with a US press – should be out in a year or two.

Interview: Paula Balov

Queerfilmnacht im delphi LUX

Mittwoch
18.6.
21:00

The Mattachine

Family (OmU) USA 2023, 99 Min.

