

100 Objects Texts

English

1.

Madame Kio

Unknown Photographer

Color photograph

Berlin (West), DE, ca. 1980s

Affect: Joy

The legendary Berlin drag performer Madame Kio was born Cornél Hédl in 1942 in Győr, Hungary. After dreaming of becoming a ballet dancer, completing his training in 1958 and becoming a soloist at the Budapest Operetta Theatre before his 20th birthday, he enjoyed a prominent career dancing in Leipzig, Switzerland, Düsseldorf (where he met his partner Hermann, with whom he would live until Hermann's death in 1988), and finally West Berlin. After the end of his ballet career he began making appearances in drag: first, in 1968, in *Trojka*, a bar under the same management as the legendary *Chez Nous*; and then at *Chez Andre*, a small bar on Fasanenstraße. In 1970 Madame Kio opened her own bar, *Fata Morgana*, where she began to perform and organize elaborate shows. After *Fata Morgana* closed due to a motorway expansion, Madame Kio ran various drag theatres and founded *Kio and the Crazy Boys*, one of the largest drag troupes in Berlin. See also: Object 97.

2.

Lesbian Knit Sweater

Ulrike Lachmann

Wool

Germany (West), early 1980s

Affect: Care

In the early 1980s, the lesbian activist Ulrike Lachmann lovingly knitted together this vibrant wool sweater. Loaded with lesbian and queer iconography, the sweater was worn for many years with pride and conviction. Lachmann includes (and thus reclaims) the pink triangle, a symbol whose origin lies in the identification and persecution of gay men during the Nazi regime, instilling a positive symbol of sexual identity and expression. The Labrys, or double-headed axe, finds its symbolic origin in Greek and Roman mythology, referring to the tribe of matriarchal warriors known as Amazons. Since the 1970's, the Labrys has been used to symbolize female strength and power. The crescent moons serve as a representation of a woman's menstrual cycle, while the double Venus interlocks the symbol of femininity, delineating it as a clear representation of the lesbian community. The saturated colors themselves function as a conscientious statement as well. Hearts are deliberately knitted in pink: the color of the second wave feminist movement. The colors distinguish a public symbol of visibility, always with the motto: "Feminism is the theory, being lesbian is the practice." As a piece of clothing, the sweater is made to present the private as a public political statement.

3.

Crisco Sign

Stephan R.

Neon sign

Hamburg, DE, 1982

Affect: Desire

This mirrored neon sign was owned by Stephan R., from Hamburg. After a play party at the home of a set designer in Berlin, where he noticed a similar sign on the man's wall, Stephan created and designed this sign for his play room in 1982. The red color of the neon plays off the hanky code for fisting. Crisco, a vegetable-based shortening, traveled easily from the *Joy of Cooking* to the *Joy of Gay Sex* and was, by the 1970s, a common lubricant for gay anal play. No less an authority than the pro-sex-feminist Gayle Rubin, when describing the legendary 1970s "Catacombs" fisting club in San Francisco, said: "Nothing ever removed the pervasive layer of Crisco that coated every surface...Crisco greased the asshole. It greased bodies. It greased whole walls. It greased the way for smooth **and** easy contact." Crisco's incompatibility with latex condom or glove use led to a decrease in its common use in the 1990s, although in the post-antiretroviral era, it has seen a resurgence in barebacking subcultures. Stephan R., who made this sign, became one of the first people to die of AIDS-related illness in Germany.

4.

Self-Portrait
Jürgen Baldiga
Colo Photograph
Berlin, DE, 1990

Affect: Fear

The second half of the 1980s brought the advent of the "AIDS artist." Photographers such as Robert Mapplethorpe in the USA or the Frenchman Hervé Guibert (who initially became known as a writer) documented their lives with, and deaths from, AIDS. Given the works' invisibility, one might almost believe that there had been no comparable work made in Germany. But this is not true. Since the beginning of the 1980s, Jürgen Baldiga (1959-1993) photographed his life and the life of his social circle in the gay scene of West Berlin, circling around the legendary SchwuZ. After his HIV diagnosis, Baldiga pursued a project of radical self-documentation: taking pictures of his wasting body up until the moment of his death. To this day, Jürgen Baldiga's work has not received the attention that it deserves. Was the trauma from the epidemic so severe that audiences preferred to simply look away? In the course of our new historicization of the AIDS crisis, understandings developed in the late 1980s and early 1990s are now changing. A new queer audience is asking its own questions about that time. Last year, for example, director Jasco Viefhues released a documentary about Jürgen Baldiga, called *Save the Fire*. And the Schwules Museum plans to make Baldiga's work as well known as it deserves by supporting research and exhibition projects.

5.

Walpurgis in Berlin
Petra Gall
Enlarged black-and-white photograph
Berlin (West), DE, 1983

Affect: Anger

Discussions of violence against women were suppressed until the early 1970s, when the so-called second wave of feminist organizing helped break this silence. Consciousness-raising groups helped activists become aware of the epidemic extent of this everyday violence. In 1976, the first women's shelter in West Berlin opened. On the night of March 1, 1977, 1500 women took to the streets in West Berlin in the first major demonstration against violence against women. At a nationwide women's congress in Munich a few days later, a call was made for nighttime demonstrations across

Germany on April 30; these so-called "Walpurgis Night" demonstrations were part of the feminist activist calendar for the next 20 years. The night of April 30 to May 1 is considered the witches' sabbath in folklore; the demonstrations thus recall the persecution and burning of women as witches in the early modern era. Petra Gall's photo of the 1983 Berlin Walpurgis demonstration has become an icon for feminist anti-violence activism. Other feminist successes in the fight against violence against women include the 1997 nationwide prohibition of marital rape (with 138 members of the center-right CDU/CSU, including Friedrich Merz and Horst Seehofer, voting against) and the revision of §177 of the German Penal Code in 2016.

6.

Beer Mat from SPIRITS: a dyke bar for queers, gender chameleons and other everydeities

Ernest Ah, T Blank, C Detrow, Vera Hofmann

Printed Cardboard

Berlin, DE, 2018

Affect: Anger

The Schwules Museum, founded in 1984 by progressive gay activists in West Berlin, has taken decisive, if incomplete and controversial, steps in the past years towards becoming a space where not only cis gay men but also women, people of trans experience, and other minoritized (and racialized) people in the queer community can work, curate, organize, and encounter their histories and visual cultures. The 2018 "Year of the Wom_en," instantiated by the board and co-curated by board members Dr. Birgit Bosold and Vera Hofmann, presented a year of exhibition and event programming (and interventions into the museum's organizational structure) exclusively by, for, and about women and feminine-of-center queer people. One of the most demanding projects of this year was the transformation of the museum cafe into a lesbian bar – a relational approach to the (re)creation of this iconic safer space in lesbian history. Installations referenced key concepts in dyke history; new tabletops were branded with slogans and signs from WLINT* subcultures, and the opening night was one of the best-attended evenings in the history of the museum. These beer mats were used throughout the year the 'dyke bar' was open; they preserve a turbulent and vital chapter in the museum's recent history.

7.

Never Again: War, Fascism, Heterosexuality

Buttons Collection

Artist unknown

Metal Pin

Ca. 1970s

Buttons are a creative and often light-hearted way of expressing political opinions. This button is an appropriation of the phrase "Never again war! Never again fascism! (Nie wieder Krieg! Nie wieder Faschismus!)" a popular slogan that emerged after World War II. This button ads heterosexuality, adding a layer that can be read as playful and deadly serious at the same time: a classic gay, and queer, communication strategy. Is the button making light of heterosexuality's dominance, is it poking fun at the seriousness of some left-wing protest or activism, or is it, following on the work of thinkers like Wilhelm Reich and Herbert Marcuse, declaring the system of compulsory heterosexuality and sexual repression itself culpable for the horrors of fascism and war? The addition of the reclaimed pink triangle, a symbol that was used by the Nazis to designate homosexual men, also refers to the slogan's original meaning.

8.

Heterosexuell? Nein Danke

Artist Unknown (Buttons Collection)

Metal Pin
Germany, approx. 1970s.

Affect: Anger

The first oil crisis of 1973-1974 accelerated the creation of nuclear power plants in many countries. Nuclear energy offered a way out of the oil crisis – but one that inspired fear and anger in many who opposed the creation of nuclear waste and the potential for disaster. The anti-nuclear power movement in Germany, one of Germany's most robust social movements, began in the 1960s and flourished in the 1970s. In 1975, Anne Lund, a university student in Denmark, developed the iconic anti-nuclear logo – a smiling, red sun paired with the slogan, "Nuclear Energy? No thanks." It has been translated in over 45 languages and appropriated for use in several other social movements. This "Heterosexuell? Nein Danke" button quotes the original nuclear-based logo, and was distributed widely during pride parades in the 1970's. The designers of the appropriated pin added eyelashes and a tongue sticking out, adding to the pin's playfulness.

9.

Johnny Kingsize
Annette Frick
Gelatin-silver print
Berlin, DE, 2003

Affect: Desire

Born in Bonn in 1957, Annette Frick studied photography and fine art in Cologne, eventually receiving her master's degree. In 1996 she moved to Berlin and began photographing subcultural content such as the punk scene and LGBT+ life. Frick's photographs draw attention to individuals who confront body image, sexuality, and discrimination. Her work, often described as experimental, focuses on documenting those who live on the margins of society. Frick is motivated by an interest in her subjects and their lives. Rather than romanticizing or objectifying her subjects, Frick is more concerned with the construction of self-image and how we interpret it. In "Johnny Kingsize," Frick has presented us with a butch lesbian whose forearms are pointed towards the viewer. Written on her forearms are the words "respect femmes." Her fists are clenched tightly, and she stares at the viewer with a threatening, yet seductive gaze. She wears baggy clothing and has a fake goatee. Here, Frick is focused on the constructed identity. Traditionally speaking, the "femme" lesbian identity is the counterpart or opposite to the "butch" lesbian identity. While the woman in the photograph is presented as "butch," the viewer is reminded that many constructed identities exist for lesbian women.

10.

Sheets from manifestation of paper stack work "Untitled (Join)" (1990) at NGBK, 1990
Félix González-Torres and Michael Jenkins
Offset print on paper
New York, USA, and Berlin, DE, 1990

Affect: Desire

The Cuban-born American Félix González-Torres (1957-1996) was an openly gay conceptual artist whose involvement in social and political causes oriented his practice around the blending of public and private life. Torres' quiet, minimal installations and sculptures often used prosaic materials: strings of lightbulbs, clocks, hard candies, stacks of paper. This aesthetic project was, some scholars

have argued, similar to Brecht's articulation of an epic theatre; with an uneasy tension between form and content, with a distancing effect forcing viewer participants to be conscious, and the viewer transformed into an active, reflective observer-participant in the work itself.

The paper stack works of González-Torres, a few dozen in number, consist of stacks of hundreds of sheets of paper, each with a given 'ideal' height. Gallery visitors are then invited to take a poster or two home for free. As a stack diminishes, the work's owner, or authorized borrower, may let it deplete or choose to replenish it. The materials in the stack are listed as being "endless copies." "Untitled (Join)" features a nude portrait of a man in a sailor hat taken by the artist Michael Jenkins. Is he really a sailor, or dressed up to fulfill a sexual fantasy? What are we being invited to join: a gay dream of the navy, or, possibly, homosexuality itself?

In 1990, the Schwules Museum, which had at that time only been in its first long-term home for two years, co-organized an exhibition of AIDS-related art with the Neue Gesellschaft für Bildende Kunst (NGBK) in Kreuzberg. Entitled *Übers Sofa – auf die Straße! Kunst und schwule Kultur im AIDS-Zeitalter*, the exhibit was curated by the legendary Frank Wagner, whose groundbreaking and internationally-acclaimed exhibitions (mainly on critical, AIDS, gender, and LGBTQI topics) often brought artists to Berlin before they were internationally known. In addition to González-Torres, Wagner also presented the work of artists such as David Wojnarowicz and General Idea in Berlin for the first time.

Sheets from González-Torres' paper-stack works have sold at auction houses and galleries after different manifestations of these works, even though they are not 'the works' themselves, raising questions about the intersection of the artistic strategies of the works themselves with a hypercommodified art market. What does ownership mean when discussing conceptual art? How do we create value? Are these sales, or the coveting, collecting (or archiving?) of these sheets contrary to González-Torres' intention to create an open and participative work? The artist was known to be fascinated by the ways in which materials circulated in the public realm. These sheets are fascinating, tension-filled objects.

11.

Rhea

Red Rubber Road (AnaHell und Nathalie Dreier)

Digital Color Print

Berlin, DE, 2019

The lesbian artistic duo Red Rubber Road creates funny, almost surreal images: in this, of their two female bodies, only one breast is visible through a gap in a green fabric bag, or tent. It is not quite clear how the two models are positioned inside the fabric bag. Is one sitting on the shoulders of the other? The result shows fragmented female bodies that simultaneously subject themselves to and elude the viewer's gaze. But what is clear is that they belong together. This living sculpture is placed in the middle of a green landscape to which it seems to belong. The doubled female being thus becomes a mythical creature. The two artists AnaHell und Nathalie Dreier, who have been documenting their friendship since they were 14, are always depicted in their pictures, in which you can never see their faces.

12.

Harvey Milk Forever Stamp Pin

Photograph by Daniel Nicoletta, stamp art direction by Antonio Alcalá
Metal lapel pin
San Francisco, USA, 2014

Affect: Anger

Harvey Milk (1930-1978) made history on January 8, 1978; when he was elected to the San Francisco Board of Supervisors, becoming the first openly gay man in the United States to win an election for public office. One of Milk's first initiatives as a city council member was supporting a bill that prohibited discrimination based on sexual orientation. The bill passed, triggering a vast change in the US's political landscape regarding LGBT rights. On November 27, 1978, after less than one year in office, Milk and Mayor George Moscone were assassinated by former city council member Dan White, who was later charged with first-degree murder but convicted only of voluntary manslaughter by an all-white jury. This lenient prison sentence enraged the LGBT community that supported Milk so much that it led to the "White Night Riots." Milk's political achievements still resonate today. In 2009 President Barack Obama posthumously awarded Harvey Milk with the prestigious Presidential Medal of Freedom. In 2014, the White House also issued this special stamp. Deputy Postmaster General Ronald Stroman declared, "Let this stamp remind us of the fundamental truth behind Mr. Milk's message — that we all have a stake in equality... Let this stamp inspire a new generation to continue Harvey Milk's legacy."

13.

Providing Educational Opportunities to Sex Workers

Annie Sprinkle

Doctoral Thesis

San Francisco, USA, 2002

Affect: Desire

How does female desire become visible in distinction to male desire? Feminist theory has been asking these questions since the 1970s, reading psychoanalysis against the grain. Sigmund Freud could only imagine phallic arousal, and in contrast described femininity as an infinite mystery. Generations of female artists and filmmakers have since investigated the question of how male domination of sexuality and the visibility of sexuality could be broken. The performance artist and sex worker Annie Sprinkle, for example, had the idea of taking male voyeurism about the "mystery" of female desire quite literally. In the early 1990s she toured Germany with a show in which she invited the audience to look inside her vagina with a speculum - a kind of medical telescope. Sprinkle also explored in research the question of what problems female sexual emancipation had to deal with. She was awarded a doctorate by the University of San Francisco for this sociological study of female sex work in 2002.

14

Lena Rosa Händle

Pelze (Furs)

Neon Light, Aluminium Grid, Cable, Chains

Vienna, AT, 2015

Exhibition copy, permanent loan

Affect: Desire

The neon sign made by the artist Lena Rosa Händle (born 1978) refers to the lettering of PELZE multimedia: an occupied squat for women and lesbians in a former fur shop in the Potsdamer Straße in Berlin. From 1981 to 1996, the fur shop, which was run by various collectives, was a meeting place

for female artists and activists who also provoked their own feminist scene with their subversive avant-garde art actions.

By manually translating the original typography into a new object, Händle takes up both the (in)visibility and the rediscovery of these stories in the queer-feminist production of knowledge. At the same time, she refers to the femme fatale as a motif in art history associated with the iconography of fur, since the novella *Venus in Furs* by Leopold von Sacher-Masoch (1870).

The artwork was shown in 2018 as part of the program "Year of the Women*" in the exhibition "Lesbian Visions" at Schwules Museum and has been part of the collection as a permanent loan ever since.

15.

Lesbian-TV

Berlin, DE, 1991-1993

Affect: Anger

Shown on the cable station FAB (Television From Berlin) in alternation with the gay show ANDERSRUM, founded by Rosa von Praunheim, Lesbian-TV (LTV) was created by a collective of more than 100 lesbian women, who produced over its two years 27 episodes with an audience of up to 350,000 viewers. It was sent to 25 women's and lesbian centers across Northern Europe on VHS copies for distribution and re-viewing. Each program consisted of three- to ten-minute segments on art, politics, sports, daily life, cultural news, and more. With low budgets and passionate ideals, this community project included work by Sharron Sawyer, Susu Grunenberg, Krisi Barock, Barbara Klingner, Kirsten Lenk, Silke Schlichting, Mahide Lein, Guy St. Louis, and many more. Both LTV and ANDERSRUM were cancelled in 1993; for many years the master tapes existed in the private collection of Mahide Lein before being digitized, archived, and re-released on DVD in 2018.

16.

Butch (Diptych)

Marc Martin

Digital Print

Berlin, DE and Antwerp, BE, 2008-2018

Affect: Desire

A photo and video artist living between Paris and Berlin, Marc Martin's pictures spotlight the dark shadows of erotic play, and confront our notions of beauty and repulsion, of good and bad taste. His images explore a variety of queer masculinities – cis and trans, gay and lesbian – as accessories for the manifestation of queer desire. He says he loves "pigs and flowers." His exhibit "Fenster zum Klo," about the erotics and cultural history of toilet sex, was a highlight of the recent exhibition calendar of the Schwules Museum. This diptych explores how queer masculinities can be eroticized by and with a variety of subject positions, featuring two models – Manuela in Berlin, and BRD in Antwerp. These works are new to the collection of the Museum and were a gift from the artist on the occasion of this show.

17.

Box of Porn

(Various pornographic magazines from the collection of the Schwules Museum)

1970s-1990s

Affect: Desire

Porn, porn, porn: if there's anything in abundance in our archive, it's pornography, especially gay pornography from the 1970s to the 1990s. Before the desirable images of men first appeared on VHS and then later became digitally omnipresent, they were circulated on magazine pages and as fold-out posters. These now-faded magazines, once passionately collected and exchanged, have now lost their practical value. They are hardly used as erotic aids any more. But they still have value as historical documents or for entertainment purposes: a reminder that these furnishings and hairstyles once framed the naked male body! That these body politics defined standardization and exoticization! That with this language one tried to get into the mood! Not that we don't honor the achievements of porn. Pornography has saved the lives of countless gay men, the British critic Richard Dyer once wrote. But for the archive, this hobby is challenging: the magazines in this box are all things we have tons of copies of: so please, help yourselves.

18.

Untitled, probably self-portrait

Herbert Rolf Schlegel

Oil on canvas

Schondorf am Ammersee, DE, probably 1950s

Affect: Desire

So far there is little biographical information available about the German painter Herbert Rolf Schlegel (1889—1972), a representative of the romantic version of the *Neue Sachlichkeit*. But we do have his paintings: quite often depictions of androgynous young men with a penchant for eccentric footwear, like this one. The conspicuous gaiters with high heels that recur in his paintings, indicating, much more than the facial features, that the subject might often be the same person: the painter himself. These colorful self-portraits are framed either by bourgeois interiors or gardens and parks. Savoring the artificiality of their own appearance and of their surroundings, these portraits celebrate queerness as a stylistic self-realization that leaves gender norms behind. The queerness depicted here both strikingly and naively does not easily fit in with cultural histories of drag and cross-dressing. These pictures are a particular, peculiar camp that still demands our attention.

19.

For Everard, Vol. 1-12

Anthony Malone (Martin Marafioti)

Black and white print, photocollage

New York, USA, 2018

Affect: Desire

The Everard Baths on 28th Street in Manhattan were founded as a "public bathhouse" and later became the most famous gay sauna in New York. In 1888 the "*Everhard*", as it was called by guests for short, was opened in a former church. Health and general fitness were the mission. But starting in the 1920s it established itself as a gay meeting place. The historian George Chauncey writes about it in his queer history of New York; later, writers like Gore Vidal and Truman Capote were among the famous guests. The entrance fee was five dollars for a closet and seven for a cabin. On May 25, 1977, a fire broke out in the building, killing nine visitors. The fire was a prominent plot point in two foundational gay novels published two years later, both of which were set between Manhattan and Fire Island in the summer of 1977 – Andrew Holleran's *Dancer from the Dance* and Larry Kramer's *Faggots*.

After repair works, Everard reopened. In 1986, almost 100 years after its opening, it was finally closed by Mayor Ed Koch along with all other sex clubs and saunas in the city as part of the precautions against the spread of HIV. The artist Martin Marafioti, who named himself Anthony

Malone after the dreamy and doomed main character of Holleran's book, chose the medium of the zine to commemorate the victims of the fire. The dead were identified by their friends at the time, all were men between 17 and 40.

20.

Diseased Pariah News, Issue 5 (1993)

Periodicals Collection

San Francisco, USA, 1993

Affect: Anger

The San Francisco-based zine *Diseased Pariah News* (and its sister publication *Infected Faggot Perspectives*) were two of the first zines published by, for, and about people with HIV and AIDS in the 1990s. It offered a combination of defiant and radical politics, gallows humor, and sound advice to people living at a moment of the 1980s and 1990s pandemic when hope was particularly dim. All of its editors were HIV-positive, some had AIDS, and only one survived until the introduction of protease inhibitors in 1996 made the condition manageable, at least for people with health insurance and access to medical care. The magazine made its mascot the OncoMouse (mice genetically modified to carry tumors for lab research), ran cooking columns called "Get Fat, Don't Die," and featured naked centerfold boys and advertisements for AIDS Barbies alongside information useful to sick and dying people. The cover of this issue depicts Roy Cohn, a right-wing political hack and friend of the anti-gay President Ronald Reagan who died of AIDS-related illness in 1986. Cohn was one of the main characters in Tony Kushner's play "Angels in America". Next to him is Kimberly Bergalis, a heterosexual woman accidentally infected during dental surgery who was depicted by the media as a virginal "blameless" death from the disease, and who before her death joined right-wing politicians to advocate for harsh measures against people living with HIV and AIDS. The interior spread combines humorous advice for patients at the doctor with an advertisement to buy out life insurance to stop homophobic relatives from cashing in on one's immanent death.

21.

Straight to Hell: The Manhattan Review of Unnatural Acts

Ed. Boyd MacDonald

Fanzine

New York, USA, 1973-1983 (2017)

Affect: Desire

As a medium, zines (small-format magazines that are produced cheaply) already emphasize their subcultural value: on photocopied and quickly-stapled pages, a group can document itself outside the market logics and distribution channels of professional journalism. Often the work of amateurs in the best sense (amare = to love), they gather lovers of a certain culture as producers and consumers of images and text. This was certainly the case for *Straight To Hell: The Manhattan Review of Unnatural Acts*, published by Boyd MacDonald from 1973 to 1983. (The most recent issue, edited by

Billy Miller, appeared in 2017). At its peak, 10,000 copies were sold. Alongside photos and collages of naked men, the focus was on the texts: letters to the editor, in which men reported their sexual experiences at service areas, in the toilet cubicles of department stores, or with guys they met on the street. Many of these men lived, or claimed to live, a heterosexual life – the pun in the title indicates where you end up when you leave your heterosexual identity behind. Straight to hell, which is, of course, heaven on earth. Zines usually mark a specific moment in the history of a subculture. The queer zine boom since the 2000s—with titles including *Butt*, *Kink*, and *Meat*—has brought new generational life to this medium.

22.

Sea Monster Series

Krista Beinstein

Gelatin-silver print

Approx. 1980s

Affect: Desire

The Austrian-born Krista Beinstein is an artist whose work is based in performance, lesbian eroticism, and sex-positive feminism. Her photographs, films, and performances explore erotic fantasies, sexual desire, and fetish. Her productions of female lust are among the most radical works in the field of erotic art. In an interview with Claudia Reiche, Beinstein professed, “sex is my medium.” Her first book “Obscene Women”, published in 1986, portrays many women as both the object and the subject of obscene imagery. She is a rebellious artist who spontaneously creates her erotic and S&M photographs and performances. But Beinstein is not only interested in the superficial aspects of sex: her work extends into an existential political struggle regarding the “taboo” of female sexuality. Intimacy and vulnerability are a priority for Beinstein, as she works to reveal private narratives.

23.

Pauline's Hammer

Manfred Dübelt and Jörg Marx (DÜMADISSIMA)

Mixed Media Sculpture

Hamburg, DE, 2018

Affect: Desire

From the outside an inconspicuous, harmless box, but when you look inside through the peep-hole... dimly-lit scenery, a naked guy ready for anything, and a leatherman at the urinal letting it flow. And what does the shadow on the right behind the mirror mean?

The Hamburg artists Manfred Dübelt and Jörg Marx (DÜMADISSIMA) have created the art project “Pauline’s Hammer”, a model replica of a public toilet with porcelain figures, lighting and water circulation. The project is intended to honor the actor, dramaturg and concentration camp survivor Harry Pauly and the actor and theatre director Corny Littmann (Schmidt's Tivoli).

In Hamburg, a ban on these so-called *klappen* had been in force since 1961 and compliance with this ban was monitored by police and civil investigators. The responsible official was Helmut Schmidt, later the Chancellor. The ban was enforced by, among other things, police officers observing the hustle and bustle in public toilets through semi-transparent mirrors. Twenty years later, a symbolic act of protest took place. Corny Littmann wrote, of the so-called “Hamburg Mirror Affair:” “‘Pauline Courage’ (Harry Pauly) handed us a heavy hammer, and we went down into the toilet under the Spielbudenplatz, on Taubenstrasse. With the hammer we smashed the mirrors, one after the other.”

24.

Posters from Berlin Lesbian Week
Printed Paper
Berlin, DE (West), 1989, 1994

Affect: Anger

The Berlin Lesbian Week was an annual political event that began in 1985. Intended as a week of panel discussions and meetings on crucial themes for lesbian activism, including economics, environmentalism, racism, sex, (dis)ability, anti-semitism, and more, the event became (in)famous for conflict with and between different groups of women. After repeated conflicts about race, identity, and migration (including protests over the use of the word "Volk" by some Jewish lesbians at the first Lesbian Week in 1985, and Black women blocking the entry into the event room to protest their racist treatment at later events), the 1994 event, co-organized by Black and white women, took up the theme of racism as its main topic. Many of the organizers of the 1994 event were inspired by or, like Katharina Oguntoye, had participated in, the publication of *Showing Our Colors* (Farbe Bekennen), a groundbreaking compilation of texts that was the first book published by Afro-Germans and indeed the first book to use the term Afro-German. The compilation was heavily influenced by its authors' friendship with the American Black feminist Audre Lorde.

25.

Die schwarze Botin (The Black Messenger)
Brigitte Classen, Gabriele Goettle, Ginka Steinwachs, Elfriede Jelinek and many more
Magazine
Berlin (West), DE, 1976-1987

Affect: Anger

Die schwarze Botin (the black messenger) was a militant, anarchafeminist magazine from the autonomous scene, which was published irregularly from 1976 to 1987, initially by Gabriele Goettle and Brigitte Classen, and printed by West Berlin's Frauenbuchvertrieb. It shaped the feminist discourse of the time decisively and already positioned itself in the foreword of the first edition as a representative of a women's movement, "where the sticky slime of female togetherness ends."

An obituary for Ulrike Meinhof and a harsh critique of the at the same time, more market-oriented magazine *Emma* are in this issue next to criticism of the new literature on the inwardness of the new German women's movement. Literary texts, literary criticism and political theory are the central genres and themes of the magazine. While the artist Sarah Schuhmann often contributed picture material, the later Literature Nobel Prize winner Elfriede Jelinek was head of the Viennese editorial team of the magazine for many years, which also included the Austrian and French women's movements topics. Jelinek had her debut in the second edition of the magazine with a text called "The Assembly", which illustrates the programmatic orientation of the magazine and shows which form of feminism it is created against: "Die Kritischen Tage der Frau in Berlin absolutely wanted to see the myth of the great creative mother connected with earthly and primitive hostility to intellectuals. The woman gives the child the body, the man gives the spirit. The mind is therefore bad." At a symposium in 2012, 25 years after the last edition, it was stated: "A total of 33 numbers established a critical, satirical-feminist discourse that may be missing today."

26.

Petronii Arbitri Satyricon

Gaius Petronius Arbiter

Leather-bound book

1629

Affect: Desire

This book, whose title translates to “The book of satyr-like adventures,” was originally written in the late 1st century AD by the Roman courtier Gaius Petronius Arbiter. The work, one of the two most fully-preserved Roman novels, details the exploits of the narrator, Encolpius, and his slave and boyfriend Giton, a handsome youth. Full of orgies, political satire, scatological humor, supernatural tales, and drunkenness, the Satyricon has long been an influence on homosexual and other avant-garde subcultures in the modern era: in 1969, it was adapted into an omnisexual film by Federico Fellini. This printing from 1629 is the oldest existing work in the collection of the Schwules Museum.

27.

“Animals Love Maneaters” (Advertising for the “Lion Pub” in San Francisco)

Richard Roesener aka Dale Hall

Pencil on paper

San Francisco, USA, ca. 1970

Affect: Desire

This striking, old-masterly drawing of a lion engaged in coitus with a prone man was one of a series of such drawings produced by the San Francisco artist Richard Roesener. Once the chief scientific illustrator at Chicago’s famous Field Museum, Roesener produced gay erotic work under the name Dale Hall for magazines like Blueboy and In Touch For Men, before his death from AIDS-related illness in 1985. The drawing advertised a Pacific Heights bar called the Lion Pub – a so-called “fern bar” decorated with large plants, and one of the first gay bars to open in San Francisco outside the clusters of bars in the Castro and South of Market areas. Ron Williams, author of the book *San Francisco’s Native Sissy Son*, remembers that “the owner was very horny and handsome...the bar had a rough start because of the competition that was going on in the Castro at the time. They advertised a lot. The lion poster became a very popular icon.” Accompanied by the tagline “Animals love maneaters: where midnite thinking begins daily at 5pm,” the image was widely reproduced on posters and T-shirts.

28.

Drummer

Periodicals Collection

Magazine

San Francisco, USA, 1983

Affect: Desire

The flagship publication of the subcultures surrounding gay¹ 'leather' and S/M sex, *Drummer* began in 1975 as a gay-liberation newsletter, always had a political edge, and was one of the few gay porn publications of the time to be independently owned and operated by gay people. Its covers were shot by photographers ranging from unknowns to Robert Mapplethorpe, its pages featured art by Tom of Finland and many of his contemporaries, writing by leather luminaries such as Larry Townsend (author of the *Leatherman's Handbook*), Jack Fritscher, Gayle Rubin, Samuel Steward; and farther-out writers like the famed erotic thriller scribe Anne Rice. Although the magazine presented itself as being "for the macho male," its view of masculinity was often far more complicated than might be initially assumed. In this fascinating 1983 letter exchange, a reader writes in seeking to ally himself and his bigotry against effeminate gay men with the magazine. The editors, having none of it, respond with "a little history (because it's *your* history too)," invoking the presence and leadership of street queens and effeminate gays at Stonewall and other watershed moments in gay liberation, and concluding that "leathermen have a lot more in common with 'queens' than it is perhaps comfortable to acknowledge."

29.

MSC Berlin Patch
Buttons Collection
Cloth
Berlin (West), DE, ca. 1980s

Affect: Desire

The leathersex movement, a subculture of queers centered around the erotic semiotics of leather and other forms of fetish gear, began to organize into coherent communities in mid-20th century urban centers in Europe and the United States. Gay motorcycle clubs were one of the primary modes of organization for leather communities throughout the 20th century; the first gay motorcycle club in the United States, the Satyrs, founded in Los Angeles in 1954, is still active. Gay motorcycle clubs provide an outlet for socialization – and often for sex. While midcentury gay bikers eschewed the stereotypical gay male effeminacy of the era, their events often featured pageantry and camp of a different sort, including drag shows. While early gay motorcycle clubs were men-only, some lesbians also embraced the lifestyle, forming women's clubs such as the Moving Violations in Boston (1985) and the Sirens in New York City (1986). This patch, from Berlin's Motorcycle Club, is a great example of the classic gay motorcycle aesthetic.

30.

Le fléau social (The Social Scourge)
Front homosexuel d'action révolutionnaire
Newspaper
Paris, FR, 1972

Affect: Anger

Front homosexuel d'action révolutionnaire (FHAR) was a loose movement founded in Paris in 1971, a union between lesbians and gay men. Its members included the writer and theorist Guy Hocquenghem, the communist and coiner of the term "ecofeminism" Françoise d'Eaubonne, the materialist feminist sociologist Christine Delphy, and the French anarcho-communist Daniel Guérin. Breaking with older and more hidden homosexual groups, they demanded the destruction of the bourgeois and hetero-patriarchal state and society. Their slogan: "Workers of the world, jerk off!"

The group remained united only for a brief time, before breaking apart due to criticism from lesbian participants that the men were only interested in flirting with one another, and tactical and political disagreements between various other factions. The newspaper *Fleau Social*, meaning “the social scourge,” began to be published in June of 1972 by members of FHAR including d’Eaubonne, Pierre Hahn, and Alan Flieg (who became its main editor); strongly influenced by the situationists, this collective denounced left-wing political organizations mired in the “manure pit” of heterosexuality and began to denounce the growing gay commercial ghettos in urban areas as representing “the submission of the libido to the law of value.”

31.

Sex Graffiti, TU Berlin

Wilfried Laule

Black and white photograph

Berlin (West), DE, ca. 1980

Affect: Desire

For gay men, public toilets were often meeting places for sex. So-called "Klappen", part of the backdrop in Frank Ripploh's film "Taxi zum Klo" (1981), however, are becoming less and less common. Dating apps have made these venues for mostly-anonymous encounters almost superfluous. Instead, gay men now spend hours in front of the screen looking for sex. In the *Klappen* back then, the waiting time was used creatively. Doodles with names, sexual preferences, and telephone numbers decorated the walls, but also pornographic drawings: asses, dicks, sex in all positions. Out of boredom or to keep the mood going, erotic fantasies were here immortalized. In some places you can still find the faded remains of them, traces of a subculture that has disappeared, from another age. Wilfried Laule took this picture in 1980 at the TU Berlin's cafeteria; that toilet was famous for offering many passing men the chance for a quickie in between classes.

32.

Dress

José Sarria

Fabric, Costume Jewelry

San Francisco, USA, date unknown

Affect: Anger

Jose Sarria (1922-2013), also known as **The Grand Mere**, **Absolute Empress I de San Francisco**, and **the Widow Norton**, was a prolific gay rights activist, who made history as the first openly gay person to seek political office in the United States. Born in San Francisco, Sarria served in the US Army during World War II. He was a frequent visitor to and performer at the “Black Cat,” a gay bar

in North Beach, San Francisco, and began performing extravagant drag shows there throughout the 1950's and 1960's. Sarria was known for singing satirical covers of popular songs, and would often plead for Black Cat's patrons to come out, proclaiming, "United we stand, divided they catch us one by one." In 1961, Sarria ran for Supervisor of San Francisco. Fearful that he might win, the Democratic Party leadership recruited nearly two dozen candidates to run against Sarria. Sarria ultimately placed ninth in the election results. However, his loss did not prevent him from engaging in political activity. In 1960, he was a large supporter of the "League of Civic Education," an organization dedicated to changing laws that made it illegal to serve alcohol to LGBT people. He raised money for the "Society for Individual Rights," one of the first gay rights groups, and laid the groundwork for the "Imperial Court," an international charity group that raises money producing drag shows.

33.

Clitoris Pictures: We're Making A Picture Of Ourselves
Dorothee Linde and Marianne Heinke
Enlarged Photographs (Reproductions of Calendar Pages)
Hamburg, DE 1978
Archive loan by Ulla Fröhling

Affect: Desire

These reproductions are selections from a calendar that was produced in 1978 by a group of lesbian activists led by Dorothee Linde and Marianne Heinke. Self-representations of female genitalia and the reclamation of those genitalia as a source of pleasure and self-knowledge have been central parts of womens' and lesbian movements. Here is an excerpt from what the women wrote as the introduction to this calendar: "We are four lesbians. Our group was formed when one of us noticed while masturbating that she could not get a clear picture of her own clitoris. She tried to draw it and finally came up with the idea to take a picture of herself. A few days later she showed us the pictures. We found it incredibly exciting to see a clitoris enlarged from this perspective. None of us could remember ever having seen a picture of a clitoris. Marianne could not believe it: 'Very different from my clitoris. I'm sure you were holding the machine wrong.' It wasn't until another woman took pictures of herself that she was convinced. Different again. We stood in the darkroom and could hardly contain ourselves with joy at each new photo...We feel more and more how our whole self-image changes: we become more self-confident."

34.

Snap forms filled out by visitors from the exhibition "Love at First Fight!"
Schwules Museum
Berlin, DE, 2019-2020

Affect: Anger

In the context of the exhibition "Love at First Fight! Queer movements in Germany since Stonewall" visitors were asked to share their "snap moments". "Snap" can be the sound two fingers make when snapping or the snap of a branch that is under tension and is suddenly released. The feminist activist and scholar Sara Ahmed uses these images to describe moments in people's lives when they realize that it is "enough" - the moment when something that may have been building up for a long time is released, and whose forerun has gone unnoticed. In the exhibition, an overwhelming number of visitors shared their personal snap moments. The result is a collection of resistant, humorous but also sad stories, a selection of them is presented here.

35.

Cartoons about gay marriage

Klaus Stuttmann – Die Tageszeitung

Dieter Zehentmayr - Berliner Zeitung

Berlin, DE, ca. 2000s

Affect: Anger

Is homosexual marriage a powerful instrument of normalization that propagates a heterosexual lifestyle for lesbians and gays, or the exact opposite, namely a queering of the ideology of couples and a threat to heterosexist domination? The political and queer-theoretical debate on homosexual marriage went something like this. The fear that homosexual marriage heralds the end of heterosexuality is also evident in many of the cartoons on the subject. The threatening scenes that are humorously sketched here have not yet materialized, however. Heterosexuality still exists. Queer promiscuity also exists. Does this mean that the matter should be considered pragmatically in the first place? If you want, you can get married.

36.

Die Homosexualität des Mannes und des Weibes (Homosexuality of Men and Women)

Dr. Magnus Hirschfeld

Book

Berlin, DE, 1914

Petition to the legislative bodies of the German Reich (*An die gesetzgebenden Körperschaften des Deutschen Reiches, Petition des Deutschen Reiches*)

Reproduced Document

Berlin, DE, 1897

Speech by August Bebel in the Reichstag

Reproduced Document

Berlin, DE, 1898

Affect: Anger

Together, these three sources document the theory and practice of the Wilhelmine and Weimar movements for homosexual emancipation in Germany. These sources document a movement that, according to the historian Laurie Marhoefer, created “a particular type of sexual freedom, one that liberated a majority of people while curtailing a disorderly minority.” Magnus Hirschfeld, a Jewish sexologist and doctor, was an outspoken activist for homosexual and transgender people. His magnum opus, this book, laid out a theory of “sexual steps in between” that affected both what we would now call “sex” and “gender.” This theory was replaced by sexual orientation-based models that were more separated from gender by most homosexuals in the mid-20th century and has recently been reappraised both positively and negatively by queer theorists. Hirschfeld’s “Scientific-Humanitarian Committee” organized petitions to the German parliament signed by many notable figures; among his supporters was the revisionist social democrat August Bebel, who delivered this speech to the Reichstag in support of decriminalizing homosexuality in 1898. This movement almost became successful in 1929, when the Reichstag came close to decriminalizing sodomy but proposed sharper penalties against male sex workers; while Hirschfeld supported this compromise, some allies

with closer ties to the Communist Party, like Kurt Hiller and Richard Linsert, decried this compromise and opposed the proposed bill.

37.

Costume from "It Is Not the Homosexual Who Is Perverse, But the Society in Which He Lives"

Rosa von Praunheim

Fabric, Sequins

Berlin (West), DE, 1971

Affect: Anger

Rosa von Praunheim's film "It Is Not the Homosexual Who Is Perverse, But the Society in Which He Lives" arrived explosively on West German television in 1971. A sardonic, critical depiction of gay culture in all its pleasures and faults, the film shocked and angered some conservative gay activists. "Gays don't want to be gay, but be as bourgeois and kitschy as the average citizen," goes one particularly memorable quote. "Because gays are regarded as disturbed and inferior by the philistine, they try to be even more philistine in order to lessen their guilt feelings with an excess of bourgeois virtue. They are politically passive and behave conservatively in return for not being beaten to death." Today, conflicts within gay communities and institutions continue along many of these same lines. Rosa von Praunheim's films, part of the "New German Cinema" movement, have received numerous awards, and screened films at festivals including the Berlinale and Tribeca Film Festival.

38.

Following Yayoi Kusama

Stef. Engel

Textile object with brass chain

Deutschland, 2007

Affect: Desire

Stef. Engel was born in Hamburg in 1969. She studied art with Marina Abramović, among others. Engel works in various media, from pencil drawings to video installations, often on gender issues. With the work presented here Stef. Engel orients herself towards the works of the artist Yayoi Kusama (born 1929). Kusama is one of the most important Japanese artists of the post-war period. Kusama's trademark work is polka dots painted on canvases, sculptures, and people; as well as phallic fabric bulges, which she places on a wide variety of objects. Engel was inspired by this gesture: in this work, you can see two small fabric bulges - one could also say dildos - one flesh-colored, as if covered with small veins, and the other golden. In the creative process of the artist, the symbolization of the male sexual organ becomes its own autonomous object, an expression of female lust playfully and artistically independent of the male body.

39.

Pornographic Sculpture

Artist Unknown

Cast Metal and Twine

Germany, ca. 1980s

Affect: Desire

Tom of Finland's drawings (like the sketch also shown in this exhibit) belong to gay mythology: sailors, cowboys and policemen: men in uniforms proudly displaying their pneumatic asses and bulges. This sexual self-representation was typical of this moment in the history of gay liberation: the appropriation of stereotypical masculinity as a sign of sexual self-determination. This principle has been popular for decades, and become a gay classic. In real life, as in art, it has found many imitators, including this sculpture. Engaged in a lively threesome, the guys display lust beyond all guilt, they are shameless exhibitionists. In three dimensions, Tom's iconography becomes even clearer. We see improbably pneumatic male bodies, as though the entire man has become the phallus: but this phallus aims not for power, but for infinite pleasure of all varieties.

40.

"Just Sophie..." and "Sophie at the Farm..." from *The Farm* series

Kate Millett

Signed and numbered offset print (original: ink on paper)

New York, USA, 1979

Affect: Desire

In 1971, the feminist author and artist Kate Millett (whose life and career are discussed in more detail elsewhere in this exhibit) began to buy and restore property in the Poughkeepsie, New York area. She ultimately turned that land into "The Farm," a women's art colony and tree farm. She financed the creative retreat by selling Christmas trees. The colony provided a place for women artists to work undisturbed. In 2012, the colony became a non-profit organization and was renamed the "Millett Center for the Arts". Millett produced many drawings for her "Farm" series. Each was unique, but shared similar qualities. They are clean, subtle, and distinctly abstract figurations of a woman's body, paired with written poetry. These sensual images and the accompanying texts suggest comfort and care, affection and intimacy; the creation of a lesbian erotic and romantic world.

41.

Sketch of a Male Torso

Touko Laaksonen aka Tom of Finland

Pencil on Paper

Los Angeles, USA, ca. 1980s

Affect: Desire

In this sketch by Tom of Finland (1920—1991), feathery and tender and light, we see his hand begin to find the form of the drawing to come. Known for his highly stylized, hypermasculine homoerotic work, Tom of Finland's image vocabulary was co-constitutive of major shifts in gay subjectivity in the 20th century. He worked in advertising for most of his life, which was no coincidence: his images, which became popular in the 1950s and 1960s in pornographic magazines, helped sell gay men the idea that they could be the objects of their own sexual desires. Like all good advertisers he sold pure fantasy: unattainable bodies, extreme fetishes, faces blank enough to allow the viewer to project himself into the image. Tom's men were always proud to love one another, and always smiling, always looking at one another in the eye, always enjoying one another's company along with the

erotic game. These images became part of a politics of sexual utopia, a politics that imagined the spaces where sex was practiced and the practice of sex itself as a kind of temporary autonomous zone in which the oppressive relations of the outside world could be ecstatically overcome. This sketch was presented to the Museum as a gift by Durk Dehner, the former lover of Tom of Finland, of the Tom of Finland Foundation in April of 2018.

42.

Letter, with accompanying photographs, from Roland Loomis (known as Fakir Musafar) to Albrecht Becker

Sammlung Albrecht Becker

Black-and-white photographs and typed letter

California, USA, August 16, 1964

This letter was sent to the German production designer, photographer, and actor Albrecht Becker (1906-2002) by Roland Loomis (1930-2018), better known as Fakir Musafar. Widely influential in the body modification, S/M, and "modern primitive" movements after becoming involved in growing gay leather, S/M, and Radical Faeries movements in the 1970s, Musafar was still, when this letter was written, working as an executive and documenting his growing interest in body modification rituals in self-portraits like these. These documents reveal early transnational links in the body modification movements, links that would later become more visible through internationally circulated leather magazines, like *Drummer* (which is also on exhibit in this show, see object 28 and which also published articles about Mustafa and his work). Musafar, and other primitivist body-modification practitioners, have been heavily criticized by some scholars and activists for their appropriation of Black, Indigenous and other non-Western rituals that they often combined, disrespected, and/or misunderstood. Other artists and practitioners of color collaborated with and looked up to Musafar and his colleagues.

43.

Two Drawings on Photographs

Albrecht Becker

Felt-tipped pen and ink on photograph and colored print

Hamburg, DE, ca. 1970s

Affect: Desire

Albrecht Becker (1906-2002) studied stage design and taught himself photography from a young age. Arrested for sodomy under Paragraph 175, he was imprisoned in Nuremberg from 1935 to 1938. From 1940, he worked for the Wehrmacht and was deployed in Poland and Russia, taking photographs of comrades. During this time Becker also became interested in tattooing, first on his own body. "That's how I discovered tattooing as a substitute for missing sex," he later said. After the war, Becker moved to Hamburg. The documentation of tattooed bodies was now the focus of his photographic project. His own body was gradually covered by tattoos; he was also interested in the

tattoos of his friends and lovers, as this picture of his gardener shows. Becker's procedure also included covering the pictures with ornaments and patterns afterwards, as here in the case of an idyllic love scene, which Becker rudely eroticized.

44.

Porn Album
Siegmar Piske
Photo Collage
Berlin (East), DE, ca. 1975-1985

Affect: Desire

The Piske Collection was one of the first whole bequests the SMU inherited, it was dedicated to us by a person, who was seriously ill and who was looking for, and found, a place for his collected life. From KPM-tableware and hand-embroidered tea towels to copper replicas of Greek athlete statues to nine moving boxes full of porn videos, Piske surrounded himself with a myriad of things. Art historian Boris von Brauchitsch wrote: "In Siegmars Piske's apartment, the picture of an entire, gradually dying generation, coping with a lifelong dream between aesthetics and desire, emerged."

Siegmar Piske, an administrative employee of the GDR Protestant Church, spent many hours cutting out pictures from papers and magazines, collating them upon things, upon the walls and in albums, adding characters and their stories to them which were never made for the public but for him with great meticulousness. These homemade porn picture stories à la *Bravo* photo stories, full of obscure names and descriptions and in a bizarre linguistic style, are an almanac of the sexual desires of gay men of his generation and of the history of post-war German sexualities.

45.

Transi Traum
Toni Transit
Shoes
Berlin, DE, ca. 2000er Jahre

"In our queer and „vertranstem“ [trans-ed] (important, not „vertanztem“ [over-danced], we would never do that) program we bend as gay hairdressers, hard leather guys, lesbian cunts, smart heartbreakers, German Ballermann men, as charming gentlemen, sexy rock stars, as boyband or girlgroup or harbor boys of every gender and music genre. [...] Because if you are satisfied with two genders too early, you are to blame." So said the Kingz of Berlin, the dragking group of Toni Transit, from whom these shoes come, about themselves. They represent a form performance art which satirizes gender roles, done by FLTI * artists. Since 2000, the Kingz of Berlin have helped drag kings enter the mainstream with their shows, their parties such as the 'Penis Night', wide media coverage, even in the magazine Brigitte. "What we are trying to do," they say, "is to contribute to gender confusion. The more confusion there is, the more openness there is, is the perspective we represent."

46.

Frau Poppe
Jürgen Baldiga

Gelatin-silver print

Berlin, DE, 1980s

Affect: Care

In addition to his emotional self-portraits (see Object 4), Jürgen Baldiga also documented the Berlin drag, nightlife, and subcultural scene of the 1980s and 1990s. This striking and gravely beautiful portrait is of the drag performer Melitta Poppe, who in 1985 co-founded the legendary troupe Ladies Neid (a play on words that sounds like Ladies' Night in English but translates more accurately to Ladies' Envy). Described by Fabienne du Neckar as an "angel of Berlin's drag history" (and with joking affection as "the hydrochloric acid of Western culture"), Poppe is known for her sharp-edged and political performances.

47.

Teddy Award Statuette, awarded to Werner Schröter
Wieland Speck and Manfred Salzgeber
Metal trophy
Berlin, DE, 2010

Affect: Joy

The Teddy Award is an independently juried award presented at the annual Berlin Film Festival (Berlinale). The award is given to films that are centered thematically around LGBT issues and stories. Since 1987, the award has been given in three main categories: feature film, short film, and documentary. Additionally, there is a Jury Award, and typically a Special Achievement Award. The latter is given to an individual who has contributed to the advancement and significance of LGBT cinema throughout their career. While the awards were given out each year, the Teddy Award did not officially become part of the Berlinale until 1992. Since its inception, the Teddy Award has been noted as an important award highlighting the importance and quality of queer cinema. In 2010, filmmaker, screenwriter, and opera director Werner Schröter (1945-2010) was honored with the "Special Achievement" Teddy Award just before his death. Schröter, known for his highly stylized films, was cited by Rainer Werner Fassbinder as an influence and collaborated with Rosa von Praunheim and Elfriede Jelinek in the 1980s before making a series of hard-hitting political documentaries.

48.

Techno-Flyer Albums
Klaus Härlin
Printed flyers pasted into albums
1990-1999

Affect: Joy

Klaus Härlin (1968—1999) moved to Berlin in 1988, from the village of Hall, in Swabia, at the age of 20. Going either by Klaus or by his 'tunte' or drag name, Else Elsterhof, he became active in the "autonomous gay" or "anarcho-gay" scene in Berlin. He was one of the first residents of the still-existing "Tuntenhaus;" helping to found it in its Mainzer Straße location in 1990, and present for the

project's eviction (along with the eviction of many other alternative living projects) by the police in November 1990. This violent operation, involving thousands of police officers from several German states, was one of the largest in Berlin in the post-war period. Härlin moved with the Tuntenhaus to Kastanienallee in Prenzlauer Berg, its current location.

Active in anti-fascist organizing and in the queer group of the PDS (the predecessor party to today's Die Linke), Härlin was also an active participant in the vibrant techno scene of the 1990s. His personal papers, in the archive, contain (alongside documents of his political work and many personal photographs) hundreds of techno flyers. Some of the flyers he kept in photo albums, like the ones on display here. Queers have often kept these deeply personal private archives; the impulse to preserve and collect one's own ongoing history is central to many queer subjectivities. Härlin died of AIDS-related illness on the night of the Love Parade, on July 11, 1999.

49.

Berghain/Panoramabar-Flyer

Photograph: Heinz-Peter Knes

Printed Paper

Berlin, DE, 2005

Affect: Joy

The legend of Berlin as a gay techno wonderland was born with the fall of the Wall in 1989. There was the summer of love, the subcultures blossoming in abandoned buildings, the techno parties in warehouses in the center of the city. Cash poured in from other parts of the country as the Federal Republic of Germany later forged Berlin into the capital of the newly-unified state, worthy of a leading place in the new, liberal Europe. New queer subcultures took off in the city, which has always had a reputation as a wide-open town, someplace where sexual minorities could make a home. Eventually, the city began to see subculture as its brand: with its former mayor, Klaus Wowereit, openly gay, calling Berlin "poor, but sexy." As a result, in the former East, techno became institutionalized: the roving anarchist fetish Snax parties having become the illegal club Ostgut and then, in 2004, Berghain (named after its location in the district (*Kreuzberg-Friedrichshain*), the world-renowned techno club, which now has the same tax status as an opera house. This flyer, from Berghain's first year in operation, preserves some of the aesthetic of those first years.

The DJ Daniel Wang reported this, from Berghain's opening night, in 2004: "It is not about delicate, rarefied beauty, or ironic wit, or sentimental nostalgia. It is about the human body, the present moment—stamina, bliss, perpetual motion. It is just a mass of people, drunk on beer or high on who knows what, struck with an irresistible urge to move, to shake, to touch each other's skin. The space is a living, endlessly moving panorama."

50.

Oz-Party Posters

Color Prints

Berlin, DE, 2000

Affect: Joy

The Berlin gay party calendar of the late 1990s and early 2000s was, as it has often been in the history of this city, busy. The TransLesBiSchwule "Oz" parties, explicitly conceived of as inclusive spaces by and for a wide spectrum of queers as opposed to mostly gay-male dominated parties at other venues, were campy dancing fun on the fourth Saturday of every month, at the BKA-Luftschloss in Schlossplatz. Each party featured several dance floors, an outdoor terrace on the Spree, and drag shows themed the same as the poster and decor. The first party, of course, took place in the queer wonderworld of Oz, with a techno Judy Garland, Tin Man, Scarecrow, Lion(ess), and Toto, the dog. BeV StroganoV, the party's artistic driving force, is still an active volunteer at the Museum and assisted us greatly in the selection and presentation of the drag and film costumes in this exhibit; collections to which he has devoted an enormous amount of time and care.

51.

Coming-Out Album

Nadja Schallenberg Papers

Collage with personal documents, photos and poems

Berlin (East), 1990

Affect: Care

In this very personal document, Nadja Schallenberg describes the long path of her transition. She gave this album as a present to her parents at Christmas 1990 to thank them for their unconditional support. Nadja Schallenberg was born on 21 March 1969 in East Berlin. In 1989, even before the fall of the Wall, she began to live as a woman. During this time she also founded the "Community of Interests of Transvestites and Transsexuals in East Berlin", which she led until the end of 1991. While still in the GDR, Nadja Schallenberg submitted an application for a change of civil status in February 1990, which was granted in October of the same year but was declared invalid shortly afterwards as a result of reunification. Her new application for a change of first name was rejected because she was not yet of legal age to make the change. From 1992 to 1993 she devoted herself to establishing a communication centre for 'transvestites and transsexuals' at the Sonntags-Club e.V. in Prenzlauer Berg in Berlin. The opening of this centre took place on 9 October 1992 in Kopenhagener Straße 14. In 2019 Nadja Schallenberg donated the album shown here to the Gay Museum, where it was incorporated into her already existing personal papers. Besides personal documents, there are also her drafts and proposals for the change of relevant laws, documents of the organizations she founded, and material from the information center of the Sonntags-Club e.V, alongside documents archiving the history of trans people and experience.

52

Friendship Photo

Jürgen Wittdorf

Wood-block print on paper

Berlin (East), DE, 1964

Affect: Care

Born in 1932, the graphic artist Jürgen Wittdorf (1932 - 2018) survived the Nazi regime and the war and received his art education in the early 1950s at the Hochschule für Grafik und Buchkunst in Leipzig. He became famous in the 1960s for his drawings and woodcuts depicting free youth and sexualized male bodies, images which survived censorship by idealizing the athletics program and youth cultures of the GDR. This print shows a group of muscular athletes in a field: seven, four white and three Black, pose for a photo. One serves as the photographer, two more look on, standing contrapposto. This image is unique among our Wittdorf collection for its inclusion of Black subjects. Two different thematics are at play here. First, there is the familiar, exoticizing gay sexual lens, in which the eroticized bodies of Black and brown men are presented as erotic spectacles by white artists to white audiences. This is complicated in this work by the geopolitical context in which it was created: in the mid- and late-1960s, the GDR was host to anti-racist and anti-colonial activists (such as Angela Davis, who received her doctorate at the Humboldt Universität in 1968) and conceived of itself as an anti-imperialistic power. The title may refer to the "Brigades of Friendship," the internationalist wing of the Free German Youth, who were later active in Angola and Mozambique as those nations decolonized.

53

Homolulu

Wilfried Laule

Black-and white photograph

Frankfurt am Main, DE, 1979

Affect: Joy

The young man in this photo, taken in 1979 by Wilfried Laule during the Homolulu congress in Frankfurt am Main, looks hopefully to the future. In the 1970s, the lesbian-gay civil rights movement had formed in Germany, the first pride parades took place, and there was not yet any talk of AIDS. A queer utopia seemed possible. But Homolulu also became a very concrete initial moment for many important associations and institutions, for example the association of gay teachers in the educator's union (Gewerkschaft Erziehung und Wissenschaft (GEW)) or the Akademie Waldschlösschen, which was founded in 1981. During the Homolulu more than 2000 attendees mobbed Frankfurt, and national media such as the Tagesschau reported on gay themes for the first time. Participants sat in seminars all day and celebrated with cultural programming in the evening. In historical retrospect, however, the limits and problems of the event also become clear. Homolulu was characterized by a gay separatist spirit: for lesbians and trans the event had little to offer. In the seminars, the topic of pedosexuality played an important role; for many participants at that time, it was understood as part of the liberation movement.

54

LGBTQQIP2SAA+

Arjun Lal

Cloth flag, scent card, condom

Halifax, Canada, 2018

Affect: Care

On June 25th, 1978, the original gay pride flag flew in the San Francisco "Gay Freedom Day Parade." The original flag contained eight horizontal stripes: hot pink (sex), red (life), orange (healing), yellow (sunlight), green (nature), turquoise (magic/art), indigo (serenity), and violet (spirit.) This expansion of the flag, to include a larger number of identities that exist within contemporary queer cultures, was created by Arjun Lal, an interdisciplinary artist from Halifax-Dartmouth, Canada, whose work relates to themes of queer culture, safe spaces, community building, public installation, and self-care. Lal writes, "Pride is divisive, it is beautiful, it is political, and it has the capacity to connect across communities, intersections, politics, and identities." A large version of this flag hangs above baggage claim at Halifax Stanfield International Airport. The work was given to the Museum by the artist after their residency in Berlin in 2018.

55

Untitled

Herbert Tobias
Black and white photography
Berlin, Germany, Approx. 1970s

Affect: Desire

Because Herbert Tobias (1924-1982) had been denounced because of paragraph 175, he and his partner moved to Paris in 1950. There he began his career as a fashion photographer working for Vogue, among other magazines. A few years later he settled in West Berlin, where he discovered the model Christa Päffgen, who later made a career as 'Nico' with Andy Warhol and the Velvet Underground as a singer and style icon. Tobias realized his artistic ambitions primarily through erotic male photography. Thus he became a chronicler of gay life in Germany and Europe before and after Stonewall and the decriminalization of male homosexuality in the Federal Republic of Germany in 1969. He took nude photos of his models either in remote places in nature or in the privacy of a bedroom. Tobias' pictures also reflect the changing fashions of the time: here in the picture we see a post-hippie or soft clone, one might say, a style of masculinity that asserted itself in the Western world in the 1970s. In contrast to the photographs of the gay press in Germany, Tobias' images are, however, always much more than pornographic material. They tell of the desires, longings, and dreams of these young men who finally ventured out of the private surroundings of their apartments into the public sphere of society. Herbert Tobias was one of the first prominent victims of AIDS in Germany. (see also object 87).

56

Charlotte / Salomé / Veronika / Transvestites
Susann Hillebrand & Irmgard Johannson
Book
Berlin (West), DE, 1978

Affect: Joy

"Charlotte / Salomé / Veronika / Transvestiten" is a visionary photo and interview volume published in 1978 by Susann Hillebrand and Irmgard Johannson. The authors introduce the three women* Charlotte, Salomé and Veronika to the readers and let them speak for themselves. They stand in the

tradition of literature based on tape recordings of the 1970s, primarily written by women about women, for example Maxie Wander's "Guten Morgen du Schöne" or in Erika Runge's "Bottropper Protokolle". This form of writing tries to give the speakers the space as subjects, with the interviewers taking a back seat.

"Charlotte / Salomé / Veronika" is a surprising and modern work despite the rather outdated wording in the title, which offers a platform for a spectrum of trans-femininity and questions the construction of gender images. We get to know the 78-year-old Veronika, who speaks with Berliner Schnauze as a retired facility worker (he himself uses the male-pronoun) about his pleasure in doing sex-work, who has known Berlin nightlife since the Weimar period. The twenty-two-year-old Salomé in today's words, perhaps a non-binary femme-drag performance artist and painter, student at Hochschule der Künste, from subproletarian backgrounds and in her / his youth a heroin-addict, and understands self-defense as part of her self-definition. "If someone swears at me, I swear back, always." While Salomé rejects the "commercial [...] show business of the transvestites" as he / she calls it, it means freedom for the twenty-six-year-old Veronika. Growing up in Spain and from a religious background, she left home at the age of 18 to carry out a gender reassignment surgery in Copenhagen, finally deciding against it, because the "idea that I would come home and that I was no longer the same would have killed my mother." Glamorous show business, classical dance and elaborate costumes mean personal freedom to her.

57

Die Freundin
Ed. Friedrich and Martin Radszuweit
Magazine
Berlin, DE, 1924-1933

Affect: Joy

Born in 1876, Weimar-era gay publisher and activist Friedrich Radszuweit founded the *Bund für Menschenrecht* (Federation for Human Rights, or *BfM*) in Berlin in 1923 and began publishing dozens of gay, lesbian, and trans-themed periodicals. The *BfM* grew to become the largest (indeed in some sense the only) mass-membership LGBT organization of its time, with 50,000 members. Radszuweit's magazines, like this one, *Die Freundin*, were some of the first places where lesbians and trans people wrote about themselves; the magazine featured the editorial and writerly work of women such as Aenne Weber, Elisabeth Killmer, Ruth Margarete Roellig, Selli Engler, and Lotte Hahm. There were also many articles written by men, especially those about politics and current events, reinforcing power divides within same-sex-loving communities. *Die Freundin* became an important resource for many gay women during the Weimar Republic. While the publication was not banned from circulation and one could buy it at any kiosk, many women preferred to purchase the magazine in areas they knew no one would see. Helene Stock encouraged women to read the magazine openly to "help with enlightenment." Beginning in 1931, Radszuweit would begin to editorialize in favor of the Nazis, seeking to make accommodations with them for survival; his lover Martin, who survived his death in 1932, had been a member of the Hitler Youth and an anti-communist street brawler. In February 1933, the *BfM* offices and publishing house were raided and destroyed by the SA.

58

Elisabeth Leithäuser
Personal Photograph
Gelatin-Silver Print

Berlin (West), DE, 1950s.

Affect: Care

Elisabeth Leithäuser (1914—2004) developed early on into an individualist with politically progressive convictions. As a young communist, she was accused of high treason in 1934, but was acquitted in her favour thanks to a perjury charge. After repeated visits by Gestapo officials who were interested both in her political views and in activities in lesbian women's circles, she retreated into private life with her partner. During the war years Leithäuser attended lectures at the Friedrich-Wilhelms-University (today: Humboldt University), but was mostly self-taught. She learned the broadcasting trade from a friend and in practice. In the summer of 1945 she became a journalist with the (Soviet-supported) Berlin Radio. Her move to the (American-supported) RIAS three years later was politically motivated. There she created the youth radio, conducted interviews with victims of the Nazi regime, wrote radio plays and was responsible for letters to the editor and women's issues. As the advice columnist *Mrs. Renate* at the *Telegraf*, she gave advice and helped lesbian readers with romantic questions. Late in her life she became involved in the 1970s women's and lesbian movements.

59

Kate Millett on the cover of Time Magazine
Alice Neel
Magazine
New York, USA, 1970

Affect: Joy

Kate Millett (1934-2017) was a ground-breaking feminist, author, and visual artist, whose research and interests greatly impacted the second-wave feminist movement of the 1970's. Widely regarded as the "first book of academic feminist literary criticism," her seminal text *Sexual Politics* (1970) became an international bestseller and a foundational text for a whole generation of feminists. This August 1970 issue of Time Magazine features a stoic portrait of Millett painted by Alice Neel. The cover article highlights Millett's main points and examines how they work within a contemporary context. It praises the book and describes it as a coherent analysis of the feminist movement. The article vividly captures the anger and frustration of women seeking emancipation from patriarchal institutions. Millett's gaze pierces and confronts the viewer, letting us know she is a confident woman with a mission to tear down the patriarchy. Two artworks by Millett appear elsewhere in this exhibit. Millett died on June 6, 2017 in Paris, shortly before her 83rd birthday.

60

Scrapbook about Trans Women

"Rebro" Collection (Rita)

Collaged newspaper clippings

Berlin (West), DE, ca. 1980s

Affect: Joy

This binder full of news clippings about trans women was donated to the Museum's archive in 2008 by a donor who wished to remain anonymous; she asked the Museum to refer to her and to her collection under the name "Rebro." Later, in 2013, she donated additional material which included her first name, Rita. Herself a trans woman, Rita collected in dozens of binders like this news clippings, photographs, descriptions of TV programs, essays, and other published material about trans women around the world. The collection of such evidence of existence — the creations of these archives documenting counterhistories and counternarratives — has long been a strategy for queer survival. "Embodiment," writes the transgender historian Susan Stryker, "that contingent accomplishment through which the histories of our identities become invested in our corporeal space, not only animates the research query but modulates access to the archive in both its physical and its intellectual arrangement." Trans histories continue to be underrepresented, and misrepresented, in the collections of the Schwules Museum, as in the queer movement at large; we are ethically compelled to right these historical violences within our own movement.

61

Silbersteinstraße Series

Petra Gall

Gelatin-silver prints

Berlin (West), DE, 1983

Affect: Fear

On the night of November 24, 1983, Susanne Matthes was raped and murdered in the Silbersteinstraße in Neukölln. She spent the evening before her murder at the lesbian disco "Die 2". The women's newspaper "Courage" described her as "a feminist and peace activist, familiar with karate and too poor for nighttime taxi rides". Susanne Matthes was 22 years old. The reactions to the murder of Susanne Matthes, especially in Berlin, were co-constitutive of the politicization of an entire generation of feminist women and lesbians. In this context, the rape and murder of Susanne Matthes led to a massive mobilization. In the week after the murder, demonstrations with up to 4,000 participants took place permanently in Neukölln. These protests and other actions not only expressed anger at omnipresent violence against women, but also outrage at the sexist reporting on the case and the associated trivialisation of violence against women as the acts of disturbed individual perpetrators. In this photo series, Petra Gall documented graffiti in Silbersteinstraße and on the playground there related to these protests. Susanne Matthes' murderer of the same age, Thomas R., was caught in 1995 by accident; it was then discovered that he had lived in Silbersteinstraße and was a serial killer who had committed several other murders there.

62

Investigation of an attempted unlawful border crossing

DDR Collection

East Berlin (East), DE, 1979-1984

Affect: Fear

Frank S. was born in May of 1964 in Calbe/Saale, in the German Democratic Republic (East Germany). After abandoning training as a bricklayer in Schönebeck, he began to work for the East German mail services. But in October of 1982, he was sentenced to eight months' imprisonment for endangering public order through asocial activities (Gefährdung der öffentlichen Ordnung durch asoziales Verhalten). After his imprisonment, he worked in a leather factory and began to apply for the dissolution of his citizenship and a permit to travel to the West. In 1985, his visa costs were paid by the government of the Federal Republic of Germany (West Germany), which sometimes paid these for endangered people in the GDR, and he settled in West Berlin on November 1, 1985. He died of AIDS-related illness in 1998. The papers preserved here come from a Stasi file of five years' duration, which documents investigation into his suspected attempts to cross the border and illegally settle in the West.

63

Newsletters from the 'Indian Commune'

Thematic Collection: Nürnberger Indianerkommune

Printed Paper

Nürnberg, DE, 1980

Affect: Fear

The "Indianerkommune" was one of the most publicly visible elements of the German pedophile movements of the 1970s and 1980s. An allegedly free commune of children led by "chief Indian" Ulrich 'Ulli' Reschke (the iconography was part of a long and racist tradition of Germans imitating Native Americans), the group attracted attention by staging hunger strikes, protesting at and disturbing gay movement events and educational conferences, and occupying the federal office of the Greens and the offices of the newspaper *taz*. Their demands were the abolition of compulsory education, the legalization of pedosexual relations, and, often, the release of their leader from legal complications regarding the abuse of children and young people. In fact, the so-called commune was authoritarian and controlling. It took in mainly young people who lived on the streets or in shelters, having fled homes and families where they had also been subjected to violence. Many of them had few alternatives. For complex historical reasons, including the combination of anti-homosexual and anti-pedosexual laws into one paragraph in the German legal code, the German movements for homosexual emancipation historically had significant participation from members of, and connection to the demands and cultures of, pedosexual movements. This connection has often been difficult to talk about, due to the right-wing libel that most queer people wish to abuse or sexualize children.

64

Enchanted

Marc Almond (Cover photo by Pierre et Gilles, second model, Zuleika)

Vinyl LP

London, GB, 1981

Affect: Joy

Soft Cell's "Tainted Love" from 1981—a number one hit in Germany and Great Britain—introduced a decade of queer pop anthems that provided the soundtrack to which an entire generation came out. Of the gay stars of the 1980s, Marc Almond, the singer of Soft Cell, brought his homosexuality into the mainstream neither with smoothed-out leatherman aesthetics (George Michael) nor with ironic pop gestures (Pet Shop Boys), but rather by putting the gay tradition of melodrama and eccentricity at the centre of his pop performance. The result was sparkling pop camp that both sounded and looked sexy and gay: for example, this cover of Almond's fifth solo album *Enchanted* from 1990, featuring the hit track "A Lover Spurned." The French artist duo Pierre et Gilles, who also portrayed Nina Hagen and Madonna, provided the album art, showing Almond in profile next to the drag queen Zuleika. 1990 was one of the high years of the classical era of Camp, this aesthetic has become a museum piece. Almond's gay pop also has museum-like qualities. His concerts are sometimes held in sacred rooms such as the Kreuzberg Passionskirche.

65.

Claire Waldoff

Postcard

Berlin (West), DE, 1954

Affect: Care

The singer, cabaret artist, and walking scandal Claire Waldoff (1884-1957), with a smoky voice, tie and collar, and foul mouth, initially wanted to be a doctor. Born Clara Wortmann in Gelsenkirchen, she made her stage debut in Lower Saxony in 1906. She never made a secret of her relationship with her partner Olga von Roeder, the pair were at the center of lesbian nightlife in Berlin in the 1920s and facilitated meetings and conversations in their cultural and political salon. Her performances were banned by the Nazis; by 1942, her career was over. This postcard is an original that Claire Waldoff wrote to her long-time friend Clara Schlücker, a former secretary of the Deutsches Theater, in November 1954, just two years before her death. She calls her longtime friend "Mausi" in it, and quietly reminds her of a better past: "I still think of everything and of you and our golden age. Always your Claire". The postcard was given to the Schwules Museum by Ute Wegner, who discovered it in the estate of her father-in-law, Clara Schlücker's brother-in-law.

66

Aunt E. and Aunt Ruth

Private Photographs

Black-and-white photographs

Northern Germany (West), 1950s-1980s

Affect: Care

Homosexuality was both present and absent in my sheltered childhood in a Hamburg suburb in the 1970s. Even when it was not discussed, it was present. Especially at family celebrations, where two pairs of women always appeared. From her training as a nurse, my mother kept in touch with a

colleague, who now lived together with another colleague in a condominium in Buxtehude. The two shared everything: apartment, car, and bus tour holidays. What they had in common was never discussed. It was similar with my great-aunt and her friend, who you can see in the photos here. Both were born at the beginning of the 20th century and lived for almost 100 years. Although we were related to only one of them, both were always referred to as "aunts" - Aunt E. and Aunt Ruth. This was somehow meant to demonstrate their togetherness, even though it was never said what that togetherness actually consisted of. Aunt E. and Aunt Ruth lived together, worked together, and went on vacation together, hiking or to the North Sea. They were friends. It was only after their death that the family agreed that they had a lesbian relationship. Whether Aunt E. and Aunt Ruth themselves ever used the word "lesbian", I don't know. Maybe they would lie in each other's arms, giggling and smooching, when the family reunions were over. You can see what connected them by the touches and glances in these pictures. (Text: Peter Rehberg)

67

Tuntenball Dress
Klaus Bogiuski
Fabric, Costume Jewelry, False Feathers, Sequins
Berlin (West), DE, 1985

Affect: Joy

The "Berliner Tuntenball," founded in 1975 and running annually until 1997, was an important event for the queer community. In 1914, Magnus Hirschfeld reported on "frequently held Urning-balls" in Berlin, with up to 1,000 guests each; "large balls...a specialty of Berlin in their type and size...one of the most interesting sights" to be seen in the city. These balls were shown in Richard Oswald's feature film *Anders als die Andern* and apparently took place several times per week. While the Nazis shut down these events, the first drag ball (different culturally than the "drag ball" events held in New York City that were important for queer and trans people of color in the postwar era) held in Berlin after the war took place in 1945 in the Nationalhof on Bülowstrasse, later renamed Walterchens Ballhaus. Another series of balls took place at Haus Thefi in the Kurfürstenstraße in Schöneberg. This dress was worn to the Berliner Tuntenball in 1985 by Klaus Bogiuski, stuns with extravagant fringe, feathers, beads, ruffles, and embroidery. After 23 years of absence, the "new Tuntenball," led by Sheila Wolf and Gloria Viagra, was supposed to once again grace Nollendorfkiez on April 18, 2020.

68

Sonja. Eine Melancholie für Fortgeschrittene
Luise F. Pusch („Judith Offenbach“)
Book
Care / Desire
Germany (West), 1980

Affect: Care

How does your perception of the accessibility of the places around us change when you are in a wheelchair or when your girlfriend is dependent on the wheelchair? Luise F. Pusch wrote the autofictional novel "Sonja. An Advanced Melancholy", using a pseudonym, a few years after her girlfriend committed suicide. The two had come to know and love each other in the mid-1960s. Sonja was relying on a wheelchair because of an earlier unsuccessful attempt at suicide. With regard to the actual form of their relationship to each other, the two left their environment in the dark, performed as a dependent and a personal carer, who therefore had to live together, in front of their

fellow students. The meticulous description of the everyday life of this deep love determines this sad as well as empowering work, that contributed to the self-empowering discourse about "Krüppellesben" (Disabled Lesbians). The story of a relationship that oscillates between care, passion, co-dependency and violence reveals fundamental questions of queer desire. What does psychological and physical ableism mean for a relationship? How can one deal with a partner's suicide and find strategies for queer mourning?

69

Confessional
Michèle Meyer
Mixed-Media Installation

Switzerland, ca. 1990s.

Affect: Fear

The confessional booth contains a wide variety of references to pop culture, whether Madonna confessing her sins in "Like a Prayer", Hitchcock centering a whole film around confession, or Tina in Pedro Almodóvar's "La ley del deseo" meeting the priest from her Catholic boarding school. It is the place of confession, the purification of sins committed, but also an intimate, erotically charged space, a claustrophobic room of barred proximity.

The Swiss artist Michèle Meyer created this confessional. In it she addresses her experiences as a "mother of teenagers, long-term survivor with 25 years of HIV activism (regional to global) in her backpack. Clown. Nevertheless without a title and with competencies." The installation addresses the paradoxical experiences of HIV-positive women*, between compulsory confession and invisibility. AIDS was referred to as GRID (Gay Related Immune Disease) in the early 1980s and is still far too often attributed with a gender and a sexual orientation in public perception.

In Meyer's installation we find a framed leaflet for her HIV medication, as well as a pile of cuddly toys and a list of the seven deadly sins of the Bible. We as visitors can viscerally understand the social pressure, but also feel for moments of self-empowerment. With this confessional, the artist, reminds us of the immense contribution femme queer people have made to HIV activism.

70

Floor Plan of "Eldorado"
Manfred Baumgardt, Andreas Sternweiler, Wolfgang Theis, Manfred Herzer Ink on paper
Berlin (West), DE, 1984

Affect: Joy

In 1984, a group of LGBT activists and academics organized the exhibition "Eldorado – Homosexuelle Frauen und Männer in Berlin 1850 – 1950, Geschichte, Alltag, und Kultur" at the Berlin Museum. The exhibition presented the first comprehensive history of homosexuality, from its origins as a medical ailment in 1864, to liberation movements and the harsh criticism they inspired. The exhibition was at once a success and a scandal. The exhibition's title refers to the "Eldorado" nightclub which was famous for its trans performers and gay-friendly partying. The exhibition focused primarily on the "Golden Twenties" or Weimar Republic of Germany, presenting a series of dioramas, as in a museum of natural history or ethnology, divided strictly into separate

gay and lesbian paths. In 2017, an exhibition at the Museum called “Odarodle” (“Eldorado” spelled backwards) explored the problematic associations between the museum’s representation of homosexualities and the ethnological display formats developed over the course of European colonialism. The success of “Eldorado” inspired the creation and development of the Schwules Museum a year later, in 1985. Wolfgang Theis remained active in the Museum continually, as a curator and board member, until his retirement in February of 2020.

71

Alexa Vachon
Two selections from “Zu Zweit”
Color Photograph
Berlin, DE ca. 2010s

Affect: Care

Alexa Vachon, in her photo series “Zu Zweit”, also explores the rainbow family: looking at the relationships between queer-identified people living in Berlin and exploring trans identities, alternative ways of parenting and partnering; Vachon shows us lovers, partners, couples, friends, blood relatives. These formations of pairs challenge expectations of queer relationships and families. Vachon lives and works in Berlin, was born in Canada, and educated in New York City.

72

Katharina Mouratidi
Rainbow Family
Berlin (West), DE ca. 1980s
Gelatin-Silver Print

Affect: Care

Katharina Mouratidi is a curator, photographer and lecturer. Since 2008, she has been the artistic director and CEO of the Berlin-based Society for Humanistic Photography, which supports socially-relevant and engaged photography. This work falls into this category as well: it depicts a so-called ‘rainbow family,’ two mothers raising a child. Do rainbow families queer the concept of the family itself, inviting new utopic perspectives outside the violences and normativities of traditional heteronormative structures? Do they instead reinforce so-called homonormativity, in which monogamous queer pairs (preferably with children) are selectively privileged as worthy of social acceptance? Do these critical theoretical questions dissolve when they come into contact with individual lives? What can queers make of the family?

73

Men Who Feel The Call of Love
Unknown Artist
Tintype
Likely before 1890

Affect: Joy

This photograph was given to the Schwules Museum with little contextual information. It is a tintype, a photographic process in which a direct positive is created on a thin iron sheet. Popular throughout the 1860s and 1870s, tintypes were one of the earliest examples of an “immediate print,” (like a Polaroid) as they could be developed and handed to a customer after a few minutes without drying: they were, unlike their predecessor, the daguerrotype, easy to produce, distribute, and carry around. This photograph depicts three men smoking and posing in what appears to be a studio. The men sit comfortably and within close proximity to one another. Are they gay? Why does the photograph speak of their love? In a world before the invention of heterosexuality or homosexuality, or even sexuality itself, men and women pursued intimate friendships that they named, defined, and defended in a variety of ways. What is certain is that the men in this photograph cared for one another deeply enough to pose and document their relationship. The title appears to be a reference to an aria about the nobility of romantic love from Mozart’s *The Magic Flute*.

74

Postcard

Vesta Tilley

Color Print

London, GB, approx. 1910

Drag has a long tradition in the history of the theatre, from ancient times to RuPaul. Since the end of the 19th century it has developed into a genre in its own right. Female and male impersonators were celebrated stars of the variety stages and of their own theatres throughout the 1920s. Drag reveals the constructedness of gender. The Englishwoman Vesta Tilley (1864-1952) was one of the most successful male impersonators – now, drag performers who perform masc-of-centre roles often call themselves drag kings – of her time. She was born Matilda Alice Powles into a family of theatre performers, and appeared in male roles starting in her childhood. Her performances were sarcastic and funny, making her popular among working-class men; as well as among women, who understood her as a symbol of independence. She drew capacity crowds across the United Kingdom. While drag king performers have a rich historical and contemporary connection to lesbian and trans-masculine movements and aesthetics, Vesta’s personal life underscores the difficulty of applying contemporary assumptions to historical figures: she was married to a man, dressed glamorously off stage, and ended her career to make room for her husband’s political aspirations.

75

Two Friends Playing Cards

Unknown Artist

Gelatine-silver print

Berlin, DE, 1927-8

Affect: Joy

This photograph, taken by an unknown, depicts two friends playing cards. On the

back of the print is written "Winter 1927-1928 — Friedel ...," which is where our dating of the object comes from. One of the people is wearing stereotypically male attire, the other stereotypically female attire. Perhaps one of these people carried a "transvestite certificate" issued by the Berlin police under the guidance of Magnus Hirschfeld.

76

Two photos with dogs
Collection Rita Thomas
Photographs (one enlarged and colored)
Berlin (East), DE, ca. 1960s

"Tommy:" that's what Rita Thomas, dog hairdresser and contemporary witness of queer life in East Berlin, called herself starting in her teenage years. Born in 1931, she spent her entire life in East Berlin; first in Weissensee, then in Friedrichshain. From the 1950s until her death in 2018 she was in a relationship with her friend Helli. With her elegant menswear and short hairstyle, Tommy was the prototype of a "Bubi", as masc-presenting lesbian women were called in Germany since the turn of the 20th century.

Animals played an important role in Tommy's life. Besides her work in a dog salon in Friedrichshain, she also trained dogs for film and theatre. In their allotment garden Tommy and Helli also kept chickens and ducks.

At the Oberbaumbrücke, in front of which Tommy poses here with a giant poodle, she experienced the division of Berlin. On August 13, 1961, early in the morning, she was on her way home from a pub crawl in Kreuzberg when a West Berlin policeman warned her that if she crossed the bridge now, she would not be able to return. For queer East Berliners, the construction of the Wall meant that they were cut off from the West Berlin subculture overnight. This loss was painful for Tommy, a regular bar visitor, but friends, family, job, garden and animals kept her in East Berlin. (Text: Andrea Rottmann)

77

Flyer for the activist group Transsexualität - Transreality
Printed paper, Nürnberg, DE, 1990s

The 10th Annual International Two Spirit Gathering
1997, Onamia, Minnesota, USA
Magazine

Flyer for Khalass: Wir Sind Vex!
Photocopy
Berlin, DE 2008

Affect: Care

These flyers document the evolving movement for trans justice, both inside and outside of Germany, since the mid-1990s. Social Scientist and Transgender-activist Susan Stryker defines transgender people as "people who move away from the gender they were assigned at birth, people who cross over (trans-) the boundaries constructed by their culture to define and contain their gender;" this definition allows for a wide variety of historically and geographically contingent movements and identities to be considered as part of an ongoing movement. Stryker refers to transgender activism

post-1990 as the “current wave,” in which many of the preferred terms and identity forms of contemporary trans experience and activism were developed, adopted, and fought for socially.

The flyer “Transreality” advertises a self-help group for “transsexual” people (then the preferred term used by this group) in Nürnberg in the 1990s. It offers a variety of self-help services, including getting to know other people of trans experience, help and support with coming out, and advice with medical and legal gatekeeping. While changing first name and legal gender has been legal in West Germany since 1980, until 2011 this required surgical gender confirmation surgery, which is not an option that all trans people can afford or wish to pursue. Gatekeeping by legal and medical professionals does continue to be a major struggle of trans equality and justice movements worldwide.

While organizing by trans people of color (especially BIPOC) has become more visible and discussed outside those movements in recent years, that organizing has been occurring for many years, and has often been central to LGBT movement struggles even as the specific contributions of trans BIPOC are silenced or ignored. Two-spirit, a contemporary term used by some Indigenous North Americans to describe Native people in their communities who fulfill traditional gender-variant or third-gender roles, began to be used in the 1990s. Settler and imperial LGBT movements have long mined the anthropological and ethnographic archive on colonized and subaltern peoples as part of their process of identity formation; two-spirit is a specific term of resistance and reclamation by Native peoples.

Despite the attempt of some white German people to define anti-Black and other forms of racism as external to German life and experience, these racisms are a part of the everyday life of queer, trans, and inter Black and People of Color in Germany. Under the title “We’re vex,” a group of QTBIPOC protested the orientaling gaze of white queers in this flyer from 2008.

78

The Femme Mirror

Edited by Carol Beecroft

Magazine

Houston, USA, 1986

Affect: Care

The Femme Mirror, along with its more famous sister publication *Transvestia*, was part of a boom in small and independent publications in the United States in the 1960s and 1970s, fuelled by a reduction in the cost of printing and publishing and by newly loosened censorship restrictions. *Transvestia* was launched in the 1960s edited by Virginia Prince (1912-2009), and *The Femme Mirror* in the 1970s edited by Carol Beecroft; the two merged their organizations into the Society for the Second Self, or Tri-Ess. Rejecting then-dominant theories that cross-dressing was sexualized or linked to psychiatric disturbance, these magazines, like the 1950s ‘homophile’ magazines they resembled, excluded sexual content and focused on social commentary, educational materials, self-help advice, and autobiographical vignettes. Susan Stryker credits these magazines with “significantly shifting the political meaning of transvestitism [the term used at that time].” These magazines have become controversial based on their support for conventional social norms and traditional gender stereotypes; and their exclusion of what they called “homosexual transvestites,” “transsexuals,” and

“street queens” – and what we might now call heterosexual trans women, trans women who have pursued gender-confirming surgeries, and trans women, especially of color, experiencing homelessness or engaging in sex work. Tri-Ess is active to this day, describing itself as a group for “heterosexual crossdressers” who nonetheless prefer to use she/her pronouns and names.

79

Lesbian Herstory Archives Newsletter, Issue Two
Mimeographed Document
New York, USA, 1976

Affect: Care

The Lesbian Herstory Archives, now the world’s largest archive, community center, and museum dedicated to preserving lesbian history and culture, was founded by lesbian members of the Gay Academic Union in 1974, who had organized a group to discuss sexism within the organization. Its cofounders – Joan Nestle, Mabel Hampton, Deborah Edel, Sahli Cavallo, Pamela Oline, and Julia Penelope Stanley – began to collect books, personal papers, and other historical materials related to lesbians and lesbian organizations in Nestle’s Upper West Side Apartment, before moving to their current Brooklyn brownstone location in 1990. The institution has long been a pioneer in inclusive, non-hierarchical archival practice, in conversation with institutions such as the ONE archives in Los Angeles founded by Jim Kepner, and the Schwules Museum and our sister archives Spinnboden und FFBIZ here in Berlin. This newsletter, the first sent after the archives were opened for community use, details some of the new acquisitions of the archives and offers a sense of what it would have been like to visit in 1976 – visitors are told to expect to be greeted with coffee, snacks, and a friendly dog; and are described as visiting not only for historical research but also to prepare legal cases, learn about recent political theory in lesbian and socialist feminisms, and to affirm their presence in the “living, growing” community of lesbians.

80

Rundherum: Das Abenteuer einer Weltreise

Erika and Klaus Mann

Book

Berlin, DE, 1929

Affect: Fear

After the Second World War both East and West Germany found themselves devastatingly provincial. The Germans had killed their cultural and scientific elite — or driven them out of Europe. The queer scene, too, needed decades to leave this break behind. Erika (1905-1969) and Klaus (1906-1949) Mann are an impressive example of just how cosmopolitan the lives of lesbians and gays in Germany once were, much more so than their famous father Thomas. Thomas hesitated in his break with Nazi Germany, while his children were already in the process of educating the world about what was happening there. *Rundherum*, which translates as “All Around,” is the result of a trip around the world that the Mann brothers and sisters undertook before Hitler was elected Chancellor of the Reich. First published in 1929 (and here seen in a first edition), it is a document of a Germany open to the world.

Jeans Shorts and Note
 Charlotte von Mahlsdorf
 Jeans, Paper
 East Berlin, DE, approx. 1970s

Affect: Joy

"There is one thing I want to tell you: I took my collection of shorts out of the closet—corduroy trousers, rivet trousers, jeans, swimming trunks, leather trousers—and spread them out on the bed while he wrote numbers 1 to 6 on pieces of paper that he assigned to different pants. The next collection of notes was intended for the various instruments—thin cane, thick cane, rod, whip, seven-breasted horse. With two dice we rolled for the instrument and pants. Then we multiplied the two numbers together: the result determined the number of blows one would give the other. Although I always preferred the passive part: it probably corresponds more to my nature. "

Charlotte played this game with her boyfriend Jochen, whom she got to know through a scribble on the wall of a public toilet: "Friend 47, seeks friend for mutual blows with a cane, rod or whip. Please write." She stayed with him for almost thirty years. Her view of love, relationship and friendship corresponds to her unconventional, open, understanding of gender, self-expression and sexuality. It presents a fascinating tension to her re-enactment of imperial decor.

Charlotte von Mahlsdorf saw herself as a "transvestite, a female being in a male body" and as a masochist. She was aware of both her trans* identity and her love of kink in her adolescence, and from the end of the war she also wore a dress in public in everyday life. Herbert von Zitzenu, "Herrenreiter mit Villa in Karlshorst", officer of the First World War was her first real play partner. When they met he was already an elderly gentleman. She accompanied him until his death in 1957. Her desire for older men, as well as for role playing and the ability to shred heteronormative expectations, remained formative throughout her life.

Mixed Box
 Various unsorted materials from the collection of the Schwules Museum
 Affect: Care

Where do the things that enter our archive actually go? Party flyers, event posters, invitations to queer conferences that land in our mailbox or on the counter in the café? The answer is: They end up in a mixed box! The mixed box is the first storage place for most archive materials. These are roughly pre-sorted here according to topics like "SMU," "International," or "AIDS" until one of our volunteers or interns gets to work and sorts the material into our so-called "thematic collection." This collection has 13 top-level categories (such as "people", "organizations", and "cities") and about 10,000 different keywords. From the mixed box, the material usually goes into an envelope in a hanging file; when this swells, it becomes a box again, until gradually there are several boxes for one keyword, which then one day can be processed in detail. This is the path of an object from the mixed box to processed material, which users can then search. But in the meantime the next mixed box is already full and the work starts all over again.

Bartfrau (Bearded-Woman) Tabea
Blumenschein
Oil on canvas
Berlin, DE, 1992

Affect: Joy

Tabea Blumenschein (1952-2020) was a prominent painter, actress, filmmaker, costume designer, and musician, who was most active during the 1970's and 1980's. She was a member of "Die Tödliche Doris" (Lethal Doris, a pun on the phrase 'lethal dose'), a punk band that was part of the "Geniale Dilletanten" (brilliant amateurs) movement in Berlin of avant-garde, radical experimentation in music and art. The artist painted countless portraits of women. In "Bartfrau," Blumenschein presents us with a bearded woman surrounded by vibrant iconography. Snakes serve as a symbol of strength and renewal; the woman in the picture takes on the quality of a joyful goddess or deity. Blumenschein remained artistically active in the 1990s and 2000s; while working at the American Memorial Library, she continued to make art, especially with her old Tödliche Doris collaborator Wolfgang Müller. She passed away peacefully in February, 2020.

84, 85, 86

Interior of Elli's Beer Bar: Lamp, Chairs, and Trophy
Wood, Metal, Glass, Textile
Berlin (West), ca. 1950s

Affect: Joy

"There was hardly a bar in Berlin that existed longer and hardly one that still has as many myths and rumors circulating about it as Elli's Bar. However, during the research, it turned out that Elli was hard at work on the myths herself. Even people in the immediate vicinity knew little about the actual history of the location." Elisabeth Hartung (born 1902) reopened the bar, which was founded by her mother in 1912, at Skalitzer Str. 102 in 1946, as a place with a focus on lesbian and gay customers. As a non-rehabilitated Nazi, she was not allowed to hold a license: she registered the place in her girlfriend's name. The history of her bar tells of queer alliances, the self-hagiographies that have arisen in the long oral tradition of queer history and the importance of the *kneipe* as a place of networking, offering a safe space in times of §175.

"At the end of the 1960s, a regular leather day was introduced for gays who loved black leather. Ellis Bar is considered Germany's first leather bar. Elli herself was a leather guy. [...] Elli made a lot of money with the pub. She drove big cars, was a gunwoman, owned at least two condominiums and for a short time another pub in Dortmund."

As a place of sex work and drag shows and with famous regulars, among them Curd Jürgens, Günther Grass and Hildegard Knef, later Udo Lindenberg and Marianne Rosenberg, it stands for a glamorous and enigmatic queer yesterday. The target of regular police raids, Elli knew how to let her famous guests escape through the back door. "This place is by far the dirtiest among the gay places," said a police officer in the 1960s.

Rosa von Praunheim immortalized Ellis Bier Bar in "It Is Not the Homosexual Who Is Perverse, But the Society in Which He Lives" 1971, a film that otherwise speaks very negatively about gay pub culture,

as an inclusive place. "Workers and older gays, who are not tolerated in the piss-elegant gay spaces, feel at home here, where they sit together like a large family and try to forget their loneliness in hectic cheerfulness." For the protagonist of the film, this place, where everything is possible and nothing has to be, finally forms the stepping stone to a revolutionary flat share, or rather to queer activism.

By the way, Charlotte von Mahlsdorf, who smiles at us from the picture opposing the chairs, was a regular guest here before the Wall was built. This lamp, these chairs and this trophy were part of the interior of this place full of contradictions and invited and invite for bar games, drag and self-empowerment.

87

Untitled

Herbert Tobias

Black-and-white photograph

1950s-1960s

Affect: Joy

Young men in their bedrooms, intimate scenes to which the photographer had access: one might almost think that the black-and-white photographs of Herbert Tobias (1924-1982) belonged to the post-pornographic images of the 2000s that replaced high gloss with everyday perspectives of the naked male body were it not for the high-necked underwear and, above all, the record player, which mark the photographs as a document of post-war Germany. But Tobias' photographs anticipate the aesthetics of the private and vulnerable that do not always necessarily determine the portrayal of gay men. As in the 2000s, for Tobias - who lived between Hamburg, Paris and Berlin and earned his living mainly as a fashion photographer - they were born out of friendship networks and an attitude towards life of newly discovered freedoms. The pictures also show that the LGBTQ! story cannot be reduced schematically to the narrative of a time before Stonewall and the time after. Despite all social and legal differences, there was optimism and lightness among lesbians and gays in the 1950s as well. (See Object 55.)

88

Tilly and Camelia

Annette Frick

Gelatin-silver print

Berlin (West), DE, 1980s

Affect: Joy

For many years, photographer Annette Frick has passionately and patiently documented Berlin's underground nightlife. With a special eye for the differences within the lesbian and gay scene, the drag and performance scene, Frick photographs the major cultural events such as the *Teddy Awards Ceremony* at the Berlinale and with particular attention to the small, less commercial

events, such as *Manufacturers*, the annual lesbian-feminist cultural festival in a place in Friedrichshain. Wherever she works, Frick captures precisely the fleeting, ephemeral, quickly passing moments that become visible when a punk or performer lets their hair down or puts their face on. See also object 9.

89

Charlotte von Mahlsdorf and one of her Wilhelminian Cabinets
Photo
Berlin, DE, 1991

Affect: Care

Charlotte von Mahlsdorf (1928-2002), who had since her youth understood herself as a housewife from the late 19th century, worked at a junk shop in Berlin while still at school, the basement of which also offered her protection during the last days of the Second World War. She herself attributed this passion to childhood memories in her great-uncle's house, where she always felt safe. Preferably dusting and with an apron.

Wilhelminian furniture, complex and heavy, was extremely unpopular in post-war Germany, both West and East, which was characterized by a modernist "death of the ornament" (Adolf Loos), so Charlotte was able to collect many pieces. She said: "I quickly developed a sixth sense for Wilhelminian style furniture. Columns, feet made by wood turning, another wooden ball here and another one there: I was blown away! Back then, it was a good time to collect this furniture. They had become obsolete...If you could afford it, you would set up 'modern', chop up the old furniture and throw the small parts in the oven."

She acquired a ruined manor on the outskirts of Berlin, which she mostly restored on her own and expanded into a private museum. Through Charlotte's commitment to queer self-organization in the GDR, this museum became a meeting point for activists in the 1970s. Charlotte's house was an undesirable place for GDR officials and there were several attempts to ban its public operation. The Gründerzeitmuseum Mahlsdorf still exists today.

90

Pedestal from manifestation of paper stack work "Untitled" (1988) at NGBK, 1990
Félix González-Torres
Painted Wood

New York, USA and Berlin, DE, 1988-1990

Affect: Fear

"Untitled" (1988), the paper-stack work that was originally shown on this pedestal, consists of blank sheets of paper. It was shown at the same NGBK exhibit as "Untitled (Join)" in the previous room of the exhibit (see Object 10). This pedestal, along with the sheets in the previous room, remain from this show; they were given to the Museum for its collection by the artist. Very different from the works themselves, they preserve and communicate, in wood and paper, the relationship of the museum and its collection to the artist and the original exhibit.

91, 92

Front T-Shirt and Photo

Rüdiger Trautsch

Printed T-Shirt and Black-and-white photograph

Hamburg, DE, 1980s

Affect: Joy

In the old Federal Republic before reunification, cool clubs didn't only exist in West Berlin. In the early 1980s, one opened in Hamburg that could compete with London and New York. In the beginning, the *Front* was a meeting place for leather guys. In the sober ambience of a basement pub in Heidenkampsweg in St. Georg, owners Willi Prange and Philip Clarke gathered their friends around them. Word soon got around that this was a place to find people and music beyond the mainstream. The *Front* was the first club in Germany where house music was played. Klaus Stockhausen and Boris Dlugosch were the heroes at the DJ desk. The party scene diversified, and a few years of queer glamour here were incomparable. The photographer Rüdiger Trautsch captured this time in his pictures of boys tightly entangled on the dance floor or waiting in the hallway in front of the toilet for a blow job or a line. His pictures show gay and queer nightlife at the heights of the 1980s. As with any legendary location, the days of the *Front* were numbered. AIDS and mainstreaming dispelled the magic. In the mid 1990s the club closed down.

93

Flying Lesbians

Vinyl LP

Berlin (West), DE, 1975

Affect: Joy

The Flying Lesbians, a blunt, fierce, and proudly amateur all-women's rock group, became famous in the 1970s throughout Europe for their progressive and sexually-liberating rock music. Born out of a performance only a few days after their formation at "Rockfete im Rock," a May 1974 all-women's music festival at the Berlin Women's Center, they quickly became a hit, and continued to play women-only shows throughout the summer of 1974, playing to 30,000 at that year's women's music festival in Copenhagen. Proudly amateur and proudly lesbian, the band became an integral voice in the women's and lesbian movements of the 1970s before disbanding in 1977. They have played some revival concerts in recent years; including in 2007 at Festsaal Kreuzberg and in 2018 right here at the Museum. Their lyrics have remained front and center at lesbian community events and demonstrations.

94

Blue

Derek Jarman

Film

London, GB, 1993

Affect: Fear

Often, the films of British director Derek Jarman (1942-1994) were translations of masterpieces of gay art and cultural history into moving images: for example, a film adaptation of Marlowe's *Edward II* and most famously a biographical film about the Italian painter Caravaggio, for which Jarman received the Silver Bear at the Berlinale in 1986. Jarman's films were visually intoxicating, in their physical directness as well as in their wealth of images. As a result of his HIV-infection, Jarman went blind in the early 1990s. In his case, losing his sight did not mean that he could no longer see, at least not immediately. Before he lost his eyesight, however, the virus and the medication affected his retinas: "Blue flashes in my eyes", he wrote. Nothing but blue - like an Yves Klein picture - populates the world of his final film. The blind Jarman speaks from off screen about the monochrome color field: texts about his life as a gay artist, meditations on sensory experiences and aesthetics, sex, and death:

I am a mannish

Muff diving

Size queen

With bad attitude

An arse licking

Psychofag

Molesting the flies of privacy

Balling lesbian boys

A perverted heterodemon

Crossing purpose with death

I am a cock sucking

Straight acting

Lesbian man

With ball crushing bad manners

Laddish nymphomaniac politics

Spunky sexist desires

Of incestuous inversion and

Incorrect terminology

I am a not gay

95

Photographs of the apartment of Eberhardt Brucks, wooden tripod
Photographs: Elisabeth Schonhauer-Schütz

Photograph, Wood
Berlin, DE, 2003

The estate of the artist, illustrator and photographer Eberhardt Brucks (1917-2008) fills an entire room in the archive of the SMU. This is no wonder, since Brucks bequeathed us his entire house: plates, records, drawings, photographs, letters, books and much more. When the former director of the SMU, Karl-Heinz Steinle, visited Eberhardt Brucks for the first time, he came into a two-room apartment that was crammed floor-to-ceiling with objects: this place was itself an archive. Brucks' passion for collecting almost brought his apartment in Berlin-Lankwitz, where he had lived for 75 years, to the brink of collapse; the objects he had collected were of such weight they threatened the structural integrity of the building itself. Fortunately, this did not happen, because Eberhardt Brucks bequeathed to the SMU not only the contents of his apartment, the most extensive estate we own, but also the apartment itself. Through such bequests as those of Eberhardt Brucks, jobs and projects in the SMU can be financed, for example in the library or the archive.

Brucks was an important contemporary witness of the 20th century with all its political upheavals and tragedies and their effects on gay lives. However, Brucks always rejected the label 'gay' for himself. For a long time he lived with his mother; the apartment was also a place of retreat for him and his friend Hansi, who tragically took his own life. His artistic and photographic work documents the private and political life of a gay man in 20th century Germany. Brucks has worked as an illustrator and author for the "Kreis", the most important German-language gay magazine after 1945, published in Zurich; and captured his friends and gay everyday life in drawings and photographs. In addition to the photographs of Brucks' apartment in Berlin Lankwitz, which also served as his studio, we show here a wooden tripod that he used for his photographs.

96
Anonymous HIV Test Paper
document
Berlin (West), DE, 1987

Affect: Fear

Since their introduction in the middle of the 1980s HIV-tests have been experienced as a threat. Negative stigmas and constant discrimination led many to opt into testing anonymously. This anonymous test, taken on August 2nd, 1987, at 4:15pm in Cologne, is the result of an unknown patient, who tested negative. Patients would receive a number or pick a password, which would then be used for their documentation. The only other demographics they were required to submit was their gender and birthdate. On March 2nd, 1985, the "Enzyme-Linked Immunosorbent Assay" (ELISA) test (the type of test presented here) was released, marking the beginning of the ability to test for HIV. Initially, the ELISA was used to test blood donations. Testing sensitivity was high, often resulting in false positives, and also included an extremely long wait time of nearly three months. In 1987, a new test called the "Western Blot" was much more accurate but also more difficult to perform. The late 1980's saw second and third generation tests emerging, which could register antibodies sooner. Today, testing is highly accurate and quick, and still available anonymously through the Aids-Hilfe, Mann-o-Meter, and other organizations in the city.

97
Fan and Wig
Madame Kio Collection
Wig, Wood
Berlin (West), DE, ca. 1960s—1990s

Affect: Joy

Madame Kio, whose biography is discussed elsewhere in this exhibit, was one of the most famous performers in West Berlin's drag scene. Of that scene, he remembered: "It was drag's time—there was a real boom! There was Chez Nous, there was Romy Haag, Straps-Harry, the Prisma, the Lützower Lampe, and then there was the Berliner Gasthaus. They were all there at the same time and all of them had a fixed program. There were certainly at least thirty female impersonators working full time in Berlin. If you happened to be passing, 'La Grande Eugène' by the Daniel Sander Troupe was running at the Theater des Westens or you had the Follies Parisiennes at the Wühlmäuse. You could go from one place to another, from one event to the next." See also: Object 1.

98

ADEFRA National Meeting in Cologne

Daniela Tourkazi

Gelatin-silver print

Cologne, DE, 1987

Affect: Care

ADEFRA (**afrodeutsche Frauen**), is an organization for Black Germans established in the mid-1980s. It serves as a political and cultural forum for many Black women and women of color. Founded in Berlin with the assistance of prolific feminist writer and academic Audre Lorde, ADEFRA, which also developed the term "Afro-German," encouraged Black activists to learn and relate to other Black women in Germany. Lorde's influence in the development of the organization was significant. She regularly taught classes on ethnicity and women's studies as a lecturer at the Freie Universität. In 1984, Lorde and activists from ADEFRA developed the term "Afro-German." Designating themselves as Afro-German established a new communal self-image, assisting in the awareness of the "New Black Movement." This photograph documents a meeting soon after their founding; today, ADEFRA creates space for Black women through political lobbying and regular community-based events and initiatives.

99, 100

Audre Lorde

Daniela Tourkazi

Gelatin-silver print

Berlin (West), DE, 1987

Macht und Sinnlichkeit (Power and Sensuality)

Audre Lorde and Adrienne Rich, ed.. Dagmar Schulz

Book

Berlin, DE, 1993

Affect: Care

Audre Lorde (1934-1992) was an American writer, feminist, librarian, and civil rights activist. A self-described “black, lesbian, mother, warrior, poet;” she dedicated her life and her creative talent to confronting and addressing racism, sexism, classism, and homophobia. Her work spoke to, in her words, “those of us who have been forged in the crucibles of difference”—visible in this quote are both the central role that positionality played in her work and thinking and her insistence that differences of race, gender, class, and experience enriched, rather than dividing, broad-based movements for justice. In 1984, Lorde was invited by Dagmar Schulz, a lecturer in sociology at the Freie Universität, to lecture in Berlin. During her time here, she became an important part of the nascent Afro-German movement; coining the term itself in 1984 with a group of activists (see also the ADEFRA photograph and the Berlin Lesbian Week posters in this exhibit, Objects 98 and 24) and became a mentor to a number of women, including May Akim, Katharina Oguntoye, Ika Hügel-Marshall, and Helga Emde. Her belief in language as a tool of resistance led Schulz to translate some of her key texts, alongside those of Adrienne Rich, in this collection, published in 1993.