

**»Inventing Queer Cinema«  
7.5.–13.9.26**



## **Björn Koll on Manfred Salzgeber (1943–1994)**

Manfred Edgar Salzgeber was born on 10 January 1943 in Łódź, though the city was still named Litzmannstadt in his official documents. He inherited the “Edgar” from his father Edgar Salzgeber, a Russian German who worked as a dentist at number 97 Adolf Hitler Straße and who would not survive the war. Accompanied by his mother and grandmother, Manfred somehow managed to make his way to Stuttgart, a city where, as a refugee child and an “outsider”, he never truly felt at home. His sanctuary was the darkness of the movie theater, his early film education the cinematic canon of the 1950s and 1960s. Whether “Heimatfilme” or American imports, he watched them all, and he loved to recount just how profoundly he had been molded by “Gary Cooper’s tits”. In his screenplay “Jugendvorstellungen” (Ideas of Youth), which is available to read on the Salzgeber website (in German), Manfred recounts his passion for cinema and tells the story of how a group of young people set out to invent a different kind of cinema: one not solely dictated by the rules of commerce.

Manfred dropped out of school at the age of 17, took acting lessons and worked odd jobs on building sites and at the Umbreit book wholesaler; he subsequently took a bookseller’s apprenticeship at the Friedrich Stahl bookshop in Stuttgart, completing it in 1965. That year, at the age of 22, he moved to West Berlin and started to work at the Marga Schoeller bookshop, which he continued to do until 1973. Concurrently, he became actively involved with what was then known as the Freunde der Deutschen Kinemathek (Friends of the German Cinematheque), an organization that was gradually expanding its monthly events in the Academy of Arts studio. He initiated late-night screenings at the Kino Bellevue on Hansaplatz (now the GRIPS Theater) and, in the summer of 1969, learned that the Bayreuther Lichtspiele cinema at 25 Welsersstraße was up for sale. Together with Heiner Roß, he organized its purchase on behalf of the Freunde der Deutschen Kinemathek, securing the funds with a loan from his mother; on 3 January 1970, the Arsenal cinema first opened its doors.

In 1970, Manfred was involved in the founding of the International Forum of New Cinema – originally conceived as a counter-festival to the Berlin International Film Festival – and participated in its program selection until 1977. In that year, following a dispute over a film, he left both the Freunde and the Forum – although perhaps this was merely the ostensible trigger for leaving a system that, in his eyes, was small-minded, petty and not truly in the service of cinema. It was a system that Manfred would later dub a “repository for copies of film prints”.

In 1973, alongside his duties as managing director of Wolff’s bookshop, Manfred took over the running of the Bali Kino in Berlin-Zehlendorf, transforming it into an “outpost of political cinema in the Federal Republic and West Berlin” and making it one of the first arthouse cinemas in Germany. This was followed in 1975 by the Tali Kino on Kottbusser Damm (now the Movimiento) and then, in 1978 – together with Georg Kloster, Christian Meincke and Knut Steenwerth – the Yorck Kino, albeit only for a brief period. By then, Manfred was already on the verge of leaving for Amsterdam. In one way or another, he had simply had his fill of Berlin and of the era known as ‘Deutschland im Herbst’ (Germany in Autumn), a time perceived as a period of political malevolence.

Manfred had always been gay, a fact documented in 1970 in ‘Nicht der Homosexuelle ist pervers, sondern die Situation, in der er lebt’ by a screen kiss lasting several minutes. Equally legendary were

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the first gay bookshelf at the Marga Schoeller bookshop and the appearances of his friend Alf Boldt who would storm into the place armed with a bouquet of flowers and ask for “Ms. Salzgeber”.

In 1979, the newly appointed director of the Berlinale, Moritz de Hadeln, had the foresight to immediately bring Manfred back to Berlin for his first festival edition of 1980 and entrusted him with the task of transforming the Info-Schau (dubbed “the festival’s broom closet”) into the independent Panorama section. Manfred also scouted works for the Berlinale Competition, a role that enabled him to travel, discover films and pursue his vision of an alternative cinema. In New York, he discovered ‘Buddies’ by Arthur J. Bressan Jr., the first feature film to address the AIDS epidemic. Recognizing the urgency of the situation, Manfred attempted to act as an intermediary, offering the film to German broadcasters and distributors (with a predictable lack of success). Compelled to take matters into his own hands, he organized the film’s release himself and thus, 30 October 1985 marked the birth of “Edition Manfred Salzgeber im Sputnik Kino Berlin”. Today, the distribution company goes by the somewhat simpler name of Salzgeber and ‘Buddies’ is now, of course, available in a digitally restored version.

Work in film distribution and at festivals, along with his own HIV infection, defined Manfred’s life in the late 1980s and early 1990s until his death in 1994. He was passionate about his films, works that “aim to be something more than just fluff”. He cherished his audiences and the hours, or even nights, spent discussing what they had seen. He was well aware that films have the power to change lives and, even if it were for just one individual, someone perhaps destined to have the cinematic experience of their lifetime, Manfred would have fired up the projector or somehow managed to haul the film into cinemas. It is within this context that a number of his pithy quips take on their full significance: “A film without an audience is just celluloid”; “Even from an old queen, there is still much to be learned” and “Completely shat on by the Yanks”, a phrase that aptly summarizes the state (then, as now) of the German theatrical film distribution market.

Also unforgettable are Manfred’s openness to the new, his genuine interest in people, his pragmatism, his willingness to take risks and, of course, his truly passionate advocacy for the things that truly matter. This comprised a wild mix of content, ranging from Straub-Huillet’s ‘Antigone’ and ‘Der Tod des Empedokles’ to a series of films about the Beatniks, Nick Cave in ‘Ghosts... of the Civil Dead’, the experimental filmmaker Dore O. and Helke Sander’s ‘BeFreier und Befreite’ all the way to Thomas Mitscherlich’s ‘Reisen ins Leben – Überleben nach einer Kindheit in Auschwitz’. Added to this was his work with films addressing the subject of AIDS, culminating in Derek Jarman’s ‘Blue’ in 1994. “The thought of Derek Jarman sitting sick in a small London flat, unable to pay his rent, while AIDS charities were spending government money to print glossy brochures, drives me insane,” Manfred remarked in an interview in 1993.

In his Panorama section, he treated short films, documentaries and features with equal merit, creating a home for a very specific kind of cinema that was otherwise all too frequently overlooked in the international festival landscape. From the very beginning, that included films by and about lesbians and gays, and the Panorama swiftly evolved into a launchpad for queer cinema and a gathering place for an international community. The Teddy Award, co-founded in 1987 with Wieland Speck, also played a significant role in this development.

Manfred never amassed any wealth and his monthly pilgrimage to the ATM, credit card in hand, to withdraw the maximum amount of 4,000 Deutschmarks became the stuff of legend. With his bank

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account deep in the red, this money – paid into the account in cash – helped tide him over the end of the month and guaranteed his rent would be paid, the credit card bill only being due in the middle of the following month. But debts troubled Manfred little, for what were a few unpaid bills to film labs, printers and subtitling agencies compared to the sheer thrill of screening a film that would otherwise never have seen the light of day? He was a true film fanatic in the very best sense of the word and I, for one, could never really hold it against him because Manfred's passion for cinema was infectious to the highest possible degree. Cultural projects funded straight out of his own pocket, endeavors that, strictly speaking, should have been supported by film archives and public funding bodies – but who, in the early 1990s, wanted anything to do with queer cinema?

Manfred had his own priorities and these undoubtedly included hitting the town after midnight to have a beer in some leather bar or other. I can hardly imagine that he wasn't getting people excited about films there, too, or winning them over to the cinema. These nocturnal excursions into the scene were typically preceded by long illicit sessions at the Berlinale's photocopier on Budapester Straße. The "Wumme" was capable of churning out massive quantities and, armed with a glue stick and scissors, Manfred created catalog pages and other forms of "propaganda" for his films, developing a wholly unique aesthetic that would define the visual identity of Salzgeber for years to come. Those were relaxed and happy moments which could only be topped by a packed cinema or a night out in New York. The US, which at that time was ahead of us in so many struggles for emancipation, was a place of longing and, for several weeks every year, somewhere he felt at home.

Manfred rarely spoke about himself, about his own wounds, his ceaseless struggles and the scant recognition he received within the film industry. He simply didn't take himself that seriously. Or, to put it another way: a film and the experience connected with watching it always took precedence. And that is precisely how Manfred died. Heavily laden with film prints, he returned from Luxembourg where he had been screening films about AIDS and could barely manage to climb the stairs to our office in Berlin-Steglitz where he lived in a small room. Just a quick trip to the AVK (Auguste Viktoria Hospital) for a check-up, they said. And then, in the very early hours of 12 August 1994, Manfred simply closed his eyes and left.

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### Celebrating Queer Cinema

Forty-one and three-quarter years of Salzgeber on three screens with a total of 90 films – and there are still a few hundred more in the archives.

With a running time of approximately 30 minutes, this media installation presents a montage of 90 films on three 6-meter-long screens and forms the emotional center of the exhibition. The title refers to the history of the Salzgeber film distribution company.

Montage by Stanislaw Milkowski

Based on an idea by Björn Koll

In collaboration with Nils Warnecke and Georg Simbeni

### Central films of the installation

›Der Sommer mit Carmen‹

GR 2023, dir. Zacharias Mavroeidis, 106 min

Limanakia Beach is a social and sexual hotspot for Athens' queer community where friends Demos and Nikitas, two aspiring filmmakers in their early 30s, meet up. Nikitas no longer wants to play stereotypical gay roles and pitches a film idea about the events of a past summer featuring Demos' reunion with his ex, Panos, and Panos' cute dog Carmen. The result is a playful, erotic film about memory, friendship and queer life.

›Captain Faggotron Saves the Universe‹

D 2023, dir. Harvey Rabbit, 72 min

The full film is showing in the Studiokino!

Showtimes: Thu 20.08.26 at 16:00, Fri 21.08.2026 at 14:00

Father Gaylord is a strict believer in the Bible and, of course, absolutely not gay. When his ex-lover Queen Bitch from the planet Oberon threatens to turn Earth into a kinky utopia using a magic ring, the priest asks Captain Faggotron for help. The superhero is tasked with retrieving the ring and restoring order. But is a world in which Father Gaylord must deny his true self and hide his love for Queen Bitch really one in which we want to live?

›Blue‹

GB 1993, dir. Derek Jarman, 74 min

The full film is showing in the Studiokino!

Showtimes: Sat 15.08.26 at 12:30 and 16:30

Jarman confronts his illness – which is causing him to go blind and will eventually lead to his death – with a blank screen: blue, and nothing else. Through the soundtrack – a powerful poem composed of texts, sounds and music – connections emerge between personal biography, history and the present. The film invites viewers to project their own imaginary film into the emerging spaces.

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›Gleichung mit einem Unbekannten‹  
F 1980, dir. Dietrich de Velsa, 99 min

A man rides his motorcycle through Paris. He secretly watches two soccer players having sex in a locker room. He drifts from one group orgy to the next. Reality and dreams blur. Sensual and full of melancholy, the film went unseen for decades and was only recently rediscovered.

›100 Tage, Genosse Soldat‹  
SU 1990, dir. Hussein Erkenov, 67 min

The full film is showing in the Studiokino!

Showtimes: Sun 24.08.26 at 12:00 and 16:00

Inspired by Kuri Poljakov, Hussein Erkenov uses poetic imagery to tell the story of five young men who will not survive their military service in the Soviet Army. Trapped in a cycle of violence, humiliation and loss of dignity, they desperately fight back and yet also find moments of closeness and solidarity. But the outcome of their hopeless struggle is predetermined from the start. They become victims of a system they themselves help to sustain – a rare classic of gay cinema from the Soviet Union.

›No Skin Off My Ass‹  
D/CA 1990, dir. Bruce LaBruce, 73 min

The full film is showing in the Studiokino!

Showtimes: Thu 11.06.26 at 16:00, Fri 12.06.26 at 14:00

A punk hairdresser with unusual tastes picks up a handsome young skinhead in a Toronto park. He takes him home, undresses him, bathes him – and then locks him up. After escaping, the skinhead ends up at his sister's place, where she immediately exploits him as an actor in a lesbian underground film. The skinhead returns to the hairdresser to act out his own sexual desires. The film is considered a radical pioneer of New Queer Cinema and defies every heterosexual norm, both politically and aesthetically.

›Kamikaze Hearts‹  
USA 1986, dir. Juliet Bashore, 77 min

The full film is showing in the Studiokino!

Showtimes: Sun 31.05.26 at 10:00 and 14:00

San Francisco in the 1980s. Young director Tigr is trying to make a name for herself in the porn industry. In her new film, a sex parody of the opera 'Carmen', her more-seasoned partner Mitch plays the lead role. After the final take, the women have sex and talk about how their experiences on set are affecting them and their relationship. Amid toxic producers and excesses of drugs, the two try not to lose themselves as lovers.

›Kanarie‹  
ZA 2018, dir. Christiaan Olwagen, 123 min

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South Africa, 1985. Eighteen-year-old Johan loves Boy George and Depeche Mode. When he joins the Canaries choir as part of his military service, it seems like a way out. But the choir serves as a propaganda tool for the state and the church. Johan falls in love with a fellow singer during a tour, begins to question the repressive social order around him and explores his sexual desires more closely. It isn't long before he comes into conflict with his superiors.

### ›Before Stonewalk‹

USA 1984, dir. Greta Schiller, Robert Rosenberg, 87 min

The full film is showing in the Studiokino!

Showtimes: Sat 09.05.26 at 12:00 and 16:00, Sat 27.06.26 at 10:00, 12:00, 14:00 and 16:00

New York, Christopher Street, 27–28 June, 1969. Transgender and gay people resist a police raid at the Stonewall Inn. The ensuing riots are considered to be a turning point in the fight for equality and are commemorated to this day during the Pride festival. Using archival footage and interviews – including with Allen Ginsberg and Audre Lorde, but above all with trans, gay and lesbian members of the general public – the film depicts the lives of queer Americans before this event and their gradual emergence into the public eye.

### ›The Garden‹

GB 1990, dir. Derek Jarman, 95 min

Derek Jarman works in his garden, surrounded by a barren coastal landscape near to a nuclear power plant. Images of flowers, gravel, the sea and sky frame episodes of a Passion narrative: a gay couple is arrested, humiliated and crucified; the Twelve Apostles appear as old women creating music from wineglasses; a Madonna is hounded by paparazzi; Jesus witnesses the decline of the world. Everything culminates in a eulogy for deceased friends. This dialogue-free experimental film explores Jarman's mortality, the repression of queer people in Thatcher-era Britain during the AIDS crisis, and the role of the Church in the persecution of homosexuals.

### ›Sequin in a Blue Room‹

AUS 2019, dir. Samuel Van Grinsven, 80 min

Coming of age in the age of Grindr: Sequin is into anonymous hookups he arranges via apps. He has only one rule: never see the same guy twice! Until a chat leads him to the Blue Room, a mysterious group sex party with no limits. Sequin falls under the spell of a captivating stranger – and is desperate to see him again the very next day. The beginning of a dangerous search for the object of his desire.

### ›Westler‹

BRD 1985, dir. Wieland Speck, 96 min

The full film is showing in the Studiokino!

Showtimes: Sat 06.06.26 at 12:00 and 16:00

Berlin in the mid-1980s. Felix from West Berlin and Thomas from East Berlin only live a few kilometers apart – but still in completely different worlds. Between them lies the Berlin Wall and they can only see each other for a few hours once a week. As their love grows, every forced separation becomes more and more painful. Ultimately, Thomas can only see one solution: to escape the GDR via Prague into the West, to Felix.

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### ›Nighthawks‹

GB 1978, dir. Ron Peck, Paul Hallam, 113 min

London, the mid-1970s. By day, Jim works as a teacher at a school where no one knows he is into guys. By night, he frequents the city's gay clubs and cruising spots. He's looking for the love of his life, but what he finds is casual sex. The film is considered one of the first openly gay films in British cinema history and was highly controversial in the year of its release.

### ›Küss mich – Kyss mig‹

SE 2011, dir. Alexandra-Therese Keining, 103 min

Mia accompanies her fiancé Tim to her father's birthday party, where she is to meet his new wife. She finds it difficult to adjust to the new addition to the family because she hasn't yet come to terms with her parents' separation. Encountering her confident future stepsister Frieda triggers unexpected feelings. On a trip to an island, Mia and Frieda begin an affair that throws their families, relationships and the future into turmoil. As everything falls apart, they realize that life begins where the planning ends.

### ›Verführung: Die grausame Frau‹

BRD 1985, dir. Elfi Mikesch, Monika Treut, 84 min

The full film is showing in the Studiokino!

Showtimes: Sat 23.05.26 at 12:00 and 16:00

Wanda is a mysterious dominatrix and smart businesswoman. Her profession is to be cruel – with a special talent for luring her lovers into the trap of seduction. In her gallery in Hamburg harbor, Wanda stages bizarre stage shows for a paying audience. In her private life, too, she's an imperious ruler. Gregor, her submissive stage partner (played by Udo Kier), is a romantic dreamer who falls in love with Wanda – before he is cured of this illusion.

### ›Fireworks‹

I 2023, dir. Giuseppe Fiorello, 134 min

Sicily, the summer of 1982. While Italy dreams of winning the World Cup, Gianni and Nino dream of a love free from fear. After a moped accident, they meet, become friends and, shortly afterwards, lovers. But their conservative families react with rejection and violence. The two fight for their relationship, putting their lives in danger. 'Fireworks' is based on the true crime story 'Delitto di Giarre' and the subsequent founding of Arcigay, Italy's most important queer civil rights organization.

### ›Common Threads – Stories from the Quilt‹

USA 1989, dir. Rob Epstein, Jeffrey Friedman, 79 min

Rob Epstein and Jeffrey Friedman document the origins of the AIDS Memorial Quilt in the late 1980s – a project that continues to this day in which mementos of those who have died of AIDS are pieced together to ensure they are not forgotten. The film summarizes the first decade of the AIDS crisis: grief, anger over the Reagan administration's inaction, and the struggle of the AIDS movement. The documentary employs Hollywood cinematic techniques, featuring Dustin Hoffman as narrator and music by Bobby McFerrin.

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›120 BPM‹

F 2017, dir. Robin Campillo, 144 min

The full film is showing in the Studiokino!

Showtimes: Thu 25.06.26 at 14:00, Fri 26.06.26 at 15:30

Paris, the early 1990s. AIDS has been raging in France for ten years, yet society remains silent. The government ignores public education, and the pharmaceutical industry delays the release of medications. The activist group Act Up protests against these injustices with radical actions. When HIV-negative Nathan joins the group, he is swept up by their determination and falls in love with Sean, one of the most radical activists. Robin Campillo, himself a former Act Up member, directs an intense portrait of activism, love and resistance.

›Pink Narcissus‹

USA 1971, dir. James Bidgood, 65 min

The full film is showing in the Studiokino!

Showtimes: Sat 13.06.26 at 12:00 and 16:00

This film celebrates the beauty of a single person: Bobby Kendall. This desirable narcissist transports viewers into obsessively erotic dream worlds, where he styles himself as a bullfighter, a Roman slave, a male prostitute and a daring lover. James Bidgood worked on this cult classic for nearly six and a half years in his apartment which he had converted into a film studio – and yet he remained anonymous for many years.

›Bent‹

GB/JP 1997, dir. Sean Mathias, 102 min

The full film is showing in the Studiokino!

Showtimes: Thu 07.05.26 at 16:00, Fri 08.05.26 at 14:00

Berlin, 1934. Shortly before the Röhm Purge, Max and his boyfriend Rudy celebrate one last wild night at Greta's club. During the Night of the Long Knives, an SA man Max meets in the club is murdered by the SS. Max and Rudy flee but are captured and deported to Dachau. On the train, the Gestapo forces Max to conform and, in order to survive, he denies his homosexuality and participates in acts of violence against his lover. In the camp, he meets Horst and, despite oppression and prohibition, the two find a way to protect their love. 'Bent' tells the story of the persecution of homosexuals under the Nazi regime, and the power of love in the darkness.

›Frau aus Freiheit‹

PL/SE 2023, dir. Małgorzata Szumowska, Michał Englert, 132 min

The full film is showing in the Studiokino!

Showtimes: Sat 22.08.26 at 10:00 and 14:00

Poland in the early 1980s. As the country gradually turns its back on Communism and transforms into a democratic state, Aniela Wesoły seeks her freedom as a woman in a small town. Even during her childhood and adolescence, she begins to feel different. Those around her react with

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incomprehension and denial. But neither the resistance within her family nor state repression can stop her from finally becoming the person she has always been.

»Viva«

IRL 2015, dir. Paddy Breathnach, 100 min

Havana, Cuba: Jesus works as a hairdresser in a drag bar, but dreams of performing on stage himself. When the bar's manager Mama gives him this chance, he is attacked during a performance by a customer – his father Angel, whom he hasn't seen in 15 years. Angel forbids Jesus from performing as a diva. Caught between a longing for recognition, family conflicts and his own dreams, Jesus must find his way. The film portrays Havana as a vibrant yet precarious metropolis and tells a story of self-discovery and finding one's own voice

### Music

Tu verra (Music by Fabrizio Tentoni, Lyrics: C. Diz & S. Butzmühlen)

Performed by Rose Ruthenfeld

Produced and mixed by Thomas Mävers and Fabrizio Tentoni at Plattenstudio Pankow

From the film »Lichtes Meer« by Stefan Butzmühlen

Coro a bocca chiusa

(from »*Madama Butterfly*« by Giacomo Puccini)

Choir: Helga Bartz, Maren Claus, Franziska K. Huhn, Barbara Jaenichen, Sophia Keßen, Marie-Luise Richár, Käthe Schulz, Viviane Sehmke, Annelie Wittig, Petra Wunderling, Fritz Walter Huste, Hector Marroquín, Matthias Richter, Jens Wetzel

Violin: Agnese Petroseuolo

Cello: Anton Peisakhov

Double bass: Ludwig Schwark

Horn: Hector Marroquín

Recording engineer: Christoph de la Chevallerie

Arranged and produced by Fabrizio Tentoni

From the film »Lichtes Meer« by Stefan Butzmühlen

As Steals the Morn upon the Night (by Georg Friedrich Händel)

Katrin Dasch, Martin Netter, Nathalie Siebert, Peter Veismann

From the film »Rückenwind« by Jan Krüger

### Additional film clips

»Baby Jane«, FIN 2019, Regie: Katja Gauriloff

»Er liebt mich«, GR/GB 2017, Regie:  
Konstantinos Menelaou

»Als wir tanzten«, GE/SE 2019, Regie: Levan  
Akin

»Blue Jean«, GB 2022, Regie: Georgia Oakley

»Close to You«, CA/GB 2023, Regie: Dominic  
Savage

»Futur Drei«, D 2020, Regie: Faraz Shariat

»Amazing Grace«, IL 1992, Regie: Amos  
Guttman

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- ›Besties‹, F 2021, Regie: Marion Desseigne Ravel
- ›Caravaggio‹, GB 1986, Regie: Derek Jarman
- ›Rafiki‹, KE 2018, Regie: Wanuri Kahiu
- ›Cicada‹, USA 2020, Regie: Matthew Fifer & Kieran Mulcare
- ›Der Prinz‹, CL/AR/BE 2019, Regie: Sebastián Muñoz
- ›Hochwald‹, A/BE 2020, Regie: Evi Romen
- ›Kokon‹, D 2020, Regie: Leonie Krippendorff
- ›Lola und das Meer‹, BE/F 2019, Regie: Laurent Micheli
- ›Neubau‹, D 2020, Buch: Tucké Royale, Regie: Johannes M. Schmit
- ›So Damn Easy Going‹, SE/N 2022, Regie: Christoffer Sandler
- ›Sprung ins kalte Wasser‹, CY/GR/IT 2021, Regie: Stelios Kammitsis
- ›Sweetheart‹, GB 2021, Regie: Marley Morrison
- ›Young Hunter‹, AR 2020, Regie: Marco Berger
- ›Departure‹, GB/F 2015, Regie: Andrew Steggall
- ›Der Blonde‹, AR 2019, Regie: Marco Berger
- ›Die Geschwister‹, D 2016, Regie: Jan Krüger
- ›Hamam – Das türkische Bad‹, IT/TR/E 1997, Regie: Ferzan Özpetek
- ›Die Jungfrauenmaschine‹, BRD 1985, Regie: Monika Treut
- ›Edward II‹, GB 1991, Regie: Derek Jarman
- ›Elefant‹, PL 2022, Regie: Kamil Krawczycki
- ›Light Light Light‹, FIN 2023, Regie: Inari Niemi
- ›Saturday Church‹, USA 2018, Regie: Damon Cardasis
- ›Sebastian‹, GB 1976, Regie: Derek Jarman
- ›Siebzehn‹, A 2016, Regie: Monja Art
- ›Something Must Break‹, SE 2014, Regie: Ester Martin Bergsmark
- ›When Night is Falling‹, CA 1995, Regie: Patricia Rozema
- ›Girls Girls Girls‹, FIN 2022, Regie: Alli Haapasalo
- ›Herzensbrecher‹, CA 2010, Regie: Xavier Dolan
- ›Herzstein‹, DK/IS 2016, Regie: Guðmundur Arnar Guðmundsson
- ›Ich bin das Glück dieser Erde‹, MX 2014, Regie: Julián Hernández
- ›Young Soul Rebels‹, GB 1991, Regie: Isaac Julien
- ›Im Namen des ...‹, PL 2013, Regie: Małgorzata Szumowska
- ›Jongens‹, NL 2014, Regie: Mischa Kamp
- ›Sturmland‹, HU/D 2014, Regie: Ádám Császi
- ›Tiefe Wasser‹, PL 2013, Regie: Tomasz Wasilewski
- ›Noordzee, Texas‹, BE 2011, Regie: Bavo Defurne
- ›What a Feeling‹, A 2024, Regie: Kat Rohrer
- ›On the Go‹, E 2023, Regie: María Gisèle Royo, Julia de Castro
- ›Patagonia‹, I 2023, Regie: Simone Bozzelli
- ›Viet und Nam‹, F/CH/LI/VN 2024, Regie: Trương Minh Quý
- ›Anhell69‹, CO/RO/F/D 2022, Regie: Theo Montoya
- ›Le Paradis‹, BE/F 2023, Regie: Zeno Graton

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›Duke of Burgundy‹, GB 2014, Regie: Peter Strickland

›Boy Meets Boy‹, D 2020, Regie: Daniel Sánchez López

›Cloudburst‹, CA/USA 2011, Regie: Thom Fitzgerald

›Die glitzernden Garnelen‹, F 2019, Regie: Cédric Le Gallo, Maxime Govare

›Die Starken‹, CL 2019, Regie: Omar Zúñiga

›Ellie & Abbie‹, AUS 2020, Regie: Monica Zanetti

›God's Own Country‹, GB 2017, Regie: Francis Lee

›Stadt Land Fluss‹, D 2011, Regie: Benjamin Cantu

›Like It Is‹, GB 1998, Regie: Paul Oremland

›Lichtes Meer‹, D 2014, Regie: Stefan Butzmühlen

›Tove‹, FIN/SE 2020, Regie: Zaida Bergroth

›Unser Paradies‹, F 2011, Regie: Gaël Morel

›Sommer wie Winter‹, F 2000, Regie: Sébastien Lifshitz

›Breaking the Ice‹, AT 2022, Regie: Clara Stern

›Zwischen Sommer und Herbst‹, D 2017, Regie: Daniel Manns

›Port Authority‹, USA 2019, Regie: Danielle Lessovitz

›Savage‹, F 2018, Regie: Camille Vidal-Naquet

›Verrückt nach Cécile‹, F 2017, Regie: Océanrosemarie, Cyprien Vial

›Taxi zum Klo‹, BRD 1980, Regie: Frank Ripplloh

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## **Timeline**

**1913/14 (USA, GER)** – Cross-dressing comedies such as ›Aus eines Mannes Mädchenzeit‹ and ›A Florida Enchantment‹ introduce queer characters to the screen for the first time via the device of swapping clothes.

**1919 (GER)** – Sexologist and reformer Magnus Hirschfeld opens the world's first Institute for Sexual Science in Berlin-Tiergarten.

**1919 (GER)** – ›Anders als die Andern‹ (directed by Richard Oswald with Magnus Hirschfeld as a consultant) is the world's first explicitly homosexual emancipatory film. The Berlin Film Review Office bans it in 1920.

**1927 (GER)** – Richard Oswald's ›Gesetze der Liebe‹ includes excerpts from ›Anders als die Andern‹. The film is censored, with screenings only permitted for medical professionals.

**1928 (AUT)** – The Austrian silent film ›Andere Frauen‹ by Heinz Hanus is considered the first lesbian film in cinema history. It is considered lost.

**1930 (USA)** – Josef von Sternberg's ›Morocco‹, starring Marlene Dietrich, is the first Hollywood movie to depict a kiss between two women.

**1930 (USA)** – The Hollywood studios adopt the Motion Picture Production Code (Hays Code) which prohibits the depiction of ›sexual perversion‹, including homosexuality.

**1931 (GER)** – Leontine Sagan's ›Mädchen in Uniform‹ becomes a milestone of lesbian cinema and a major international success.

**1933 (GER)** – Reinhold Schünzel's comedy of mistaken identity ›Viktor und Viktoria‹ premieres in December. The film is later censored for its ›moral ambiguity‹.

**1933–1945 (GER)** – During the Nazi era, almost all queer films are banned or destroyed. Directors including Richard Oswald and Reinhold Schünzel are forced to emigrate. Homosexuals and trans people are persecuted.

**1933 (GER)** – The Nazis vandalize the Institute for Sexual Science in Berlin.

**1933 (GER)** – Numerous works on sexology and queer publications are destroyed in book burnings.

**1934 (USA)** – The Production Code Administration is set up and strictly enforces censorship. As a result, queer characters and themes disappear from mainstream movies in the US and, from that point on, can only appear in coded form (›queer coding‹).

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**1935 (GER)** – Paragraph 175 of the German Criminal Code is tightened, leading to the criminalization of homosexual acts between men.

**1937–1945 (GER)** – The Nazi authorities systematically persecute homosexual men and detain lesbian women. Thousands are deported to concentration camps.

**1940s (USA)** – The experimental films of Kenneth Anger and Maya Deren pave the way for new cinematic expressions of queer cinema.

**1950 (FRA)** – Jean Genet’s ›Un chant d’amour‹ is considered one of the first explicitly homosexual films in European cinema. It was censored for a long time and, in many countries, could only be screened in private film clubs.

**1957 (FRG)** – The West German Federal Constitutional Court upholds the validity of Paragraph 175 of the Criminal Code. Homosexual relationships are rarely depicted openly in German cinema.

**1960s (USA)** – Artists including Jack Smith and Andy Warhol help establish an underground cinema, primarily in New York, where trans women, drag queens, lesbians and gay men become ›superstars‹.

**1968 (USA)** – The Hays Code system is abolished. The US movie industry introduces age ratings.

**1968 (GDR)** – A new Criminal Code comes into force in East Germany, abolishing Paragraph 175. The new Paragraph 151 criminalizes same-sex sexual acts with minors.

**1969 (USA)** – A violent police raid on the Stonewall Inn in New York sparks protests that last for days – the beginning of the international LGBTQ+ movement.

**1969 (FRG)** – Paragraph 175 is partially reformed in West Germany. A new phase of social and cultural discourse on homosexuality begins.

**1970 (USA)** – The first Christopher Street Liberation Day takes place in New York, Los Angeles and Chicago. This marks the beginning of the worldwide Pride movement.

**1971 (FRG)** – Manfred Salzgeber co-founds the International Forum of New Cinema at the Berlinale. It becomes an important hub for political and independent cinema.

**1971 (FRG)** – Rosa von Praunheim’s film ›Nicht der Homosexuelle ist pervers, sondern die Situation, in der er lebt‹ is broadcast on the West German Broadcasting (WDR) TV station; the Bavarian Broadcasting (BR) station refuses to air it. The broadcast is considered the starting point of the West German queer movements.

**1971 (FRG)** – Homosexual Action West Berlin and numerous other groups in many West German cities are founded. Film screenings and discussions become important venues for political organization.

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**1975 (FRG)** – The Lesbian Action Center West Berlin is founded.

**1976 (FRG)** – The first gay film series is held in the Arsenal cinema in Berlin. This marks the first time that curators make queer films visible in German cinemas.

**1977 (USA)** – The Frameline Film Festival in San Francisco is founded, one of the world's first queer film festivals.

**1977 (FRG)** – Frankfurt's Kommunale Kino screens its first gay film series. This establishes the regular presentation of queer films in German repertory cinemas.

**1980 (FRG)** – Openly gay auteur films and autobiographical works such as Frank Ripplow's ›Taxi zum Klo‹ usher in a period of realistic self-representation. The film is censored in Norway, Ireland and in parts of West Germany, and is banned in East Germany.

**1980 (FRG)** – Manfred Salzgeber undertakes a refocus of the Berlinale's Info-Schau, which evolves into the Panorama section in 1986 – one of the most important showcases internationally for queer cinema.

**1981 (USA)** – Activist and film historian Vito Russo publishes ›The Celluloid Closet: Homosexuality in the Movies‹, the first book on the market to make a queer history of cinema tangible.

**1980s (INT)** – The AIDS crisis shapes the topics, production conditions and political urgency of queer cinema culture around the world. Documentary and activist films emerge from the context of community organizations.

**1984 (FRG)** – The lesbian African American Audre Lorde is a visiting professor at Freie Universität Berlin until 1992. She is a key figure in the Afro-German women's movement and intersectional and queer feminism.

**1985 (FRG)** – The film distribution company ›Edition Manfred Salzgeber im Sputnik Kino Berlin‹ is founded as the first distributor of gay and lesbian films – including the first film on the topic of AIDS: ›Buddies‹ by Arthur J. Bressan Jr.

**1986 (FRG)** – The Teddy Award is inaugurated at the Berlinale as the world's first official queer film award at an A-festival.

**1989 (GDR)** – Heiner Carow's ›Coming Out‹ is the first DEFA film with a gay theme. The premiere takes place at the Kino International in Berlin on 9 November 1989, the day the Berlin Wall falls.

**1990 (GER)** – Even after German reunification, Paragraph 175 – which criminalizes sexual acts between persons of the male gender – remains in effect.

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**1990 (GER)** – The first Lesbisch Schwule Filmtage Hamburg takes place, now one of the oldest queer film festivals in Europe. In 2013, it is renamed the Hamburg International Queer Film Festival (HIQFF).

**1992 (GER)** – Wieland Speck takes over as head of the Panorama section of the Berlinale.

**1993 (USA)** – The Frameline Film Festival expands, becoming the world’s largest LGBTQ+ film festival.

**1994 (GER)** – Paragraph 175 of the German Criminal Code is fully abolished.

**1990s (INT)** – The term »New Queer Cinema« becomes established at international film festivals and in film criticism.

**1997 (GER)** – The MonGay film series is launched in Munich and Berlin.

**1999 (GER)** – Documentaries about non-binary and trans identities receive greater international attention at festivals.

**2002 (GER)** – Popular German coming-of-age movies with gay characters, such as Marco Kreuzpaintner’s »Sommersturm«, reach a wider cinema audience and are distributed internationally.

**2005 (USA)** – Ang Lee’s gay love story »Brokeback Mountain« becomes a major international box office hit and wins three Academy Awards. The movie is banned in China, Iran, Malaysia, Pakistan and the Arab states.

**2009 (GER)** – The first issue of »sissy«, a magazine for non-heteronormative film culture, is published.

**2010s (GER)** – Nationwide cinema events such as L-Film Night and Gay Film Night are established.

**2010s (GER)** – Queer film festivals join forces in the QueerScope network.

**2016 (INT)** – Diversity programs are incorporated into film funding, for example, at the British Film Institute and the Sundance Institute.

**2010s–2020s (USA)** – Streaming platforms increasingly invest in more diverse content.

**2016 (USA)** – Barry Jenkins’ »Moonlight«, about a young Black gay man, wins the Academy Award for Best Picture – a historic moment for representation in US cinema.

**2016 (GER)** – L-Film Night and Gay Film Night are renamed Queer Film Night.

**2017 (GER)** – The German parliament passes the “Marriage for All” act.

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**2017 (GER)** – The German parliament votes for the rehabilitation and compensation of men convicted under Paragraph 175. This is a historic step in remedying state persecution.

**2020 (GER)** – A new generation of German queer films, primarily set in cities, including ›Drifter‹, ›Futur Drei‹, ›Neubau‹ and ›Kokon‹, are screened at festivals and reach a wide audience.

**2024 (GER)** – The Self-Determination Act comes into force, replacing the so-called Transsexuals Act. Individuals can choose or delete their first name and gender marker; non-binary people – and thus more than two genders – are legally recognized.

**2025/26 (USA)** – A political backlash against diversity programs causes several Hollywood studios and streaming platforms to scale back such initiatives. Studies confirm the decline in LGBTQ+ representation in US movies.