



Barbara Hammer Hudinilson Jr.

KOW

KOW and Galerie Jaqueline Martins are simultaneously showing in Berlin and São Paulo two pioneers of queer emancipation: Barbara Hammer, born in Hollywood in 1939, and Hudinilson Jr, born in São Paulo in 1957. Although Hammer's films have been acknowledged from the onset, her other artistic works have only received international attention in the 2010s, as has Hudinilson's work. The exhibitions at the two galleries mark the first time both artists can be seen together.

Hudinilson Jr. grew up in São Paulo, Brazil under a military dictatorship and in a climate of extreme homophobia. He was a member of the group 3NÓS3, with whom he created his earliest actions. Under cover of darkness, he pulled plastic bags over the heads of heroes' monuments overlooking the urban scene, denouncing the regime's use of torture while also attacking prominent public symbols of state (Ensacamentos /Baggings, 1979). Barbara Hammer may have faced less manifest danger in comparatively liberal California, but she too, confronted

the symbols of (male) power. For example, in Superdyke (1975), a group of lesbian activists storm San Francisco City Hall.

It is striking to note the similarities between the two artists. They both combatively put their own bodies and their homosexuality central in their art. Early photographs and works on paper that flank Hammer's often very explicit experimental films from the 1970s and 1980s (like the film Sync Touch, 1981) visualize her own erotic pleasure as well as the struggle for public recognition of female sensuality and lesbian identity as expressed in her drawing Dark Vagina or Moon in the Head, (1969/1971).

Besides photography, collage techniques were key to Hudinilson's work. He was one of the first artists to make extensive use of the Xerox photocopier, literally mounting himself to the machine to make images of his body—not out of an obsession with sex, as some critics may have implied, but in

an act of self-scrutiny and a search for visual structures that might convey the sensuality and desire of human skin and flesh. See Narcisse, Exercício de me ver II / Exercise in Seeing Myself II and Untitled, both created in 1982.

In many ways, their work had an impact that went far beyond their creative output. When the AIDS epidemic broke out, both Hammer and Hudinilson took up the fight against the demonization of homosexuals and emerged as important voices of the gay and lesbian emancipation movements in their respective countries. Yet, unlike Hammer, whose art continued to evolve and grow until her death in 2019, Hudinilson gradually withdrew from public engagement; marginalized and boxed in by a conservative and still homophobic society and spurned by the art world and art market, he spent many years as a recluse in his apartment before passing away in 2013.

Alexander Koch
Translation: Gerrit Jackson







Barbara Hammer
Lingam, 1970
Pencil, acrylic on paper
43.2 x 35.6 cm



Hdudinilson Jr.

Untitled, 1980

Acrylic paint on starched cloth

87 x 88 cm



Barbara Hammer
Purple Circle, 1969/1971
Acrylic on paper
122.5 x 79 cm

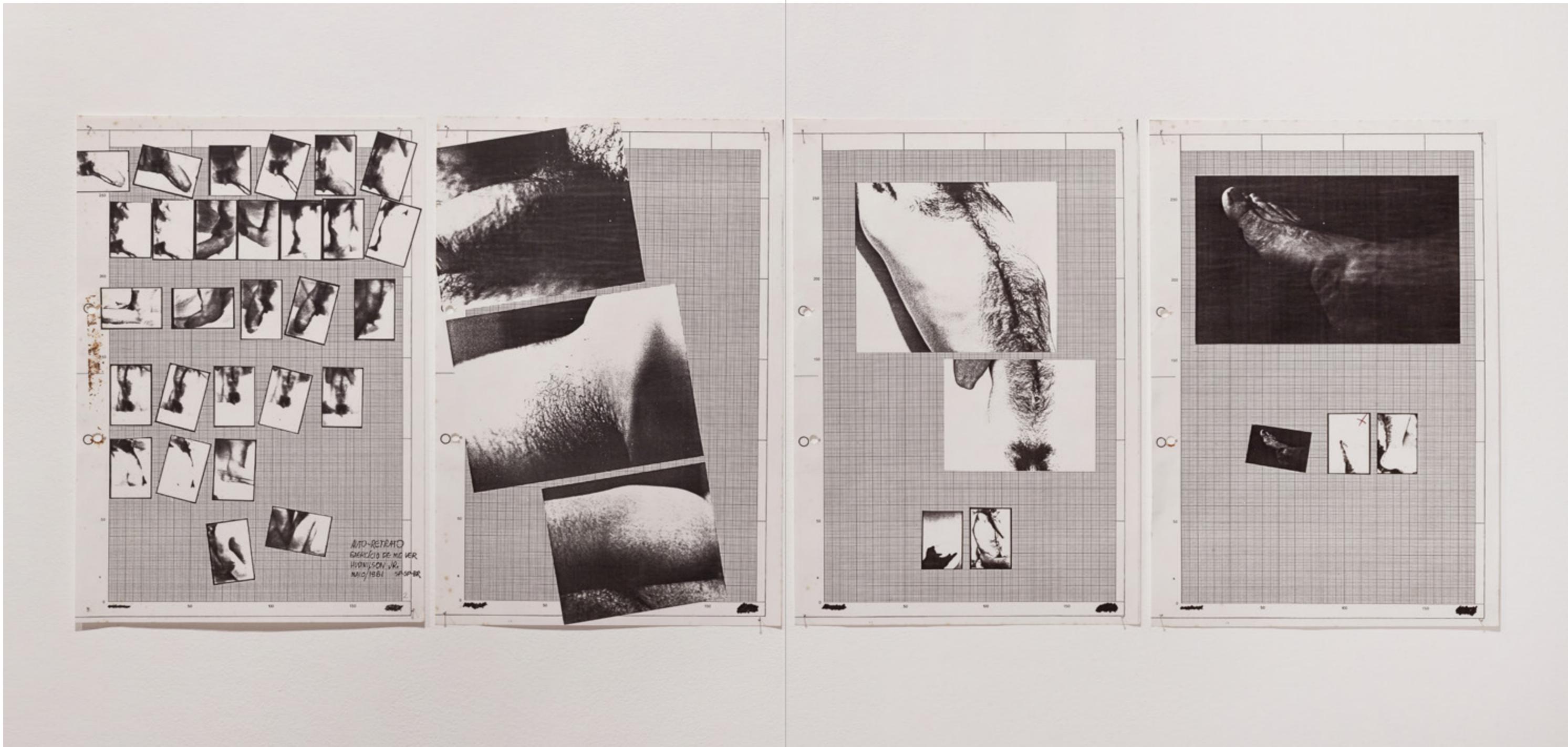


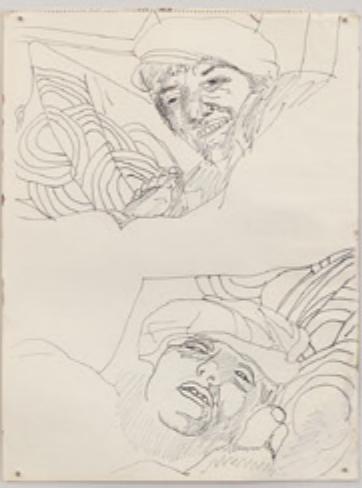


Barbara Hammer
Tee Corinne #3, 1972
RC paper
28.4 x 24.5 cm



Hdudinilson Jr.
Auto-Retrato (Exercicio de me ver), 1981
Photocopy, 4 parts
31 x 22 cm each



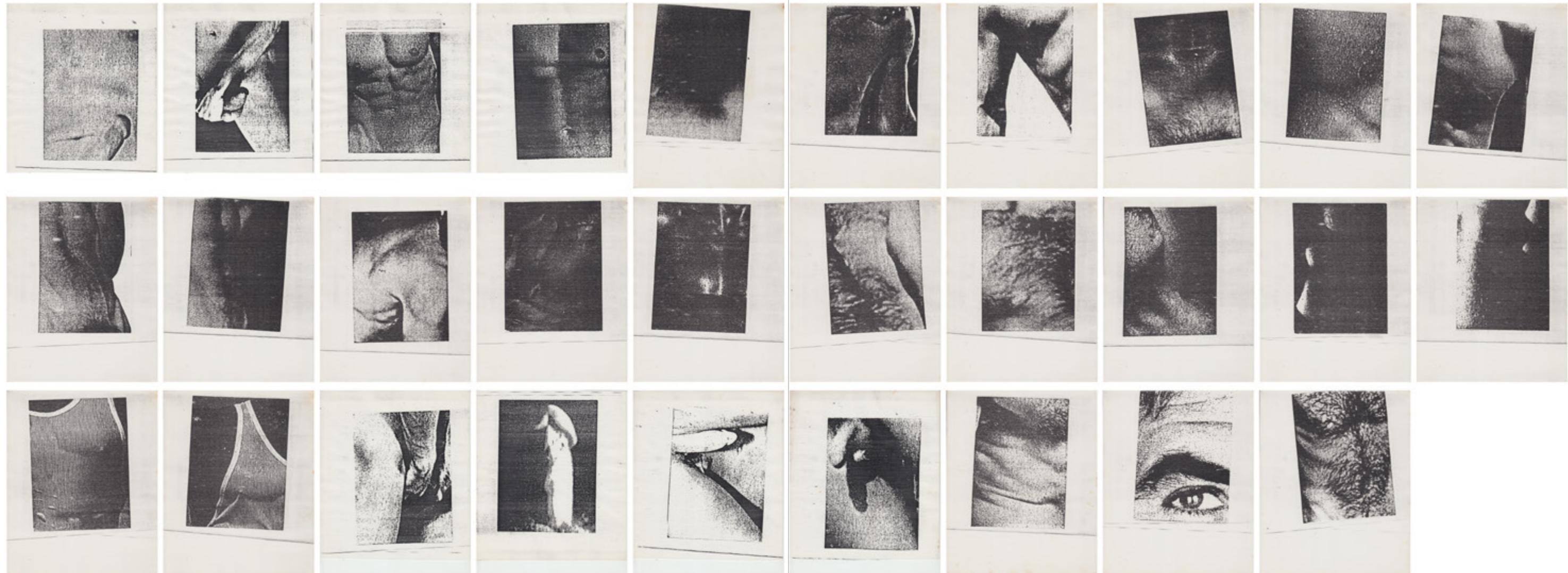


Hdudinilson Jr.

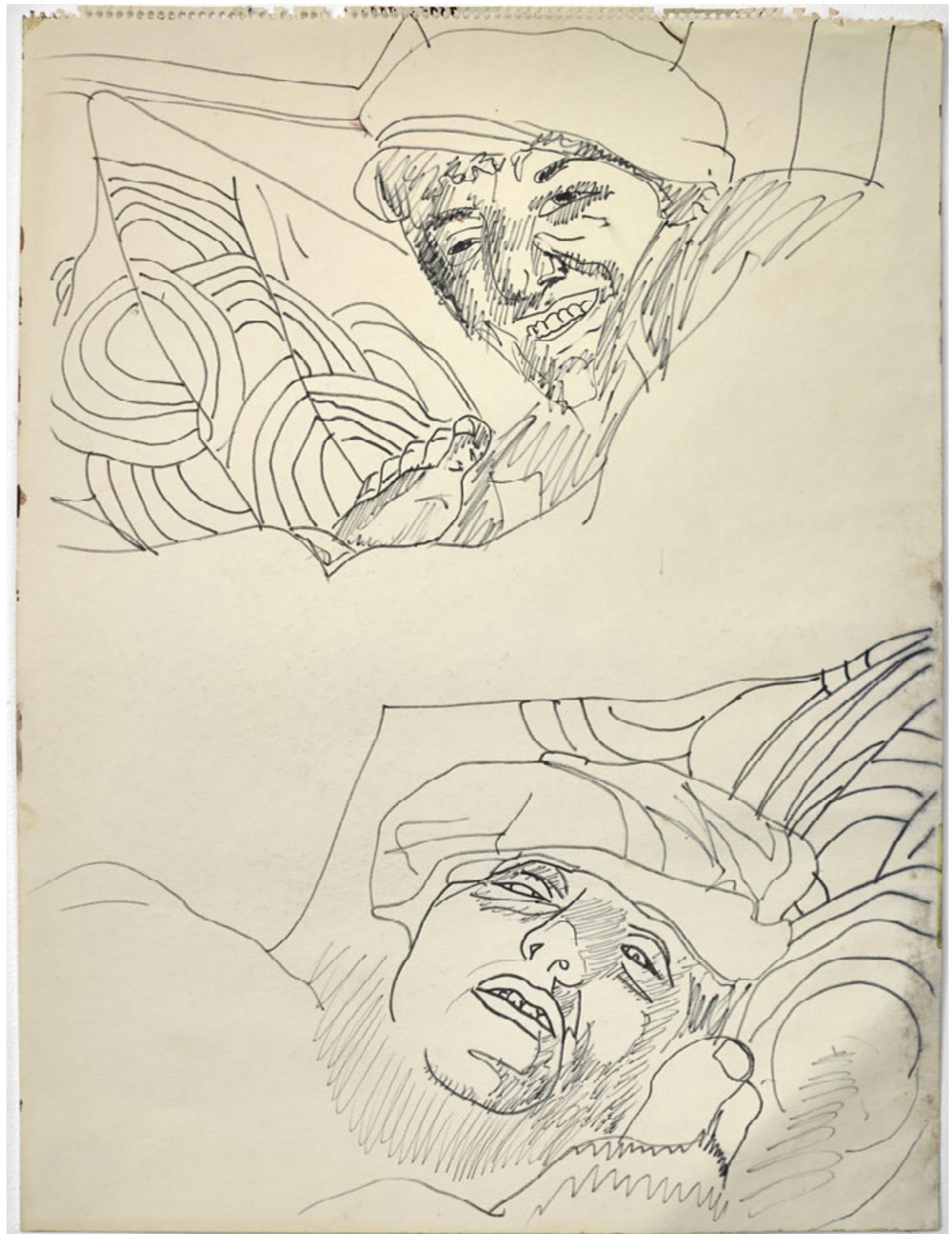
Untitled, 1981

Photocopy, 29 pieces

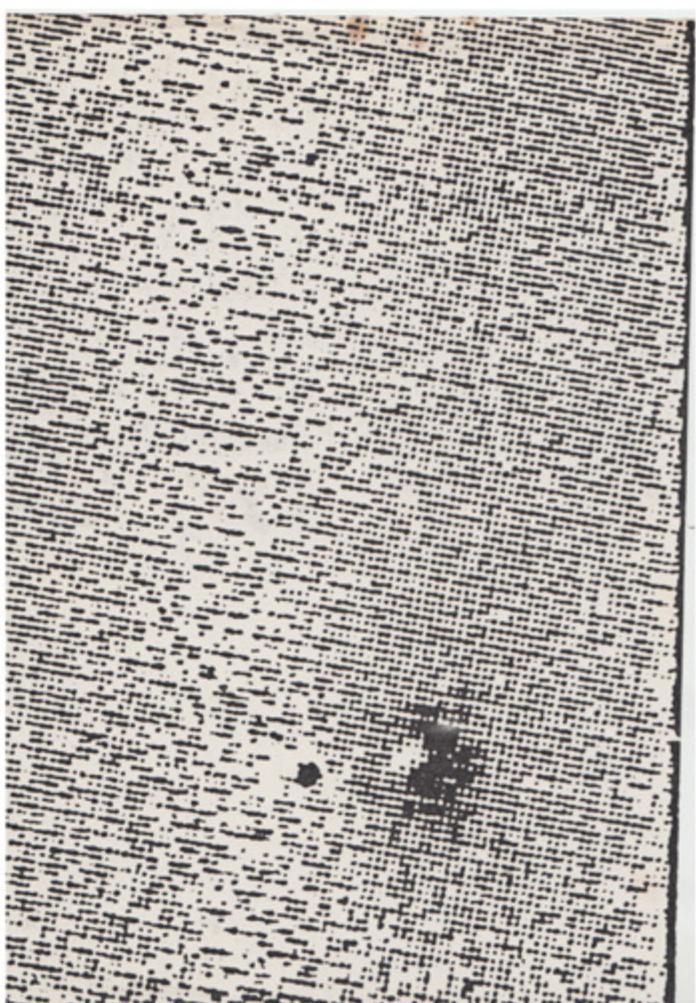
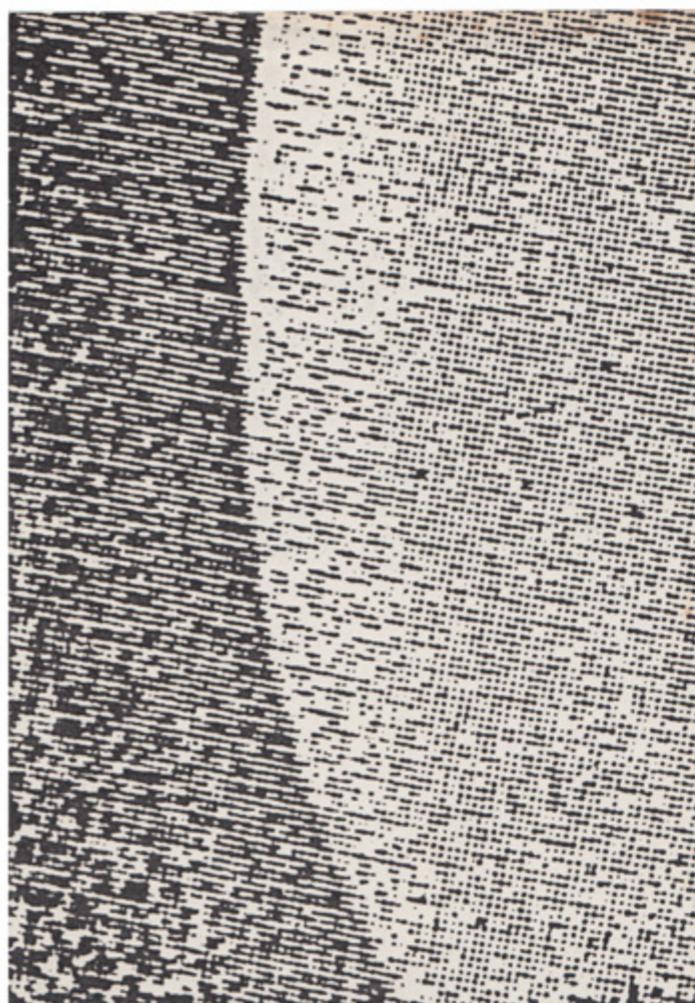
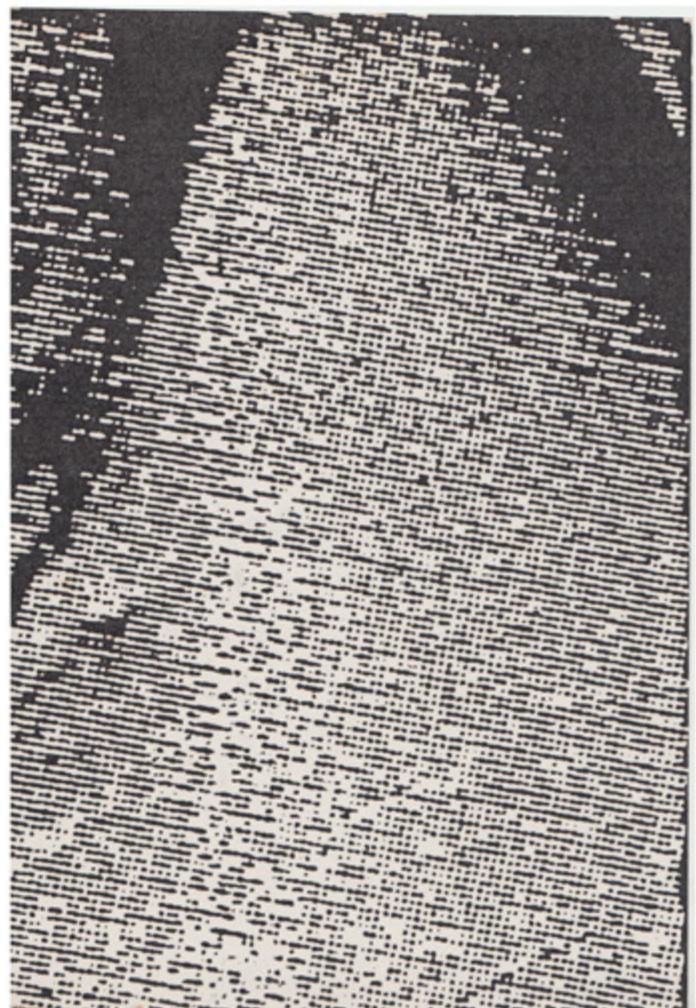
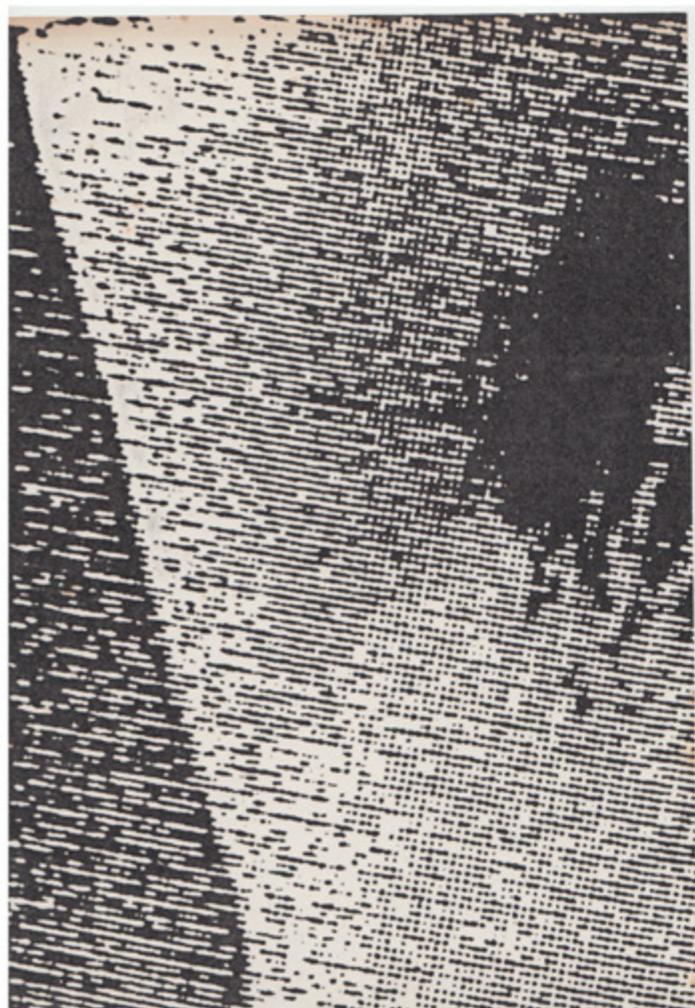
26 x 22 cm (8 pieces), 28 x 22 cm (21 pieces)



Barbara Hammer
Two Ruths, 1969/1971
Felt tip pen on paper
60.9 x 45.7 cm



Hudinilson Jr.
Untitled
From the series Zona de Tensao, 1980s
Photocopy, 4 parts
23.5 x 16.5 cm each



Hudinilson Jr.
Untitled, 1980s

Acrylic paint on starched cloth

37 x 32 x 0.5 cm



Hudinilson Jr.
Untitled, 1980s

Acrylic paint on starched cloth
50.5 x 40 cm





Barbara Hammer
Have A Crush 2, 1983
Photogram, 3 parts
27.8 x 21.6 cm each



PREMATURE

I have a premature crush on you and this paper's to show it
I wanted to be nature's
interes

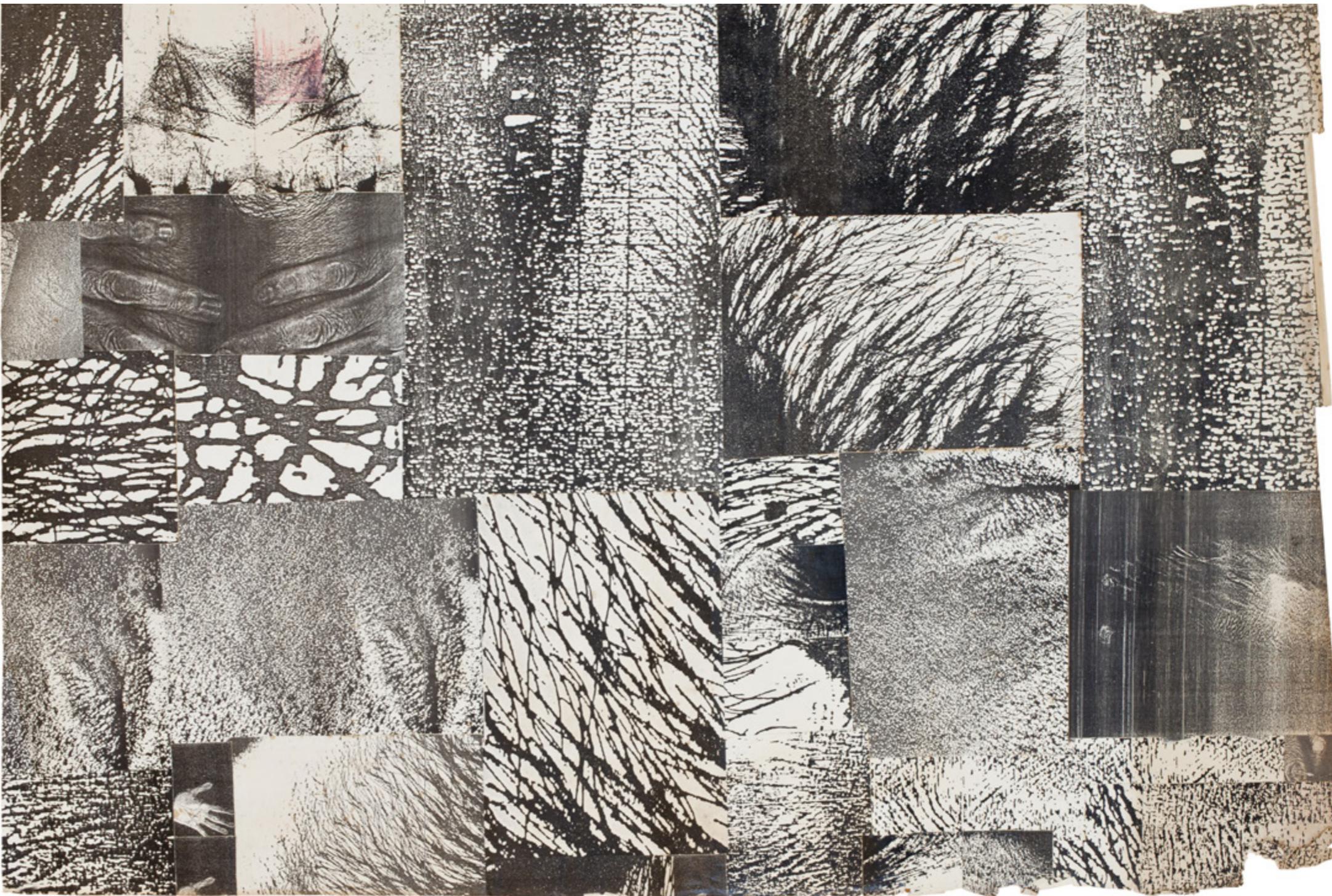
love under the rainbow

justified by stars and margin



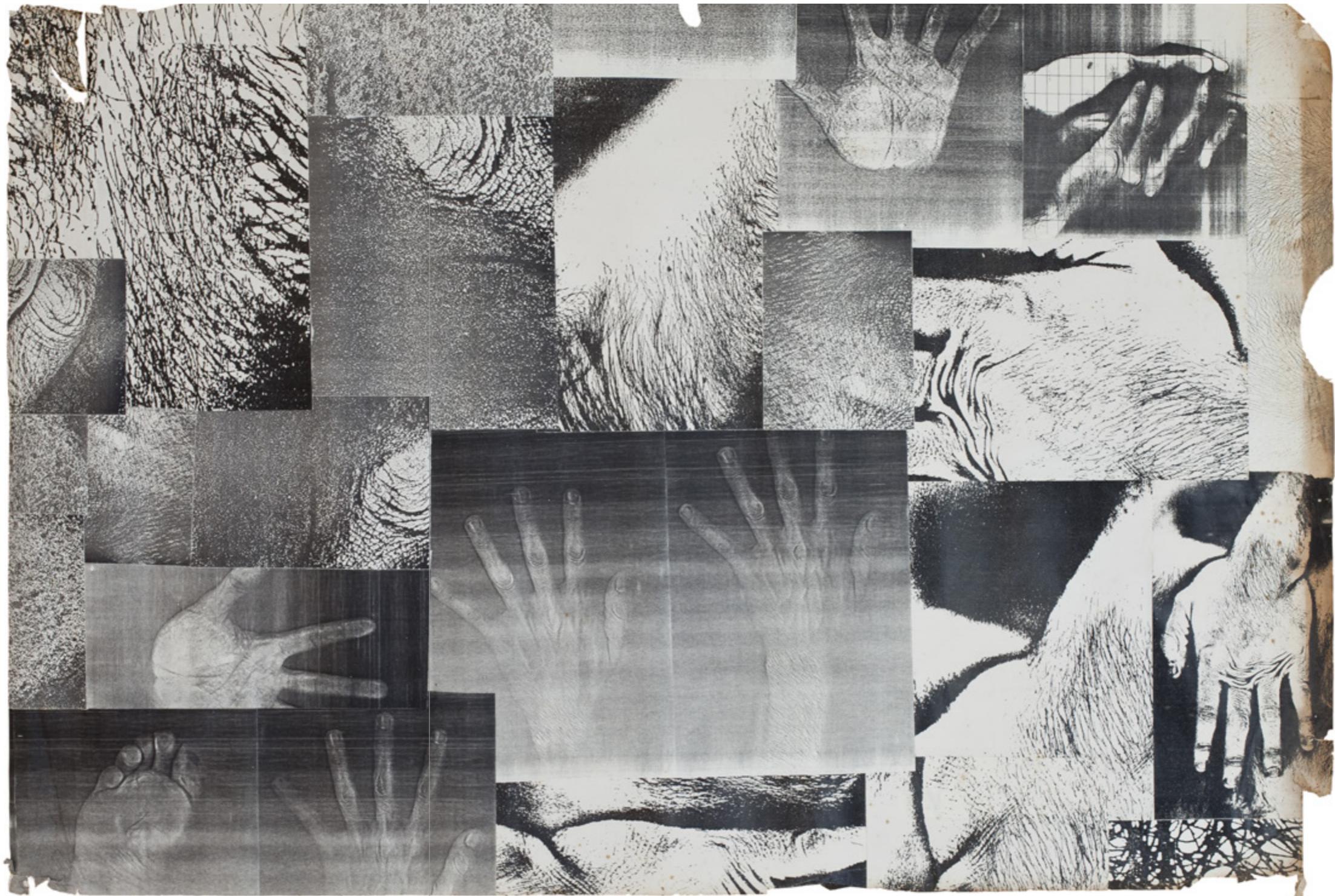
Hudinilson Jr.
Untitled, 1982

Collage with fotocopy on paper
75 x 112 cm



Hudinilson Jr.
Untitled, 1982

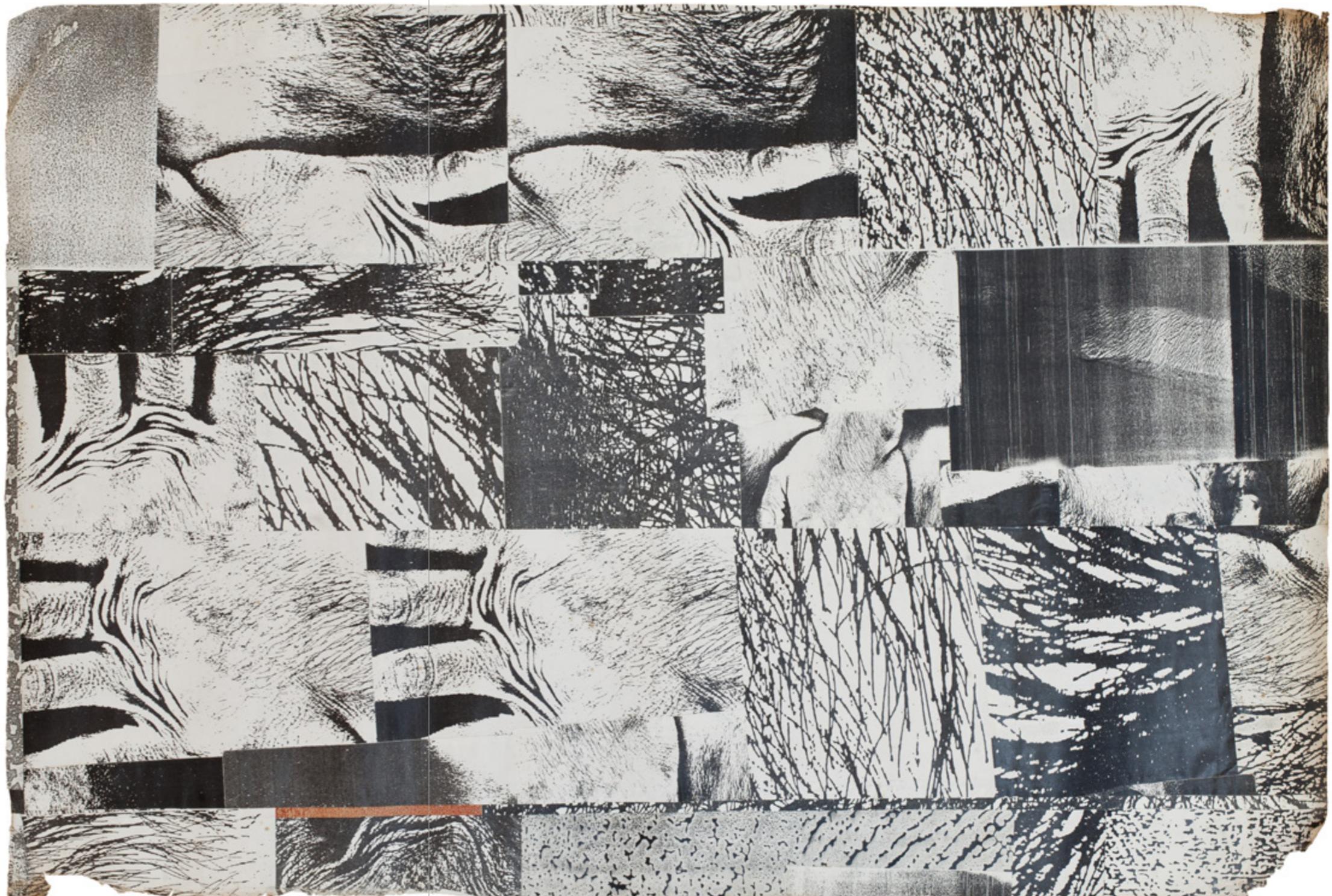
Collage with fotocopy on paper
75 x 112 cm



Hudinilson Jr.
Untitled, 1982

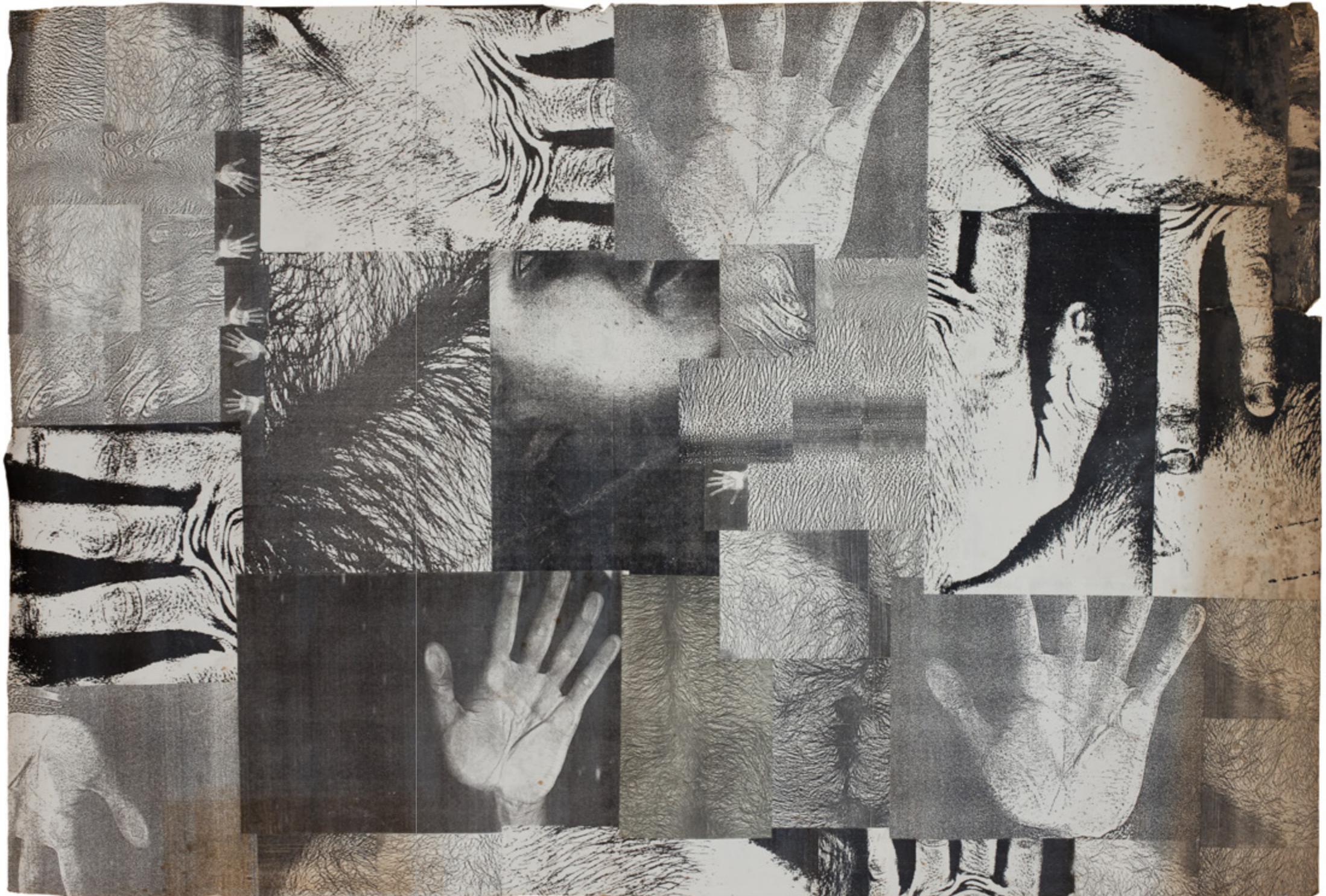
Collage with fotocopy on paper

75 x 112 cm



Hudinilson Jr.
Untitled, 1982

Collage with fotocopy on paper
75 x 112 cm





KOW und die Galerie Jaqueline Martins zeigen gleichzeitig in Berlin und São Paulo zwei Pionier*innen der Emanzipation: Barbara Hammer, geboren 1939 in Hollywood, und Hudinilson Jr. geboren 1957 in São Paulo. Während Hammers Filme von Anfang an Beachtung fanden, erhielten ihre anderen künstlerischen Arbeiten erst in den 2010er Jahren internationale Anerkennung, ebenso wie Hudinilsons Werk. Die Ausstellungen in den beiden Galerien sind das erste Mal, dass beide Künstler*innen gemeinsam zu sehen sind.

Hudinilson wuchs während der Militärdiktatur in einem extrem homophoben Klima auf. In ersten Aktionen stülpte er 1979 als Mitglied der Gruppe 3NÓS3 im Schutz der Nacht Plastiktüten über die Köpfe heroischer Figuren, die als Denkmäler den Stadtraum zierten, und wandte sich damit gegen die Foltermethoden des Regimes, zugleich griff er sichtbar öffentliche Symbole der Macht an (Ensacamentos /Eintütungen). Im vergleichsweise liberalen Kalifornien hatte Hammer es

zwar leichter, aber auch sie griff nach den Symbolen der (männlichen) Herrschaft, etwa wenn eine Gruppe lesbischer Aktivistinnen in Superdyke (1975) das Rathaus von San Francisco erstürmt.

Frappierend ist, wie ähnlich und offensiv beide Künstler*innen ihren eigenen Körper und ihre Homosexualität ins Zentrum ihres Werkes stellen. In frühen Fotografien und Arbeiten auf Papier, die Hammers oft sehr explizite Experimentalfilme der 70er und 80er Jahre (Sync Touch, 1981) flankieren, sind die eigene Lust, aber auch das Ringen um die öffentliche Anerkennung weiblicher Sinnlichkeit und lesbischer Identität erkennbar (Dark Vagina or Moon in the Head, 1969/1971).

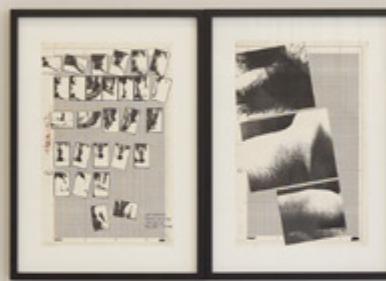
Hudinilson nutzte neben der Fotografie vor allem Collagetechniken und arbeitete als einer der ersten Künstler extensiv mit dem Xerox-Kopierer, den er buchstäblich bestieg, um seinen Körper abzulichten – nicht sexbesessen, wie manche Kritiker attestierten,



sondern vielmehr abtastend, überprüfend, auf der Suche nach visuellen Strukturen, die der Realität des sinnlichen Leibes und Begehrens entsprechen können (Narcisse, Exercício de me ver II / Übung darin, mich selbst zu sehen II, 1982, und Untitled, 1982).

Vieles von dem, was ihr Wirken ausmachte, reichte weit über das eigene künstlerische Werk hinaus. Als die AIDS-Epidemie ausbrach, kämpften Hammer wie Hudinilson in ihren jeweiligen Ländern gegen die Dämonisierung Homosexueller und waren Stimmen schwuler und lesbischer Emanzipationsbewegungen. Doch anders als Hammer, deren künstlerische Arbeit sich bis zu ihrem Tod 2019 kontinuierlich fortentwickelte, zog Hudinilson, der 2013 starb, sich viele Jahre lang zunehmend in seine Wohnung zurück, eingeengt von der Marginalisierung in einer konservativen und weiterhin homophoben Gesellschaft, aber auch verschmäht von der Kunstwelt und vom Kunstmarkt.

Alexander Koch



KOW