



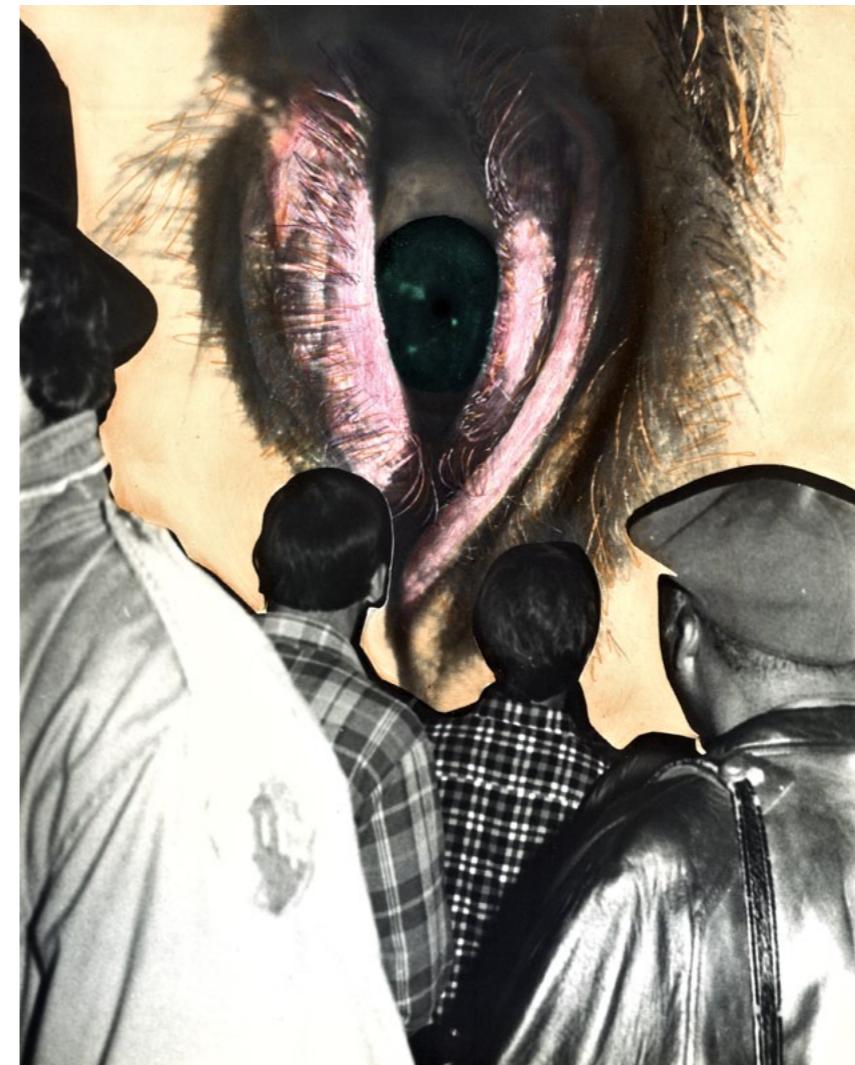
# **BARBARA HAMMER EXHIBITION 2014**

**KOW**  
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Barbara Hammer ging als eine Pionierin des queeren Experimental- und Dokumentarfilms in die Geschichtsbücher des feministischen Kinos ein. Mit über 80 Werken hat sie an der Emanzipation lesbischer Lebensentwürfe, Liebe und Sexualität mitgewirkt. 1939 in Hollywood geboren, setzte die feministische Aktivistin den vorherrschenden männlich und heterosexuell geprägten Filmsprachen ab 1968 Alternativen entgegen. Oft betrat sie dabei mit ihren Themen und Erzählformen ebenso wie mit ihren ästhetischen Experimenten Neuland. Es ist ein Werk, das fast fünf Dekaden lang immer wieder überraschte und in gesellschaftlichen Klischees und Konventionen kein Zuhause fand, auch nicht finden wollte.

Filmretrospektiven im MoMA (2010), der Tate Modern (2012) und dem Jeu de Paume (2012) würdigten jüngst Hammers Oeuvre, KOW zeigte 2011 und 2013 erstmals monografische Ausstellungen. Über die Jahrzehnte hat Barbara Hammer nicht nur hinter der Kamera und am Schnittplatz gewirkt. Performance, Skulptur, Fotografie und Installation ergänzten die Arbeit der seit 1983 in New York lebenden Künstlerin. Unveröffentlicht blieben bislang Hammers Arbeiten auf Papier: Collagen, farbige Zeichnungen, übermalte Fotos, die mehrheitlich Anfang und Mitte der Achtzigerjahre entstanden. Rund fünfzig von ihnen zeigen wir nun als das zweite von sieben Kapiteln unserer Ausstellungsreihe ONE YEAR OF FILMMAKERS.

Sind Hammers Experimentalfilme bekannt für ihre materielle Präsenz und ihre malerischen Qualitäten, so teilen ihre Arbeiten auf Papier den gleichen sinnlichen und bisweilen expressiven Duktus. Sie entstanden parallel zu ihren filmischen Projekten oder – wie bei Tourist (1984) – als Bestandteil eines Animationsfilms. Sie reflektieren Hammers Sehnsüchte und Kämpfe als lesbische Frau, kommentieren politische Ereignisse der Reagan-Ära, erweitern den Themen- und Aktionsradius ihrer Autorin über die filmische Praxis hinaus. Sie verschränken das Intime und das Öffentliche, Poesie und Kritik, Zartheit und Renitenz. Sie zeigen den sozialen Raum ebenso wie den Körper und die Liebe als Arenen, die durchzogen sind von Ängsten und Wünschen, Restriktionen und Utopien.



Barbara Hammer

The Male Gaze, 1983  
Hand-painted photograph, collage  
25,2 x 20,2 cm



Barbara Hammer

Untitled, 1982  
Hand-painted photograph  
27,9 x 35,3 cm

Keeping Our Heads Above Water, 1982  
Hand-painted photograph  
27,9 x 35,3 cm

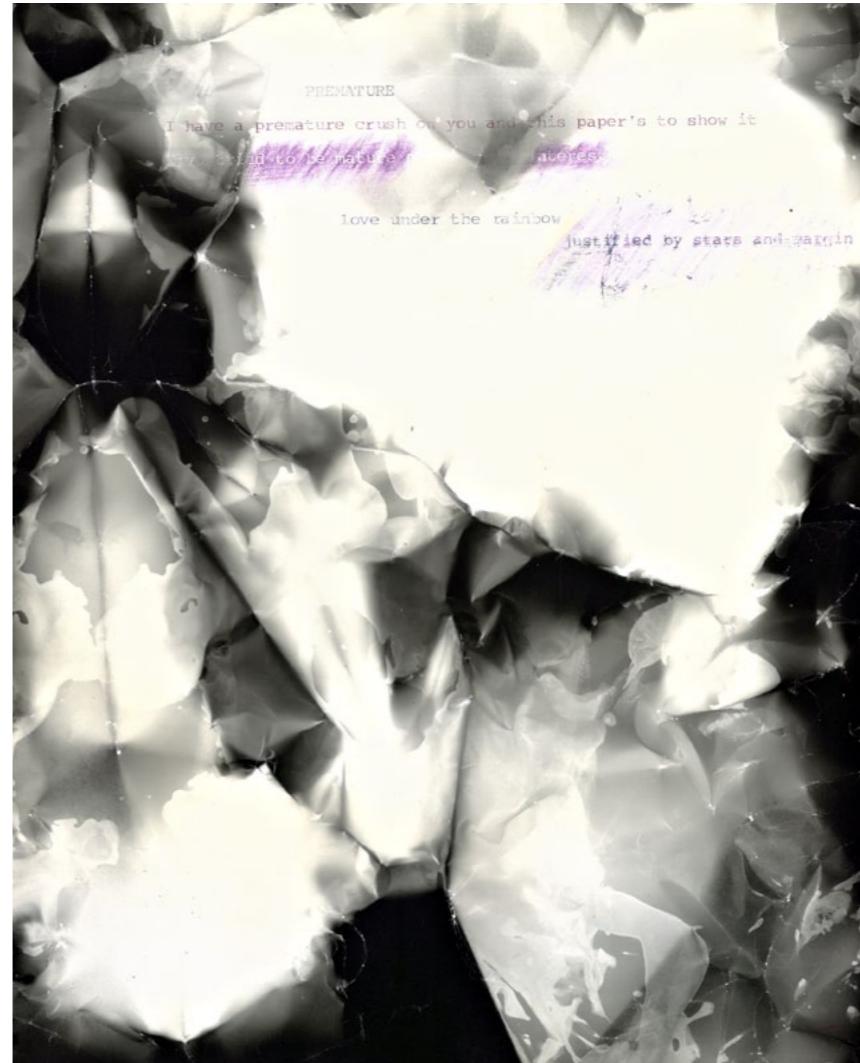
Untitled, 1982  
Hand-painted photograph  
27,8 x 35,4 cm

If You're Bi, Goodby, 1982  
Hand-painted photograph  
28 x 35,4 cm



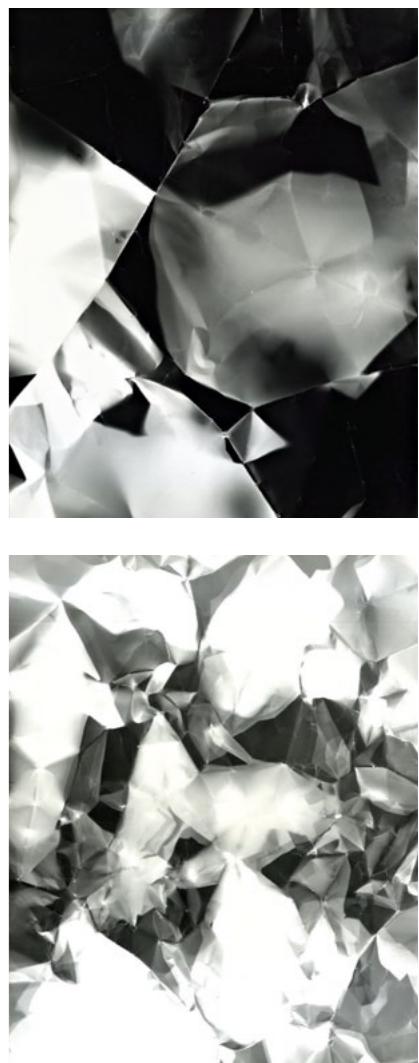
Barbara Hammer

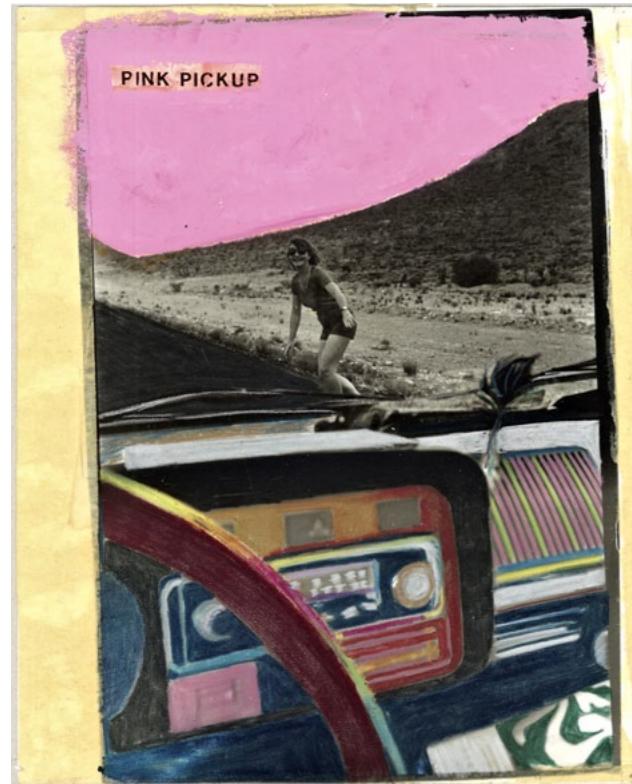
Have A Crush 1, 1983  
Photogram (3 parts)  
26,4 x 20,7 cm  
27,8 x 21,6 cm  
27,6 x 21,5 cm



Barbara Hammer

Have A Crush 2, 1983  
Photogram (3 parts)  
27,8 x 21,6 cm  
27,8 x 21,6 cm  
27,8 x 21,7 cm

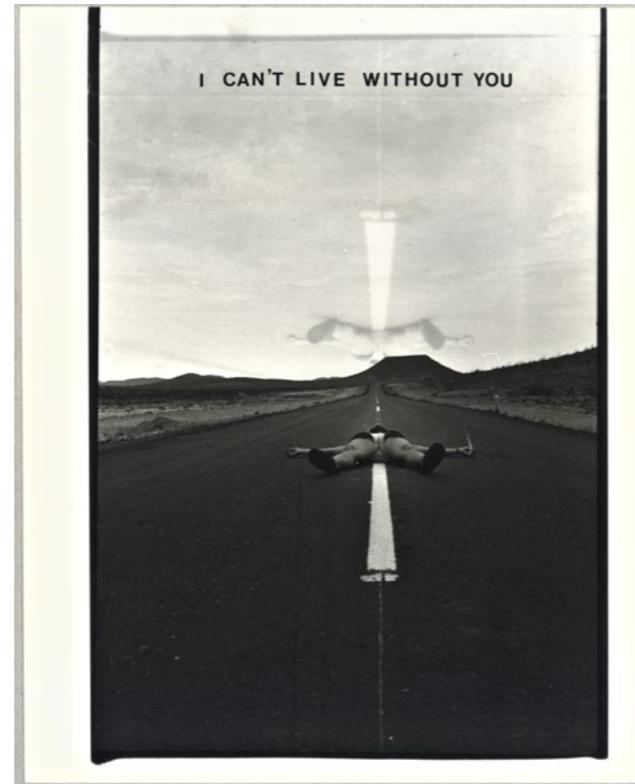




Barbara Hammer

Pink Pickup, 1983  
Hand-painted photograph, collage  
25,5 x 20,2 cm

I can't live without you, 1983  
Gelatin Silver Print  
25,3 x 20,1 cm



Barbara Hammer

Silbury Hill, 1983  
Collage  
22 x 29,4 cm

I Wanted To Die, 1983  
Hand-painted photograph, collage  
21,6 x 29,4 cm

Silbury Hill, Avebury, 1983  
Hand-painted photograph  
20,2 x 25,5 cm

Red Cross, 1985  
Hand-painted photograph, collage  
20,6 x 25,7 cm

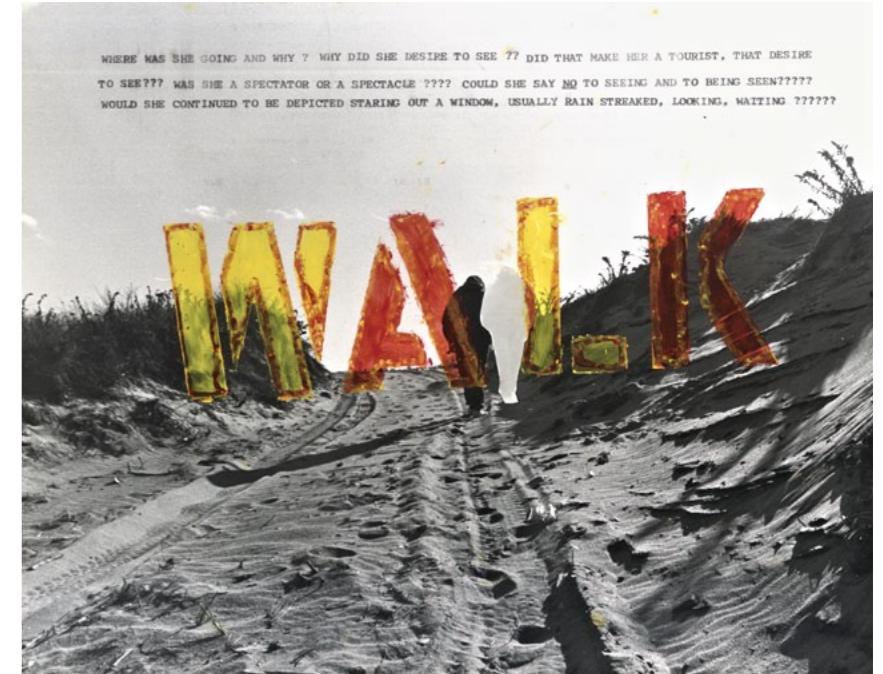


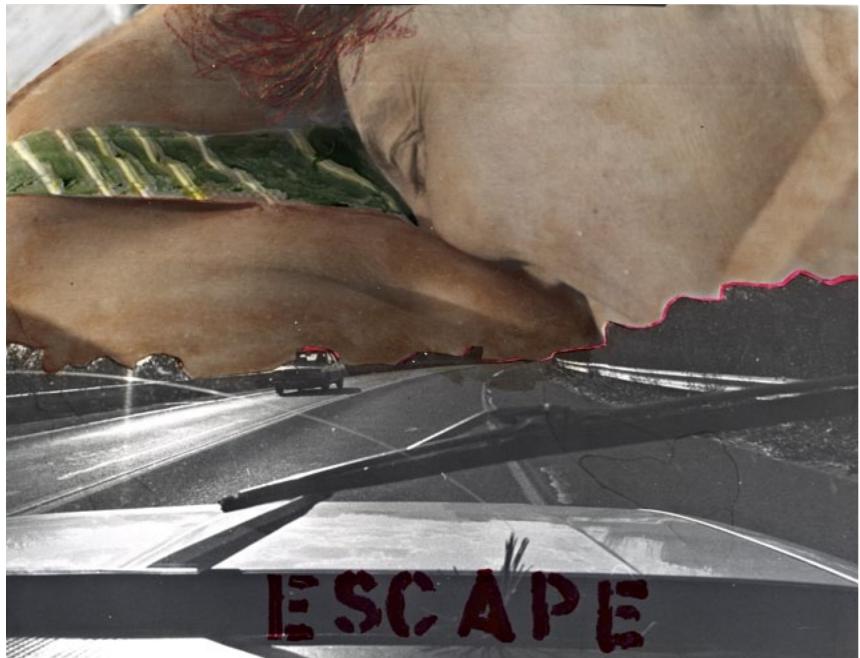


Barbara Hammer

Walk, 1984  
Typewriter on hand-painted photograph  
27,9 x 30,7 cm

Demies-Soeurs, 1984  
Collage  
27,8 x 35,5 cm



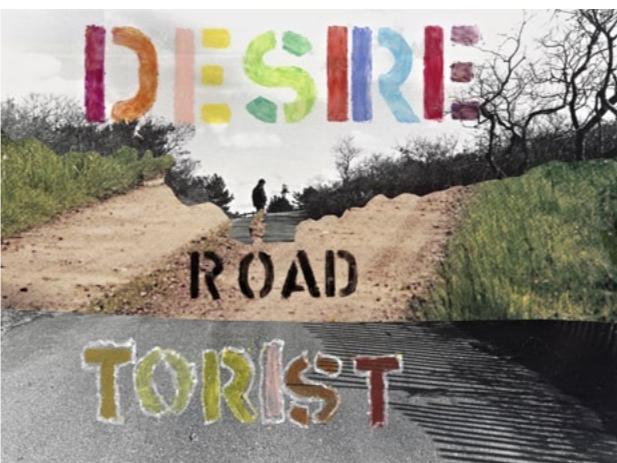


A composite image featuring a woman's face in black and white, a car's windshield with wipers, and a city skyline with colorful vertical blinds.

Barbara Hammer

Escape 2, 1984  
Hand-painted photograph, collage  
27,8 x 35,5 cm

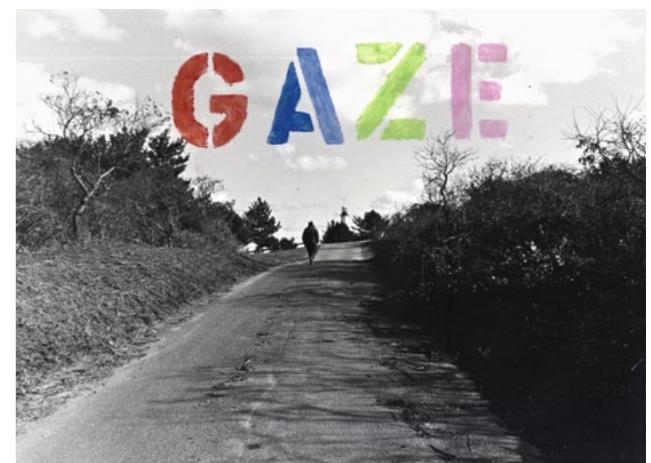
Escape, 1984  
Hand-painted photograph, collage  
27,8 x 35,5 cm

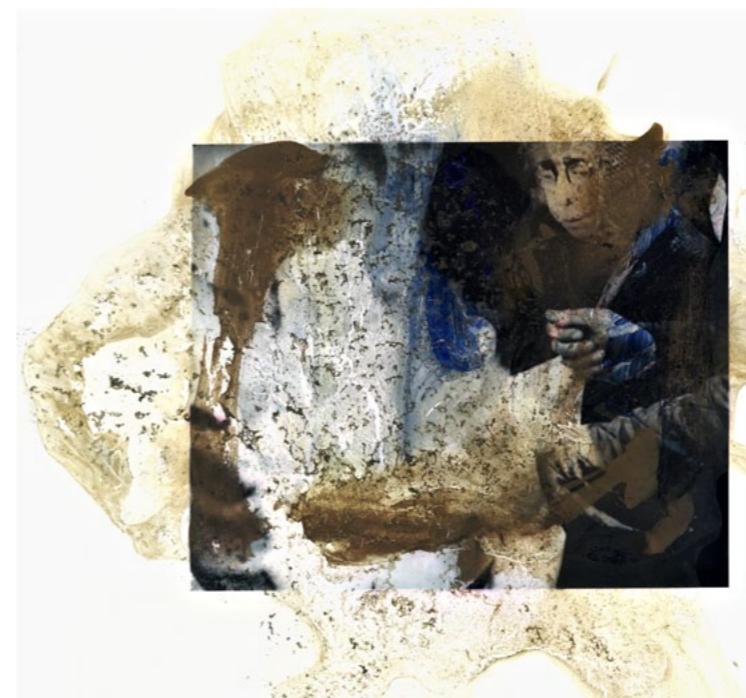
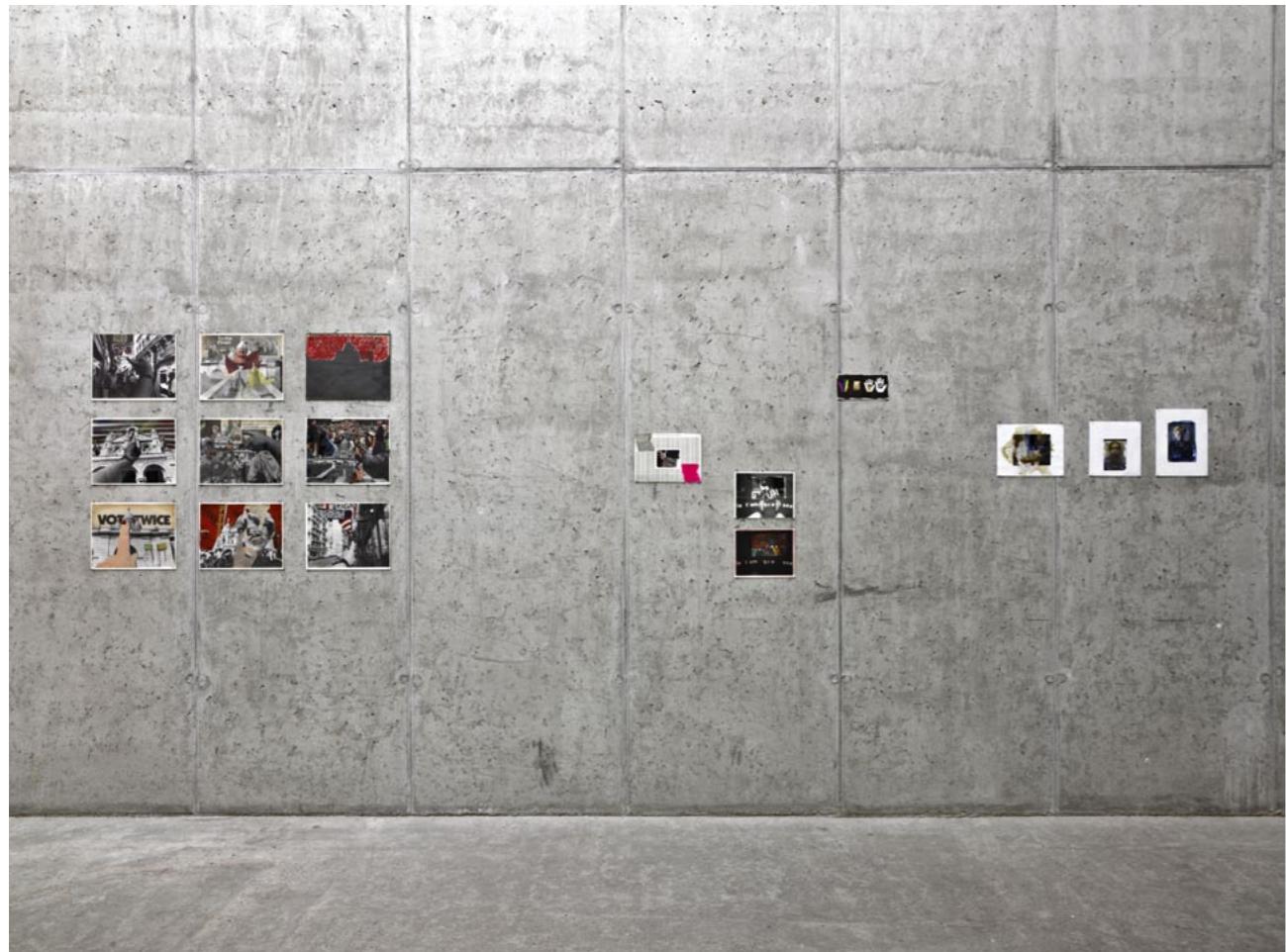


Barbara Hammer

No, No, No, 1984  
Hand-painted photograph  
27.8 x 35.5 cm

Look, Spectacl, 1984  
Hand-painted photograph  
27.8 x 35.5 cm



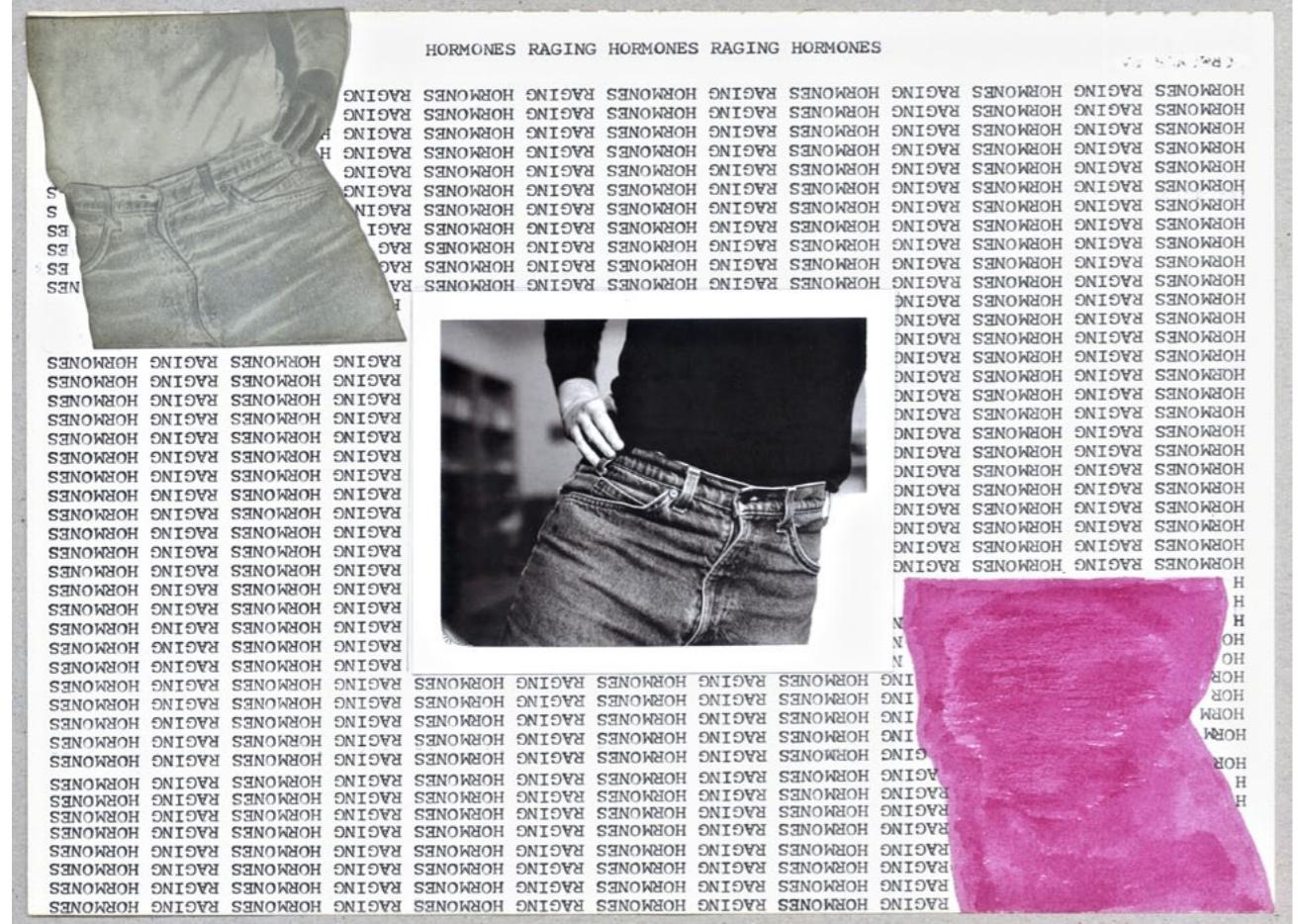


Barbara Hammer

Untitled, 2003  
Hand-painted photograph  
21,6 x 28 cm

Untitled, 2003  
Hand-painted photograph  
22,7 x 21,5 cm

Untitled, 2003  
Hand-painted photograph  
27,9 x 21,6 cm



Barbara Hammer

Raging Hormones, 1979

Collage

20,2 x 27,8 cm



Barbara Hammer

Je t'embrasse 2, 1984

Hand-painted photograph

19,3 x 25,3 cm



Sync Touch, 1980-1981

Collage

10,5 x 21,6 cm

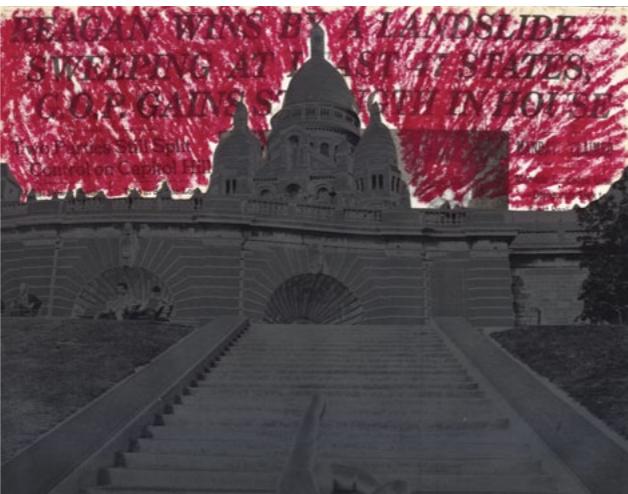


Barbara Hammer

Untitled, 1984

Collages (9 parts)

27,8 x 35,5 cm each



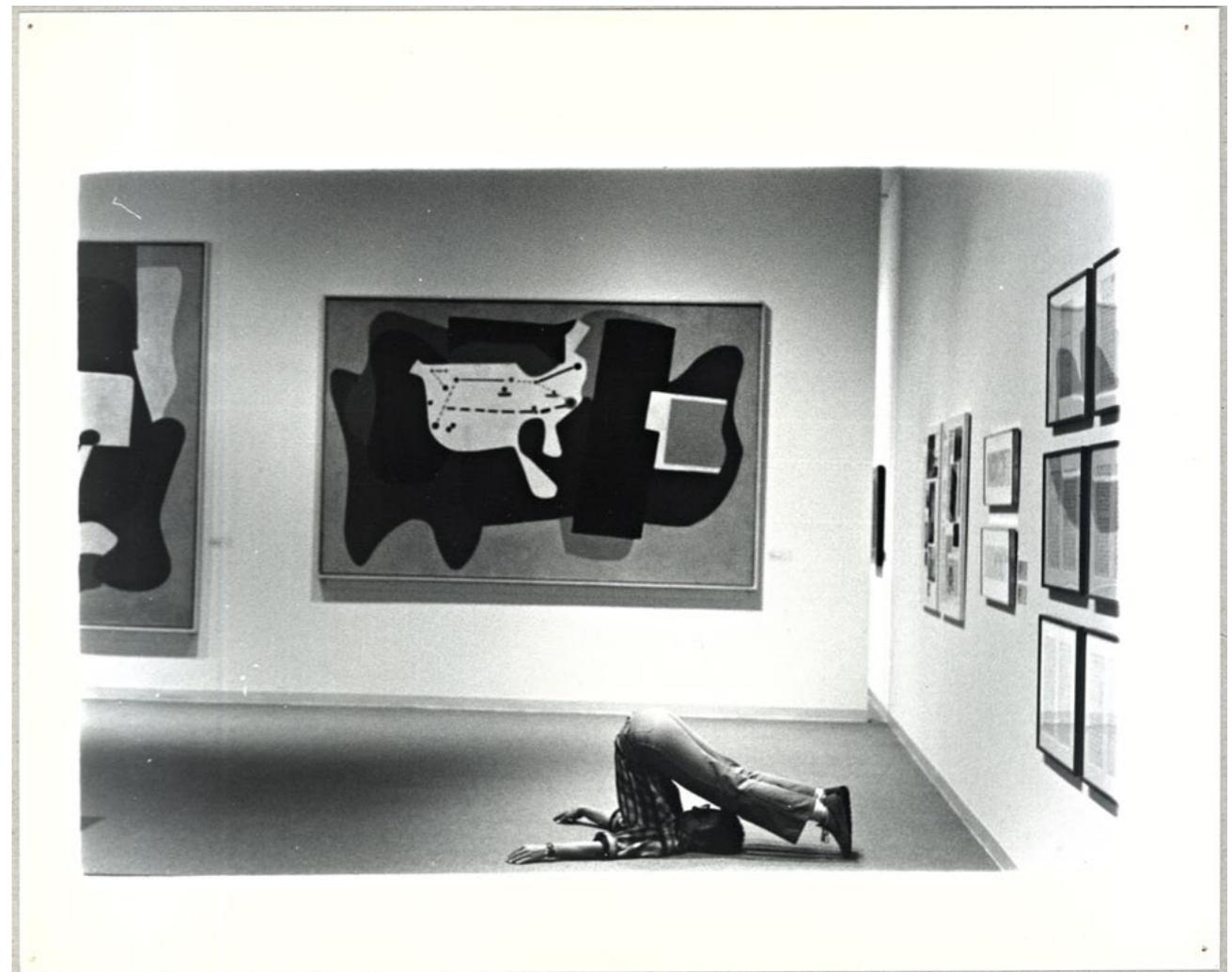
Barbara Hammer

Untitled, 1984  
Collages (9 parts)  
27,8 x 35,5 cm each



Barbara Hammer

Untitled, 1985  
Gelatin Silver Print  
27,7 x 25,4 cm



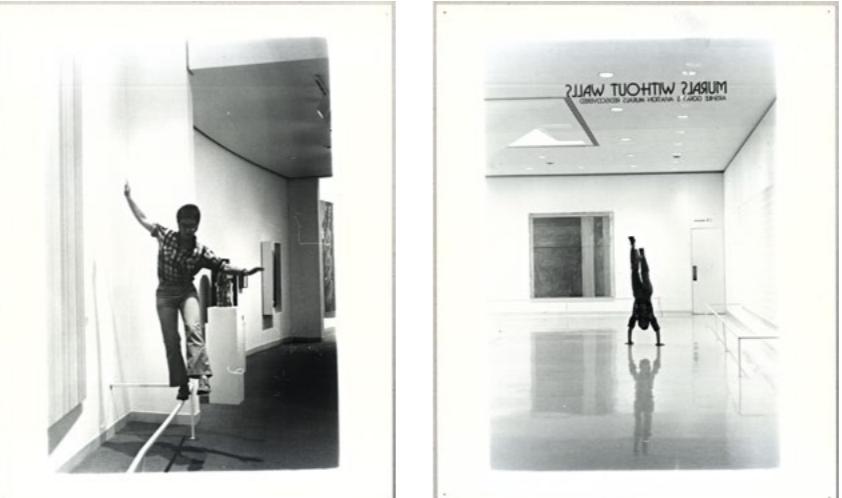
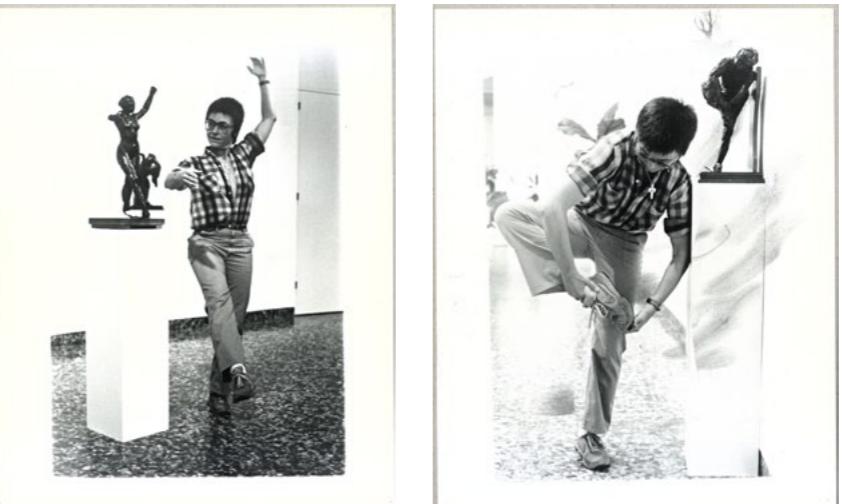
Barbara Hammer

Untitled (Stuttgart Museum Performance), 1972  
Gelatin Silver Print  
20,3 x 25,3 cm



Barbara Hammer

Untitled (Stuttgart Museum Performance), 1972  
Gelatin Silver Print  
20,3 x 25,3 cm



Barbara Hammer

Untitled (Stuttgart Museum Performance), 1972  
Gelatin Silver Prints  
25,3 x 20,3 cm each



Barbara Hammer

Tourist, 1984  
16 mm film transferred to DVD, color,  
sound, 2:43 min  
Film stills

Barbara Hammer

Tourist, 1984  
16 mm film transferred to DVD, color,  
sound, 2:43 min  
Film stills

A pioneer of queer experimental and documentary filmmaking, Barbara Hammer has helped write the history of feminist cinema. In more than eighty works, she increased the visibility of lesbian love and sexuality and encouraged lesbian women to choose self-determined lives. Born in Hollywood in 1939, the feminist activist picked up the camera in 1968 to propose alternative visions that sharply contrasted with the prevailing filmic languages, in which a male and heterosexual gaze predominated. She often broke new ground both with her themes and narrative forms and in her aesthetic experiments. Over almost five decades, her art has continually surprised fans and—no doubt deliberately—defied social clichés and conventions.

Hammer's oeuvre has been the subject of recent retrospective screening programs at the MoMA (2010), Tate Modern (2012), and the Jeu de Paume (2012); KOW presented the first monographic exhibitions of her work in 2011 and 2013. Over the decades, Barbara Hammer's creativity found outlets beyond the camera and the editing table: the artist, who has lived in New York since 1983, branched out into performance art, sculpture, photography, and installation art. Her works on paper—collages, colored drawings, and photographs she painted over, the majority of which were created in the early to mid-1980s—have never been shown to the public. We now present around fifty of these works in the second chapter of our seven-part exhibition series *One Year Of Filmmakers*.

Hammer's experimental films are noted for their physical presence and painterly quality. Her works on paper share this characteristic sensual and sometimes expressive style. Created concurrently with her film projects or—as in the case of *Tourist* (1984)—as part of an animated film, they reflect Hammer's yearnings and struggles as a lesbian woman, comment on political events of the Reagan era, and broaden their author's thematic range and scope of action beyond her filmic practice. They intertwine the intimate and the public, poetry and critique, tenderness and recalcitrance, and illustrate how both social spaces and the body and love are arenas pervaded by anxieties and desires, by constraints as well as utopian aspirations.

Barbara Hammer

Have A Crush

Exhibition at KOW

Jan 10–Feb 14, 2015

Text and Design: Alexander Koch

Translation: Gerrit Jackson

Photos: Ladislav Zajac

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