

# MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

## MoMI PRESENTS 'BARBARA HAMMER, SUPERDYKE,' A COMPREHENSIVE RETROSPECTIVE OF THE FEMINIST FILMMAKER AND ARTIST

*The screening series features the late artist's work in many newly restored prints and with guest curators KJ Relth and Mark Toscano introducing programs on the first weekend*

**July 19–28, 2019**

Astoria, New York, June 28, 2019—When legendary filmmaker Barbara Hammer died earlier this year, she left behind an incomparable, enduringly vital body of work. To honor her legacy, Museum of the Moving Image will present a comprehensive retrospective featuring nearly 40 films and videos that span the breadth of her 50-year career. [\*Barbara Hammer, Superdyke\*](#) runs July 19 through 28, and will offer New York audiences an opportunity to experience her films in optimal conditions, thanks to painstaking restorations and thoughtful presentations by two people who have long been close to her work: KJ Relth, film programmer at UCLA Film & Television Archive, and Mark Toscano, film preservationist at the Academy Film Archive. This screening series was originally presented in Los Angeles with the participation of Barbara Hammer in 2018. The series description below and individual programs were written by Relth and Toscano. This series is co-presented with UCLA Film & Television Archive and the Academy Film Archive.

“By the very nature of her multifaceted identity, lesbian feminist filmmaker and artist Barbara Hammer (1939–2019) maintained a formal fluidity in her half-century-long practice effectively unparalleled by any living moving image maker. From her first Super 8 experiment, *Schizy* (1968), Hammer gave herself permission to fearlessly follow her instincts. Through her explicit and politically charged work of the 1970s to her material interactions and printing exercises of the 1980s and continuing with her seamless adoption of analog and digital video, Hammer’s visual lyricism and sensuality dance invariably within each of her over 80 moving image works in a conscious, active (re)writing and (re)defining of a singular cinematic language.

Capturing subjects considered verboten—joyous lesbian sensuality, female sexual pleasure, aging, death and dying, menstruation—Hammer boldly confronts normative representations of women and characterizations of gender expression, commanding

and claiming space for a refreshingly new aesthetic and sensibility, queer or otherwise, in experimental film that continues to inspire generations of artists across myriad layers of identification. Her inclusion of queer women in works both traditionally documentative and those more performative allowed for not just increased visibility of lesbian culture in their day, but also an invaluable archive of the ever-evolving political and social objectives of communities often rendered invisible. “

The full schedule is included below and online at [movingimage.us/barbarahammer](http://movingimage.us/barbarahammer). Tickets are \$15 (\$11 seniors and students / \$9 (ages 3–17) / free for Museum members at Film Lover and MoMI Kids Premium levels and above). Advance tickets are available [online](#).

### **SCHEDULE FOR 'BARBARA HAMMER, SUPERDYKE,' JULY 19–28, 2019**

All screenings take place in the Sumner M. Redstone Theater or the Armand and Celeste Bartos Screening Room at Museum of the Moving Image, located at 36-01 35 Ave, Astoria, NY 11106. Ticket purchase includes same-day Museum admission (please check gallery hours). Tickets are available online at [movingimage.us](http://movingimage.us).

#### PROGRAM 1

##### **Mediated Sensuality**

##### **Introduced by KJ Relth and Mark Toscano**

FRIDAY, JULY 19, 7:00 P.M.

“Beginning with her best-known short and ending with her last completed work, this program highlights Hammer’s playful, unfolding dialogue between corporeality and artistic method. Employing double exposure, optical printing, computer animation, and unexpected structural elements, these seven works offer a primer on Hammer’s visual imagination and career-long fascination with the scintillating power of touch.”—KJ Relth and Mark Toscano

All films directed by Barbara Hammer. Total running time: 84 mins.

##### ***Dyketactics***

1974, 4 mins. 16mm, color.

New print courtesy of the Academy Film Archive.

##### ***Double Strength***

1978, 15 mins. 16mm, color.

Restored by Electronic Arts Intermix and the Academy Film Archive through the National Film Preservation Foundation's Avant-Garde Masters Grant program and The Film Foundation. Funding provided by the George Lucas Family Foundation.

##### ***No No Nooky T.V.***

1987, 12 mins. 16mm, color.

Restored by the Academy Film Archive.

##### ***Sync Touch***

1981, 10 mins. 16mm, color.  
New print courtesy of the Academy Film Archive.

***Vital Signs***

1991, 10 mins. 16mm, b/w & color.  
New print courtesy of the Academy Film Archive.

***Women I Love***

1976, 23 mins. 16mm, color.  
Restored by Electronic Arts Intermix and the Academy Film Archive through the National Film Preservation Foundation's Avant-Garde Masters Grant program and The Film Foundation.  
Funding provided by the George Lucas Family Foundation.

***Evidentiary Bodies***

2018, 10 mins. Digital projection, color.  
Courtesy of Electronic Arts Intermix.

PROGRAM 2

**Declarations of Identity**

**Introduced by KJ Relth and Mark Toscano**

SATURDAY, JULY 20, 2:00 P.M.

"A mix of pseudo-documentary, role-play, and traditional documentation of Barbara Hammer's international audiences combine to create an engaged intervention of queer and feminist testimony in the socially and politically charged climate of the 1970s and '80s."—KJ Relth and Mark Toscano

All films directed by Barbara Hammer. Total running time: 75 mins.

***I Was/I Am***

1973, 7 mins. 16mm, b/w.  
New print courtesy of the Academy Film Archive.

***Sisters!***

1973, 8 mins. 16mm, color.  
Restored by BB Optics, Inc. and the Academy Film Archive with support from The Women's Film Preservation Fund.

***Menses***

1974, 4 mins. 16mm, color.  
Restored by Electronic Arts Intermix and the Academy Film Archive through the National Film Preservation Foundation's Avant-Garde Masters Grant program and The Film Foundation.  
Funding provided by the George Lucas Family Foundation.

***Superdyke***

1975, 18 mins. 16mm, color.  
Restored by Electronic Arts Intermix and the Academy Film Archive through the National Film

Preservation Foundation's Avant-Garde Masters Grant program and The Film Foundation.  
Funding provided by the George Lucas Family Foundation.

***Multiple Orgasm***

1977, 6 mins. 16mm, color, silent.

Restored by Electronic Arts Intermix and the Academy Film Archive through the National Film Preservation Foundation's Avant-Garde Masters Grant program and The Film Foundation.  
Funding provided by the George Lucas Family Foundation.

***Audience***

1983, 32 mins. 16mm, b/w.

Restored by Electronic Arts Intermix and the Academy Film Archive through the National Film Preservation Foundation's Avant-Garde Masters Grant program and The Film Foundation.  
Funding provided by the George Lucas Family Foundation.

PROGRAM 3

**Ecstatic Subjectivity**

**Introduced by KJ Relth and Mark Toscano**

SATURDAY, JULY 20, 4:00 P.M.

"Throughout her career, many of Barbara Hammer's more visually ecstatic works reveal a psychedelic thread running through her filmography, from her 1968 debut *Schizy*, to a recently completed piece by Deborah Stratman which re-envisioning a film shot by Hammer in rural Guatemala in the mid-'70s. Using various technical and formal approaches including time lapse, optical printing, animation, and other material interventions, Hammer has regularly embraced the presence and physicality of film to deeply mine the rapture of subjective vision."—KJ Relth and Mark Toscano

Total running time: 75 mins.

***Psychosynthesis***

Dir. Barbara Hammer. 1975, 6 mins. 16mm, b/w & color.

Restored by Electronic Arts Intermix and the Academy Film Archive through the National Film Preservation Foundation's Avant-Garde Masters Grant program and The Film Foundation.  
Funding provided by the George Lucas Family Foundation.

***Schizy***

Dir. Barbara Hammer. 1968, 4 mins. 16mm (originally Super 8), color, silent.

New print courtesy of the Academy Film Archive.

***See What You Hear What You See***

Dir. Barbara Hammer. 1983, 3 mins. 16mm, b/w.

Restored by the Academy Film Archive.

***Available Space***

Dir. Barbara Hammer. 1979, 10 mins. 16mm, color.

***Pools***

Dir. Barbara Hammer and Barbara Klutinis. 1981, 6 mins. 16mm, color.  
Restored by the Academy Film Archive.

***Our Trip***

Dir. Barbara Hammer. 1980, 4 mins. 16mm, color.  
Restored by the Academy Film Archive.

***Place Mattes***

Dir. Barbara Hammer. 1987/2018, 8 mins. 16mm, color.  
Restored by the Academy Film Archive.

***Vever***

Dir. Deborah Stratman. 2018, 12 mins. Digital projection, color.

***Bent Time***

Dir. Barbara Hammer. 1984, 22 mins. DCP, color.  
Restored by the Academy Film Archive.

PROGRAM 4

**Prismatic Autobiography**

**Introduced by KJ Relth and Mark Toscano**

SUNDAY, JULY 21, 3:30 P.M.

“Lustrous not only in their shimmering hues but in their ecstatic, deeply emotional, and highly personal narratives, these three works evoke an artist’s active attempts to define herself and self-compose a herstory leaving indelible marks on lesbian feminist cinema in the process.”—  
KJ Relth and Mark Toscano

All films directed by Barbara Hammer. Total running time: 85 mins.

***“X”***

1973, 8 mins. 16mm, color.  
New print courtesy of the Academy Film Archive.

***Stress Scars and Pleasure Wrinkles***

1976, 17 mins. Digital projection, color.  
Courtesy of Electronic Arts Intermix.

***Tender Fictions***

1995, 60 mins. 16mm, b/w & color.  
New print courtesy of the Academy Film Archive.

PROGRAM 5

**Hall of Mirrors**

**Introduced by KJ Relth and Mark Toscano**

SUNDAY, JULY 21, 6:00 P.M.

“Composed entirely of recently restored films from the Academy Film Archive, this program explores various modes of self-envisionment, a strong, recurring theme throughout Hammer’s art practice. Spanning vérité portraiture, mythological drama, optically printed collage, and even appropriated x-ray footage, these extraordinarily diverse films are linked in their wide-ranging approaches to self-examination and Hammer’s acute awareness of being a body within a world, and within a culture.”—KJ Relth and Mark Toscano

All films directed by Barbara Hammer. Total running time: 82 mins.

***Jane Brakhage***

1974, 10 mins. 16mm, b/w.

Restored by Electronic Arts Intermix and the Academy Film Archive through the National Film Preservation Foundation's Avant-Garde Masters Grant program and The Film Foundation. Funding provided by the George Lucas Family Foundation.

***Truth is the Daughter of Time (Women's Rites)***

1975, 8 mins. 16mm, color.

Restored by Electronic Arts Intermix and the Academy Film Archive through the National Film Preservation Foundation's Avant-Garde Masters Grant program and The Film Foundation. Funding provided by the George Lucas Family Foundation.

***Dream Age***

1979, 12 mins. Digital projection, color.

***Pictures 4 Barbara***

1981, 8 mins. 16mm, color.

Restored by the Academy Film Archive.

***Optic Nerve***

1985, 16 mins. 16mm, color.

Restored by the Academy Film Archive.

***Still Point***

1989, 9 mins. 16mm, b/w & color.

Restored by the Academy Film Archive.

***Sanctus***

1990, 19 mins. 16mm, b/w & color.

Restored by the Academy Film Archive.

PROGRAM 6

***Nitrate Kisses + Generations***

SATURDAY, JULY 27, 4:00 P.M.

SUNDAY, JULY 28, 4:00 P.M.

“At the heart of Barbara Hammer’s first feature, the now-iconic *Nitrate Kisses*, is a question articulated as a radical action: how do we discover and define cinematic images of queerness?”

The resulting film is both a query as to the very nature of a queer cinema as well as a complex and deeply empathic gesture towards the ongoing creation of one. By employing gorgeous black and white cinematography intermixed with historical found footage, Hammer aesthetically disintegrates temporal, geographical, creative, and political boundaries in her effort to unify rather than separate. Embracing and exploring sexuality, intimacy, and identity across wide expanses of time, age, gender, race, and politics, *Nitrate Kisses* still stands today as a defining call to action and awareness not just for queer cinema, but for our larger global consciousness.

Paired with *Nitrate Kisses* is *Generations*, Hammer's collaborative film with Joey Carducci, in which two queer filmmakers of different generations each bring their distinctive visions to material recorded together but edited individually. The result is an unpredictable and affectionately self-reflexive ride exploring tactility and subjectivity in a kaleidoscopic rush of visual pleasure." —KJ Relth and Mark Toscano

Total running time: 97 mins.

### ***Generations***

Dirs. Barbara Hammer and Joey Carducci. 2010. 30 mins. 16mm, color.  
From the Barbara Hammer Collection at the Academy Film Archive.

### ***Nitrate Kisses***

Dir. Barbara Hammer. 1992. 67 mins. 16mm, b/w.  
New print courtesy of the Academy Film Archive.

## PROGRAM 7

### **It's an Interlace: Five Videos By Barbara Hammer Introduced by Karl McCool, Electronic Arts Intermix**

SATURDAY, JULY 27, 6:30 P.M.

"From her first experiment with the Sony Portapak (in conjunction with media artist Max Almy) to the multi-layered autobiographical exercise that helped her through chemotherapy, pioneering lesbian feminist filmmaker Barbara Hammer has expanded her visual vocabulary beyond her extensive work with celluloid to actively employ the immediacy of video production for over 40 years. Haptics, lesbian sensuality, playfulness, collaboration, and illness, all thematically present throughout her career, are encapsulated here in a brief overview of Hammer's analog and digital output." —KJ Relth and Mark Toscano

Total running time: 84 mins. All titles courtesy of Electronic Arts Intermix.

### ***Superdyke Meets Madame X***

Dirs. Barbara Hammer, Max Almy. 1976, 20 mins. Digital projection, b/w.

### ***Snow Job: The Media Hysteria of AIDS***

Dir. Barbara Hammer. 1986, 8 mins. Digital projection, color.

### ***Would You Like to Meet Your Neighbor? A New York Subway Tape***

Dir. Barbara Hammer. 1985, 13 mins. Digital projection, color.

***Two Bad Daughters***

Dirs. Barbara Hammer, Paula Levine. 1988, 13 mins. Digital projection, color.

***A Horse Is Not a Metaphor***

Dir. Barbara Hammer. 2008, 30 mins. Digital projection, color.

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**MUSEUM INFORMATION**

Museum of the Moving Image advances the understanding, enjoyment, and appreciation of the art, history, technique, and technology of film, television, and digital media. In its acclaimed facility in Astoria, New York, the Museum presents exhibitions; screenings; discussion programs featuring actors, directors, and industry leaders; and education programs which serve more than 50,000 students each year. The Museum also houses a significant collection of moving-image artifacts.

Hours: Wed–Thurs, 10:30 a.m.–5:00 p.m. Fri, 10:30 a.m.–8:00 p.m. Sat–Sun, 10:30 a.m.–6:00 p.m.

Museum Admission: \$15 adults; \$11 senior citizens (ages 65+) and students (ages 18+) with ID; \$9 youth (ages 3–17). Children under 3 and Museum members are admitted free. Admission to the galleries is free on Fridays, 4:00 to 8:00 p.m.

Film Screenings: Unless otherwise noted, tickets: \$15 adults, \$11 students and seniors, \$9 youth (ages 3–17), free or discounted for Museum members (depending on level of membership). Advance purchase is available online. Ticket purchase includes same-day admission to the Museum's galleries.

Location: 36-01 35 Avenue (at 37 Street) in Astoria.

Subway: M or R to Steinway Street. N or W to 36 Ave or Broadway.

Program Information: Telephone: 718 777 6888; Website: [movingimage.us](http://movingimage.us)

Membership: <http://movingimage.us/support/membership>

Museum of the Moving Image is housed in a building owned by the City of New York and has received significant support from the following public agencies: New York City Department of Cultural Affairs; New York City Council; New York City Economic Development Corporation; New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; Institute of Museum and Library Services; National Endowment for the Humanities; National Endowment for the Arts; and Natural Heritage Trust (administered by the New York State Office of Parks, Recreation and Historic Preservation). For more information, please visit [movingimage.us](http://movingimage.us).