

*Generations* is a film about mentoring and passing on the tradition of personal experimental filmmaking. Barbara Hammer, 70 years old, hands the camera to Gina Carducci, a young queer filmmaker. Shooting during the last days of Astroland at Coney Island, New York, the filmmakers find that the inevitable fact of ageing echoes in the architecture of the amusement park and in the emulsion of the film medium itself. Editing completely separately both picture and sound, the filmmakers join their films in the middle when they've finished, making a true generational and experimental experiment.

In a time when digital dominates the art domain, a DIY aesthetic is embraced by Gina Carducci, a young thirty-year-old filmmaker who hand processes 16mm film and a seventy-year-old pioneer of queer experimental cinema, Barbara Hammer. Hammer invites Carducci to collaborate on a new film, *Generations*.

Celebrating Hammer's spontaneous shooting style and dense editing montage with Carducci's studied cinematography, the two filmmakers, generations apart in age, shoot the last days of Astroland in Coney Island, New York. The aged but vibrant amusement park, characteristic of the 70-year-old Hammer, is a fitting environment for the photoplay of the two Bolex filmmakers.

Inspired by the revolutionary Shirley Clarke film, *Bridges Go Round* (1953), where Clarke printed the same footage twice using two different soundtracks, Carducci/Hammer go further. Each filmmaker took the same footage and sound elements and edited her own version/vision. Carducci edited in film, Hammer in digital, which was output to film for the final piece.

Joined together at the middle, the final 20-30 minute film, *Generations*, will inspire experimentation, collaboration, and the continual use of film in a digital age and cross-generational mentoring.

USA 2010, 16mm, 30 Minuten/minutes; **Regie/director:** Gina Carducci, Barbara Hammer; **Kamera/camera:** Gina Carducci, Barbara Hammer; **zweite Kamera/second camera:** André Azevedo, Katia Perea; **Assistent/assistant:** Dana Kash, Nazita Matres Reza; **Tonkomposition/sound composer:** JD Samson; **Sound Design:** Gina Carducci, Barbara Hammer; **Tonmischung/sound mix:** Bill Seery, Kelly Spivey, Stephanie Testa; **Tonaufnahmen/sound recording:** André Azevedo, Dylan Bosseau, Dana Kash; **Titel/titles:** Ariel Saulog; **Titeldesign/title design:** André Azevedo; **Dank an/thanks to:** Florrie Burke, David Sherman, Andrea Weiss; **Laboratory:** Cineric.

**Barbara Hammer**, geboren/born 1939 in Hollywood, lebt und arbeitet/lives and works in New York, USA.

**Gina Carducci**, geboren/born 1976, lebt und arbeitet/lives and works in New York City.

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## Barbara Hammer

### Maya Deren's Sink

Eine Hommage an die Mutter des amerikanischen Avantgardefilms. Der Film beschwört durch Gespräche mit WeggefährtenInnen und ZeitgenossInnen den Geist einer überlebensgroßen Person. Teiji Itos Familie, Carolee Schneemann und Judith Malvina schweben durch Derens Wohnorte und erinnern sich an kleinste Details der architektonischen und persönlichen Innenräume. Ausschnitte aus Derens Arbeiten werden zurück in die Räume projiziert, in denen sie entstanden, und erscheinen auf dem Fußboden, den Möbeln und in ihrem alten Waschbecken. Fließende Lichtprojektionen erwecken eine Filmemacherin zu flüchtigem Leben, die die meisten von uns nie kennengelernt haben.

USA 2011, HDCAM 30 Minuten.

This evocative tribute to the mother of American avantgarde film calls forth the spirit of one who was larger than life as recounted by those who knew her. Friends and contemporaries float through her homes, recalling in tiny bits and pieces words of Deren's architectural and personal interior space. Clips from her films are projected back into the spaces where they were originally filmed. Fluid light projections of intimate space provide an elusive agency for a filmmaker most of us will never know.

USA 2011, HDCAMm, 30 minutes.

**Barbara Hammer**, born 1939 in Hollywood, lives and works in New York. Since the late 1960s she has made more than 80 experimental and documentary films. She is considered a pioneer of queer cinema.

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