**KILLER FILMS**
presents

# BARBARA FOREVER

## Directed by Brydie O'Connor

**102 minutes | USA | 2026**

**World Premiere - US Documentary Competition, Sundance Film Festival 2026**

Images available here


**Production Company**
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**LOGLINE**

An archive-driven exploration of the life, work, and legacy of iconic, pioneering lesbian filmmaker Barbara Hammer.

**SHORT SYNOPSIS**

BARBARA FOREVER is an expansive, immersive exploration of the life, work, and ongoing cultural impact of filmmaker Barbara Hammer – a pioneering artist who lived boldly, created urgently, and transformed cinema through her singular vision. Her films were an extension of herself: sensual, experimental, and unapologetically lesbian, rooted in a profound desire for connection and an insistence on telling her own story. Driven by her canon of over eighty films, a vast collection of unreleased archival materials, and extensive audio interviews, Brydie O'Connor's portrait allows for Hammer's voice and images to shine through, becoming both a tribute and an extension of her legacy.

**LONG SYNOPSIS**

*If we're experimenting with our lives and the way we're going to live, our film and our art should also be experimental. It breaks tradition, and makes you think in a broader way. It's the way I experience the world.* – Barbara Hammer

BARBARA FOREVER explores the films, archive, and ongoing cultural impact of experimental filmmaker Barbara Hammer, revealing her ingenious lifelong artistic effort to create and record lesbian histories, personal and societal. Through her own images and words, the film centers Hammer as a prism of the cultural ecosystems around her – through the feminist and queer movements in 1970s San Francisco, the male-dominated New York art world of the 1980s, the New Queer Cinema movement of the 1990s, and expanded LGBTQIA+ representation in art and culture in the 2000s.

Driven by her canon of over eighty films, a vast collection of unreleased archival materials – hundreds of hours of footage, personal photographs and ephemera, and extensive audio interviews – BARBARA FOREVER tells Barbara Hammer's story through her own voice and visual perspective, making her the expert on her life, vision, and motivations.

Barbara Hammer's films break taboos around female sexuality, aging, illness, and queer love, often using her own body as a site of exploration and political power. Through the course of the film, she shows us that the personal is not only political, the personal is historical. Looking to Barbara Hammer as one of the first filmmakers to put a full lesbian life on screen that wasn't there before, her work becomes a blueprint for a new generation of queer and radical artists to write their own histories into existence. This exploration of both Barbara Hammer's life, work,

archive, and her ongoing legacy provides an urgent, necessary story of queer life, feminist history, and American cinema.

**Barbara Hammer Select Filmography**:

DYKETACTICS (1974)
MULTIPLE ORGASM (1976)
DOUBLE STRENGTH (1978)
NO NO NOOKY T.V. (1987)
NITRATE KISSES (1992, Sundance FF)
TENDER FICTIONS (1995, Sundance FF)
HISTORY LESSONS (2000)
LOVER/OTHER (2006)
A HORSE IS NOT A METAPHOR (2008, Berlin FF Teddy Award)
GENERATIONS (2010, Berlin FF Teddy Award)
MAYA DEREN'S SINK (2011, Berlin FF Teddy Award)
WELCOME TO THIS HOUSE (2015)
EVIDENTIARY BODIES (2018)

More on Barbara Hammer's films, performances, installations, photography, and other visual art can be found at **www.barbarahammer.com**

**DIRECTOR'S STATEMENT**

I first entered the world of Barbara Hammer as an undergraduate when I was writing my thesis on Barbara's early filmography – I was incredibly inspired by the idea of a lesbian artist putting a life on-screen that she hadn't seen before. I met Barbara through this research work, and became very close with her widow, Florrie Burke, after Barbara's death in 2019. This led me to a following decade of work on Barbara Hammer – making a short film, and now the feature documentary on Barbara's life, work, and legacy. I have always viewed Barbara Hammer as a historian in a sense, someone whose life felt in lineage with my own.

As I got to know Barbara more closely through her archive, I came to understand her not only as a groundbreaking artist, but as a blueprint for how to live against the grain. Barbara was a defiant woman who did things her own way – not through rigid certainty, but through trial and error, curiosity, and play. She allowed herself to experiment, to fail, to begin again, and to follow what felt true to her rather than what was expected. That spirit runs through her films, and her life at large. Barbara's work insists that you do not need permission to invent yourself, that living on your own terms is an ongoing, imperfect, and very human process. In this way, her life offers something profoundly universal – an invitation for anyone, artist or not, to go out and do what matters to them, boldly and unapologetically.

As a filmmaker now, I think a lot about specifically queer lineage and those who have come before me – all the lives that have been lived, like mine. I am fascinated by telling stories rooted in the present that are inspired by the past and consider future iterations of queerness and possibilities, and my work interrogates how personal archival collections offer unfiltered perspective into a broader scope of queer lives lived, particularly as we navigate the current political and cultural attitudes toward our queer and trans siblings. Ultimately, my approach to LGBTQIA+ storytelling weaves my own perspective into accessible works that function as individual threads within a shared collective record. In this way, I hope to contribute to the preservation and expansion of queer history – documenting lives both real and imagined. And as a lesbian, I find those can be the same thing.

Today, Barbara Hammer is a singular and profoundly influential figure within queer cinema and avant-garde art communities around the world, yet her work remains largely unknown to wider audiences. With this film, I hope to expand the context and reach of her legacy – placing her work in conversation with contemporary art, film, education, and queer life – so that broader audiences can encounter it for the first time. I believe that Barbara's films hold a deep capacity for self-identification and collective connection, and that many more people would see themselves reflected in her work if given the chance. My hope is that this film allows more people to connect with Barbara and to carry her influence forward by expressing themselves and making their mark – on their own terms – as the next generation of visionaries.

My professional background as an archival producer not only informs my generative artistic practice and methods of approaching and interpreting archival materials, but it also offers the opportunity for me to work with other documentary directors collaboratively. I have had the

pleasure of working with – and learning from – queer filmmakers that I deeply admire, including Kirsten Johnson, Kim Reed, and Sian-Pierre Regis.

Spending time with Barbara and her work through making this documentary has given me the language, and a framework, for living my own life with curiosity, ambition, and the desire to connect deeply with others – both artistically and personally. I am so excited to experience how audiences of BARBARA FOREVER internalize – and proliferate – Barbara Hammer's legacy in their own lives and dreams.

**FILMMAKER BIOS**

**DIRECTOR, PRODUCER - BRYDIE O'CONNOR**
Brydie O'Connor (she/her) is a Kansas-born, New York-based filmmaker. Her work activates archives through queering storytelling structures within the nonfiction space. Her past work includes the documentary shorts THE ROAMING CENTER FOR MAGNETIC ALTERNATIVES (2024), THE FAULT LINE (2024), and LOVE, BARBARA (2022), which was nominated for an IDA Award. Brydie's work has been supported by Frameline, Hot Docs, Cinéma du Réel, New York Foundation for the Arts, and the Stonewall Foundation, and has been presented at The Museum of Modern Art, BFI, and DOC NYC, among other festivals and galleries worldwide. Most recently, Brydie was selected as the recipient of the Creative Capital State of the Art Prize for New York (2026) and the Hulu/Kartemquin Accelerator award (2023). She is a graduate of The George Washington University, and has developed her work at the Provincetown Film Society LGBTQ+ Filmmakers Residency (2024) and the On:View Residency (2024) in Savannah, GA.

**PRODUCER - ELIJAH STEVENS**
Elijah Stevens (he/him) is a documentary producer based in New York City. He has produced TIME AND WATER (Sundance 2026) and associate produced HOLLYWOODGATE (Venice 2023; BBC Storyville), KING COAL (Sundance 2023, POV), and the Oscar-nominated FIRE OF LOVE (Sundance 2022, National Geographic Documentary Films). He also co-produced THE INVISIBLE EXTINCTION (CPH:DOX 2022) and associate produced THE SEER & THE UNSEEN (2019), SKY AND GROUND (2018), TOWARDS THE NORTH (2017), and LOS COMANDOS (2017), which was shortlisted for an Academy Award. Elijah's work has been supported by Sundance, IDA, the Inmaat Foundation, IDFA, DOK Leipzig, The Gotham, DocsBarcelona, DOC NYC, DOK.Forum, and Ji.hlava, among others. Elijah was a 2019-2020 fellow in the UnionDocs Collaborative Studio, and is a 2025-26 Sundance Producers Lab fellow.

**PRODUCER - CLAIRE EDELMAN**
Claire Edelman is a producer at Killer Films, the NY-based powerhouse production company co-founded by Christine Vachon and Pamela Koffler in 1995 (PAST LIVES, MAY DECEMBER, MILDRED PIERCE). Claire is responsible for overseeing the production and development slate for all TV projects at Killer, as well as a select group of film projects. Previously, she worked across film and TV at Animal Kingdom, where she associate produced Mariama Diallo's first feature, MASTER, for Amazon, and Adam Leon's film ITALIAN STUDIES for Magnolia, and

developed a number of film and episodic projects.

**EXECUTIVE PRODUCER - CHRISTINE VACHON, KILLER FILMS**
Christine Vachon is an Independent Spirit Award and Gotham Award winner who co-founded powerhouse Killer Films with partner Pamela Koffler in 1995. Over three decades, they have produced more than 100 films, including some of the most celebrated and important American independent features: KIDS, I SHOT ANDY WARHOL, HAPPINESS, HEDWIG AND THE ANGRY INCH, FAR FROM HEAVEN, ONE HOUR PHOTO, STILL ALICE, CAROL, BEATRIZ AT DINNER, and DARK WATERS. In television, Killer Films executive-produced the Emmy and Golden Globe-awarded miniseries MILDRED PIERCE for HBO as well as the Emmy Award-winning limited series HALSTON for Netflix. Recent releases include Todd Haynes' MAY DECEMBER (Netflix), starring Natalie Portman and Julianne Moore, and Celine Song's PAST LIVES (A24), which marks their first Oscar nomination in the Best Picture category, and her follow-up film MATERIALISTS (A24).

**EXECUTIVE PRODUCER - MATTHEW PERNICIARO, DIORAMA MEDIA**
Diorama was founded in 2021 by Matthew Perniciaro and Capitol Broadcasting Company to focus on documentary and narrative storytelling. The partners' first collaboration was MOMENT OF TRUTH for Amazon Studios, which marked Matthew's documentary series directorial debut. The company recently premiered his LONG LIVE THE STATE at the 2025 Tribeca Film Festival, as well as 2024 Sundance Film Festival Special Jury Prize winner GAUCHO GAUCHO, and previously produced the 2022 Gotham Awards Best Feature Nominee DOS ESTACIONES, directed by Juan Pablo Gonzalez..

**CO-PRODUCER - KARTEMQUIN FILMS**
Kartemquin Films is a storied documentary institution and collaborative home for filmmakers committed to truth, equity, and social impact. For more than 50 years, KTQ has championed nonfiction storytelling through acclaimed works such as HOOP DREAMS, LIFE ITSELF, and MINDING THE GAP. Guided by a belief that documentary film can deepen public understanding and strengthen democracy, Kartemquin supports artists as they develop their vision and bring urgent stories to audiences. Through its films, programs, and longstanding partnerships, KTQ continues to nurture a creative community dedicated to fostering a more engaged and just society.

**CONSULTING PRODUCER - ZACHARY DRUCKER**
Zachary Drucker (she/her) is an independent artist, cultural producer, and trans woman who breaks down the way we think about gender, sexuality, and seeing. She has performed and exhibited her work internationally in museums, galleries, and film festivals including the Whitney Biennial 2014, MoMA PS1, Hammer Museum, Art Gallery of Ontario, MCA San Diego, and SF MoMA, among others. As a documentary filmmaker, Zachary has directed THE STROLL (Sundance 2023), was a director and executive Producer for the docu-series LADY AND THE DALE (2021), and was an Emmy-nominated producer for the docu-series THIS IS ME (2015), among other credits.

**CONSULTING PRODUCER - JENNI OLSON**

Jenni Olson (she/her) is a longtime, multi-faceted figure in the queer indie film world. She was recognized with the Berlin Film Festival's prestigious Special TEDDY Award in 2021 for her decades of work championing LGBTQ film and filmmakers. She has served on dozens of films as consulting producer, archival producer, and advisor and is a former co-director of Frameline (the San Francisco International LGBTQ Film Festival) as well as co-founder of the legendary Queer Brunch at Sundance. As a writer-director, Jenni's 16mm urban landscape essay films have screened internationally to awards and acclaim. She is now in production on her third feature-length essay film,TELL ME EVERYTHING WILL BE OKAY.

**EDITOR - MATT HIXON**

Matt Hixon (he/him) is a New York-based editor. His recent work includes the Venice Golden Lion winner and Oscar-nominated ALL THE BEAUTY AND THE BLOODSHED (2022), on which he was an associate editor, and GIRLS STATE (Emmy winning, Sundance 2024). He also edited Brydie O'Connor's short LOVE, BARBARA (2022), which premiered at Santa Barbara International Film Festival and won the Grand Jury prize at Outfest. He also works in narrative film and music videos.

**COMPOSER - TAUL KATZ**

Taul Katz (they/them) is a New York-based composer whose work explores emotional landscapes through sound, often blending classical composition with experimental sonic textures and techniques. Their work has premiered at major festivals including Sundance, Tribeca, TIFF, Berlinale, and BlackStar. Recent credits include DEATH WITHOUT MERCY (Emmy-nominated 2025) JUST KIDS (Tribeca 2025), GRACE (Tribeca 2024), MUTT (Sundance 2023 Grand Jury Prize), and BOUCHRA (TIFF 2025). Taul has collaborated with artists such as Meriem Bennani, Waad Al-Kateab, and James William Blades, with music and sound featured by the Whitney, Fondazione Prada, and the Swiss Institute.

**SUPERVISING SOUND EDITOR - GISELA FULLÀ SILVESTRE**

Gisela Fullà Silvestre (she/her) is a sound editor/re-recording mixer and film composer from Barcelona, based in Brooklyn, NY who has worked on films that have premiered at Sundance, Berlinale, Tribeca, and SXSW. Her credits include SELENA Y LOS DINOS (2025), EMERGENT CITY (2024), IT'S ONLY LIFE AFTER ALL (2023), and ESTHER NEWTON MADE ME GAY (2022).

**COLORIST - CJ JULIAN, AWAY TEAM**

Founded by Cory Koller and CJ Julian, Away Team delivers professional color and finishing services to independent storytellers, wherever they are. Their work has been featured at BFI, Big Sky, Doc NYC, Frameline, Hot Springs, MoMA, Tribeca and True/False; and is now playing on Amazon, BFI, HBO, PBS, Rolling Stone and Scientific America. Away Team's recent credits include BARBARA FOREVER (2026) and BOYS & THE BEES (2026), both debuting at the 2026 Sundance Film Festival; THE TRACK, winner of the 2025 True/False Film Festival's True Life Fund; and TASTE OF MANGO, winner of the 2023 BFI Audience Award for Best Feature Documentary.

**MAIN CREDITS**

Killer Films presents
in association with Diorama Media
a Space Time Films production
a Kartemquin Films co-production

**Directed by**
Brydie O'Connor

**Produced by**
Elijah Stevens
Brydie O'Connor
Claire Edelman

**Editor**
Matt Hixon

**Executive Producer**
Christine Vachon

**Executive Producer**
Matthew Perniciaro

**Consulting Producers**
Zackary Drucker
Jenni Olson

**Original Score by**
Taul Katz

**Supervising Sound Editor**
Gisela Fullà Silvestre

**Re-Recording Mixer**
Eli Cohn

**Colorist**
CJ Julian

**Featuring the films and archives of Barbara Hammer courtesy of**
The Estate of Barbara Hammer
Florrie Burke, Executor

Louky Keijsers Koning, Director

The Academy Film Archive
Electronic Arts Intermix
The Beinecke Rare Book & Manuscript Library, Yale University

**Tech Specs**
Language: English
Shooting Format: 16mm, 8mm, video, digital
Aspect Ratio: 16:9
Sound: 5.1 Mix
Screening Format: DCP