Audacious Appropriations: Barbara Hammer's First Half Century

By Greg Youmans

As a term for media practice, "found footage" focuses attention on the post-production stage of the filmic chain, where through editing and other techniques the filmmaker reworks existing material into something new. Found footage has been a central element of Barbara Hammer's films and videos for at least three decades, yet it is impossible to understand what she does with appropriated imagery without understanding her even more long-standing investment in invented imagery. Surprisingly, in the first decade and a half of her career, from 1968 to the early 1980s, she apparently did not use found footage at all.

In writings and interviews, Hammer often speaks of her early films as a response to the "blank screen" she encountered when she was a masters student in filmmaking at San Francisco State University. The screenings in her film history class included only one woman filmmaker, Maya Deren, and no openly lesbian ones.

> Visibility was the central concern for lesbian women making cinema at this time, for the simple and profoundly sad reason that there were few or no pictures, images, representations available. The screen space, on and off, was blank. Not just marginalized, but not there. There was no cinema to deconstruct (Hammer, 2010: 179).[i]

Hammer eventually discovered the work of a few earlier lesbian filmmakers (Leontine Sagan and Dorothy Arzner, for instance), but this did not shift the inherently constructive project of her pioneering filmmaking efforts of the 1970s. In that first great decade of mass lesbian and gay visibility, Hammer documented the new queer worlds rising up around her and also contributed actively to their making by forging new visual languages and iconographies in such films as *Dyketactics* (1974), *Women I Love* (1976), and *Double Strength* (1978).[ii]

In the mid-1980s, Hammer began making work that interrogated mainstream-media imagery, for instance in her short video *Snow Job: The Media Hysteria of AIDS* (1986), as well as work that mined, recovered, and reworked material from celluloid archives. Most notable in this respect is her trilogy of long-form experimental documentaries made in the 1990s: *Nitrate Kisses* (1992), *Tender Fictions* (1995), and *History Lessons* (2000). Hammer has sometimes referred to these films as her "Invisible Histories" trilogy, and all three are as attentive to what is missing from archives as to what can be found there. The films address the play of presence and absence, truth and fiction, and ever-shifting power relations that structure the histories of marginalized peoples, and they engage with these themes through a range of formal and conceptual strategies: the détournement of found imagery through visual analysis, non-sync sound, the use of intertitles, and the construction of unexpected juxtapositions through editing, as well as

the incorporation of reenactment, reconstruction, and present-day footage to fill and probe the gaps when no archival record can be "found."

The scope, inventiveness, and audacity of Hammer's career compel us to expand the frame from "found footage" to "appropriation" more broadly. Her appropriations of material from audiovisual archives (what is traditionally called "found footage") came after and alongside more fundamental appropriations of various cinematic means of production, from film cameras and optical printing to a range of digital hardware and software, as well as the generic codes and practices of pornography and documentary. And these actions have in turn always been bound up with her appropriations of physical space: in film after film, Hammer wrests space (and time) away from heteropatriarchal coding and control. In what follows, each of these appropriations will be explored in an effort to better understand Hammer's career as a unified whole.

Appropriating Cinematic Means of Production

One of Hammer's most audacious and amusing appropriations of media technology is her 1987 short film *No No Nooky TV*. Hammer made the film with the Amiga 500 computer, which had just appeared on the consumer market and boasted unprecedented sound and graphics capabilities for a PC. Hammer was teaching at Evergreen State College in Olympia, Washington, at the time, and she convinced the school to let her take one of the computers home with her to Oakland, California, so she could play around with it over the summer break.

The film opens with a black screen, over which is heard a "masculine" computer voice stating: "I have a male voice. I was created by men in their own image. So I have a man's voice. They would not think to give woman a voice. However, by appropriating me, women will have a voice. So there." The phrasing is interesting: the computer does not say, as one might expect, "They would not think to give me a woman's voice." Nor does it say, "By appropriating me, women will give me their voice." For Hammer, the new technology is not an end in itself; its voice is not what matters. What matters is that the technology can be a means of empowering more women to become artists, that it can give them a voice.

Hammer's appropriation of the new technology does not take the forms that a viewer of today's digital cinema might expect. She does not cast aside her 16mm film practice to take up computing; she has no illusion of transcending her fleshly body to become an immaterial digital subject; and she does not seek to peel away the computer's body—its layers of hardware then software then graphical user interface (GUI)—to reach some presumptively "pure" layer of abstract code. Instead, *No No Nooky TV* stages the encounter between Hammer and the Amiga as an equitable artistic collaboration and a heady love affair.

No No Nooky TV combines Hammer's skill at 16mm film experimentation with the computer's graphic capabilities in surprising and disarming ways. At the heart of the film is Hammer's loving, "amateur" experimentation with the Amiga's Deluxe Paint program. After the computer's defiant opening speech, a jaunty digital score erupts on the film's soundtrack and a cascade of playful, sex-positive, and theory-rich words and images washes across the screen. It is often difficult to tell which visual effects are preprogrammed computer animation, which are Hammer animating "live" with her keyboard and mouse, which are accomplished in-camera during the shoot, and which are created on celluloid in postproduction. Likewise, it is often impossible to know which cuts are film edits and which are computer screen-wipes.

Whatever the gender of the computer's voice, it remains an Amiga, not an Amigo, and the words and images Hammer exchanges with it on the "skin" of the GUI are unmistakably acts of lesbian seduction, e.g. "tantric mama" and "doubleclit." The film's temporal arc is that of a sexual act, moving from verbal banter and visual foreplay in the beginning (with the film frame aligned with the computer screen) to bondage, fetishistic dress-up, the application of massage cream, and finally orgasm (as the film camera moves out from the computer screen to reveal and incorporate the computer's body, props like bras and vibrators, and even (very briefly) Hammer's own head and torso). In this playful way, *No No Nooky TV* navigates the minefields of pornography, dirty language, censorship, and taboo sex acts that defined the feminist "sex wars" of the era.

No No Nooky TV is exemplary of the transformative reach and power of Hammer's appropriations. Faced with a new media technology, she re-gendered it, seduced it, had sex with it, and brought its creative capacities into harmonious and orgasmic collaboration with her own. Although this method of appropriation may seem unorthodox, perhaps "inappropriate," it ultimately proves eminently logical. Who better for a lesbian media artist to collaborate with than an Amiga?

One could point to many other defining moments in Hammer's career when she appropriated cinematic means of production, beginning with her first acts of painting on 16mm leader and projecting it in an effort to expand her practice as a visual artist in the late 1960s. More than forty years later, she collaborated with a computer programmer during a 2011 residency at the Banff Centre in Alberta, Canada, to create a state-of-the-art 5-screen interactive digital installation, *Sea Change (a poetics of the liquid state)*, a meditation on the Deepwater Horizon oil spill.[iii]

Hammer has appropriated the codes and practices of genre, and even the core tenets of film theory, as readily as she has media technologies. Her 1974 film *Dyketactics* is often cited as the first cinematic representation of women having sex created by a lesbian filmmaker and is celebrated as a repudiation of normative "pornography" in favor of a more authentic lesbian "erotica." Hammer eschewed the distance and mastery of the voyeuristic straight male gaze by filming bodies in close-up and combining them through superimposition. *Dyketactics* famously contains 110 images edited into four

minutes, with each image chosen for its emphasis on the sensation of touch. Hammer has said that she experiences the world primarily through this sensation and in her writing has articulated a theory of a "lesbian aesthetic" based in "the perceptual connection between sight and touch." She both enacted and expounded this principle in her 1981 film *Sync Touch*, which is perhaps the closest thing to a theory-film, or a film-manifesto, she has ever made. The film elaborates Hammer's lesbian aesthetic, or what might also be understood as her theory of "haptic cinema," over four sections: a colorful montage of finger-painted 16mm frames, a macro close-up of a theorist's neck as she discourses on touch, a rigorously optically printed treatment of one of Hammer's earlier erotic films so that the tactility of the medium is foregrounded, and the staging of an intimate French feminist language lesson.[iv]

In sum, Hammer has never shied away from getting her hands on and reshaping the basic building blocks of cinema: its core technologies, practices, genres, and tenets. Indeed, it is these acts of appropriation at the production stage, the very first link in the filmic chain, that have made her an enduring source of inspiration for generations of women and queer filmmakers.

Appropriating the Audiovisual Archive

In 1974, Hammer made *Menses*, a four-minute film that satirizes "the Disney and Disney-type films" that Hammer and other girls watched in junior high school classrooms in the 1950s, films that "were all lace and daisies and muted whispers surrounding the flow" and that warned girls "not to take hot or cold showers when they were menstruating" (Hammer, 2010: 89, 100).[v] Few contents of the audiovisual archive are more indelibly associated with 16mm found-footage cinema than 1950s hygiene films. Yet one of the fascinating things about *Menses* is that no archival footage appears in it. Instead, Hammer orchestrated and filmed collective rituals in which women tore down the myths and lies they had been told about their bodies by creating new, absurd performances of their own, such as wrapping a woman in toilet paper until she resembles a giant tampon or administering a codeine Eucharist.

As mentioned, Hammer did not develop a celluloid found-footage practice to speak of until she embarked on her trio of long-form experimental documentaries in the 1990s. Yet even in these films archival imagery is always mixed with new material. Sometimes Hammer stages reenactments of histories that haven't been archived. Sometimes she trains her lens on living repositories of history: older men and women whose words fill the audio track with anecdotes and other scraps of memory. And sometimes her camera tracks and lingers on the ruins of history, empty landscapes and dilapidated buildings, as if searching for visual traces of the queer lives that were once lived there.

Nitrate Kisses, Hammer's first feature-length film and the first of the "Invisible Histories" trilogy, opens with a prelude of sorts about Willa Cather, who cross-dressed

in her youth and had relationships with women during her life, but who sought to suppress the record of these things so that posterity would remember her only as an important author. On the film's soundtrack, Sandy Boucher, who has written about Cather, says, "If you begin your work and your career and your path hiding essential things, even later on it's almost impossible for them to be seen clearly." At first the film does not present any archival imagery of Cather; instead we see Hammer's haunting black-and-white still photography of Red Cloud, Nebraska: the sky, the prairie, and Cather's worn out childhood home. Eventually we do see historical photographs of Cather in men's clothing and with a woman companion, but they are initially presented in pieces. We then see them reconstituted, or untorn, in reverse motion: a visual metaphor for both the fragility of queer history and the task of the queer historian.

Two thirds of Hammer's film concerns lesbian history, but only a precious few minutes of that screen time presents archival imagery of lesbian or transmasculine people such as Cather. The core archival imagery in *Nitrate Kisses* is a selection of outtakes from *Lot in Sodom,* James Sibley Watson and Melville Webber's groundbreaking gay experimental film of 1933. This material anchors the middle section of the film, which focuses on gay male history. The outtakes, which Hammer discovered in pristine condition during a visit to the George Eastman House in Rochester, New York, are resplendent, with an aesthetic and archival fullness that cannot help but point up the lack at the heart of the lesbian-themed sections that precede and follow it. These sections instead feature new visual material, much of it shot in black-and-white Super 8. Hammer explained the choice in an interview at the time of the film's release: "Women, and especially lesbians, have had less money and less access to money and, therefore, to filmmaking. It was both a historic and aesthetic statement to shoot the women's sections in Super 8 while the men's sections originated in 35 or 16mm" (Willis, 1994: 11) But this discrepancy of film format only begins to account for the differences in the footage; the content of the images is also worlds apart. The footage in the lesbian sections is, as Hammer puts it in the same interview, "What? Bunkers, burnt-out buildings, St. Louis demolition sites, streets in Berlin that are empty… vacancy… holes and gaps…" (10). These holes and gaps are a central concern of the film; they represent not only the many histories that have been lost or suppressed but also the many more that were never allowed to come into existence in the first place.

The second film in the trilogy, *Tender Fictions,* is explicitly autobiographical, chronicling Hammer's life from childhood to the present. The film incorporates archival family photographs and home movies as well as excerpts from Hammer's first experimental works in Super 8, which she made in the late 1960s and early 1970s when she was shedding her identity as a heterosexual wife and coming into her own as both a lesbian and an avant-garde filmmaker. *Tender Fictions* also includes audio recollections recorded at the time of the film's making by friends and lovers who reflect on aspects of Hammer's life and personality. Feminist theory from the 1980s and 1990s enters the film through intertitles and voiceover, serving to disrupt totalizing and falsely stable conceptions of self, identity, and autobiography. The end result is a portrait of Hammer

that is personal, exuberant, and comprehensive while at the same time distanced, fragmented, and incomplete. Hammer has said of all three of the films that she designed them so that the viewers would "become archaeologists and historians" themselves, tasked with bringing together the many scraps, fragments, and competing testimonies and trying to figure out what is the truth and what is fiction.[vi] In their complexity and inventiveness, the films are an important precursor to the "archival turn" currently gripping queer studies.[vii]

The final film of the "Invisible Histories" trilogy, *History Lessons* (2000), is without a doubt Hammer's most found-footage-laden film. As she explains the project, "I searched for lesbian images before Stonewall and was so dismayed in not finding them that I decided to take the multitude of images [of women] made by men and turn them on their head" (Hammer, 2010: 188). The film presents image after image of women together: listening to a speech, playing sports, going camping, and serving in the military. One of the film's most striking formal strategies is to edit this "public" footage together with pornographic imagery of women from early stag films. In the ensemble, the footage demonstrates how invested the patriarchal gaze is in women's performance of consent: the game smiles of the women in the stag films are not that different from those of the women playing sports or pitching a tent. The two sets of footage are also equally contrived: in much of the newsreel footage, it doesn't seem to matter if the women are soldiers or athletes because they all look and act a lot like MGM starlets.

Hammer points out in a 2001 interview that most of the images of women who might have been lesbians that were made from the beginning of cinema to Stonewall were "negative, highly sexualized, criminalized" (Hammer quoted in Handelman, 2001). This may be true, but only the "highly sexualized" part came through during my viewing of the film. The negativity and stigma of criminality were displaced by the parade of smiling women's faces, by the campy treatment of much of the footage (not only through editing but also revoicing: at one point a coed in a charmingly awkward educational film suddenly blurts out to her friend, "What's fucking women like?"), and by the fact that the film's few reenacted scenes so clearly showcase contemporary queer empowerment, for instance when a femme and her butch, played by Coco Fusco and Jane Fine, turn the tables on the male doctor who is probing and measuring them for evidence of biological deviancy and deficiency. But more than anything else, the film's liberal use of stag footage establishes "pornotopic" lesbian sexual activity as both subtext and historical contemporary of all the other footage. As such, I finished the film with a sense that one of its main "history lessons" was that we should question the standard construction of pre-Stonewall history as an era defined exlusively by shame, repression, and disempowerment for lesbians. But then again: men held the cameras and orchestrated those early images of women's sexual camaraderie. In the end, *History Lessons*, which bursts at the seams with archival imagery of women together, is structured by the same profound absences, the same displacements, distortions, and silences about the truth of early lesbian experience as the opening and closing sections of *Nitrate Kisses*.

In 1998, two years before releasing *History Lessons*, Hammer made a short film entitled *Blue Film No. 6: Love Is Where You Find It*, which treats found-footage pornographic imagery similarly to how the stag film material is treated in the longer film. Hammer edited down a commercial 8mm loop from the early 1970s to remove all traces of male presence and leave only the two female stars together on screen. The result is a nonsensical and de-eroticized lesbian seduction scene, involving a shower, a smattering of hard-to-follow subtitles, and a not-very come-hither look at the camera. The action culminates in cunnilingus, a climactic subtitle of "I'm cumming," and then a very abrupt cut to "The End." *Blue Film No. 6* is worlds away from the superimposed images of touch and texture and the unhurried, circular narrative patterns of *Dyketactics* and *Multiple Orgasm* (1976). Examining the later film in light of the earlier ones makes clear the potentials but also the limitations of working with found footage. One simply cannot transform a heterosexual fantasy into an authentic piece of lesbian eroticism.

Appropriating Space and Time

Hammer has said that her first film, *Schizy,* shot on Super 8, is "about the interior state of what it felt like to be a woman filmmaker living in a man's world."[viii] She made the film in 1968 when she was still married to her husband. The film includes four shots of the porch of an apparently deserted shack filmed as Hammer runs along it with her camera. At one point, a man appear at the edge of the frame, sitting on the porch where before it had been empty. Whoever the man is, his presence barely slows the forward thrust of Hammer's movement. In a subsequent shot, Hammer films over the man's shoulder looking down, and then she displaces him altogether, sitting where he had been seated and taking a shot of her reflection in a mirror held between her feet. The sequence on the porch is an early example of Hammer's characteristic appropriation of (male) space, which has always been bound up with her distinctly embodied mode of filmmaking.

For *Superdyke* (1975), Hammer orchestrated an Amazon takeover of public spaces in the San Francisco Bay Area. In the film, women joyfully claim Muni (the city's public transit system), the plaza in front of City Hall, the Coast Highway, Dolores Park, and the Macy's at Union Square for lesbian use. But Hammer's most ambitious appropriation of space occurs in her 1983 film *Bent Time*, which she has characterized as "a nation claim" (Hammer, 2010: 158).[ix] Inspired by particle physicists' theory that time bends at the edges of the universe, as well as a feminist aesthetic sense that time is circular and recurring, Hammer traveled across the United States filming "high-energy locations," from the Stanford linear accelerator to Chaco Canyon to the Brooklyn Bridge. She shot a frame of film for each footstep she took, using a 9mm wide-angle lens to distort the edges of the images.[x]

Hammer also credits Maya Deren as an inspiration for *Bent Time*: "The physicality of Maya Deren's films impressed me. I could feel the director's energy in her presence behind the camera and in her movement on screen as an actor. Her invention of the concept of 'creative geography,' montaging vast expanses of time and space through the unifying image of a woman walking, impressed me" (Hammer, 2010: 234).[xi] Hammer is referring to the famous sequence in *Meshes of the Afternoon* (1943) where each step Deren takes falls on different ground, from beach to dirt to grass to sidewalk to living room rug, but her words could just as easily describe *Bent Time*.

In addition to appropriating male spaces of privilege and power, Hammer connects with women's spaces throughout her films. In *Pools* (1981, made with Barbara Klutinis), she takes her camera underwater to explore the swimming pools built by architect Julia Morgan at Hearst Castle in San Simeon, California. The film is simple and direct, lingering and lapping over the imagery of the pools rather than driving ever forward as in *Bent Time*. At the end of the short film, Hammer paints onto still images of the pools, drawing out the architectural elements through contrasting washes of color.

Morgan died in 1957, more than two decades before Hammer arrived in San Simeon to commune with her legacy. The same project of visiting past women artists' sites of creation shapes Hammer's two most recent films: *Maya Deren's Sink* (2010) and *Welcome to This House* (2015), about the poet Elizabeth Bishop. In both, Hammer visits multiple homes in which the women lived, interviews people who knew them, and explores with her camera the domestic spaces where they tended themselves and their art.

These three films stage a female communion *in* space and *across* time. In describing such a project, "appropriation" hardly seems appropriate, as it suggests a brazen sense of entitlement and the taking away of something from someone else. This kind of defiant transgression may have allowed Hammer to make a space and a name for herself as a woman artist in the male-dominated art world, but it is hardly the gesture she is making in these quieter works that seek to honor and connect with the pioneering women artists who came before her. The idea of "haunting" might work better. It certainly applies to *Maya Deren's Sink*, in which Hammer projects footage of *Meshes of the Afternoon* onto the interior walls of the Hollywood home where Deren shot the film, and in which she even directs a Deren look-alike to move through the space like a ghost, usually shot from behind, with her face obscured in shadow, and appearing and disappearing at will. Another critical term for understanding the films is Deren's concept of "verticality": by exploring domestic spaces as sites imbued with the presence of historical figures who are now passed/past, Hammer's films eschew the linearity of time in favor of something more layered and cotemporal. Since the beginning of her career, Hammer has been exploring and developing Deren's idea of a "vertical cinema," a filmmaking practice that does not create linear narratives but instead focuses on "the illumination of the moment" through the layering of "feeling images" (Hammer, 2010:

86). In her two most recent films, she helps us see how not only cinema but also queer history are "both a space art and a time art."[xii]

The titular sink is from Deren's Morton Street apartment in Greenwich Village, where she lived after her time in Hollywood. We learn at the start of the film that the current owner of the apartment was getting rid of the fixture and contacted Anthology Film Archives in case anyone "out there in the film world" would be interested.[xiii] At first the sink seems like an odd object upon which to hang the film. We learn that it was not integral to Deren's film practice; it was simply her bathroom sink. By all accounts, Deren was an extraordinarily charismatic person, so perhaps everything she touched carries the trace of her personality. More likely, Hammer wants us to think about how, as an object of quotidian use, the sink was centrally involved in the sustenance of Deren as a woman and an artist. We learn that it was only a few feet from the tub where she soaked in a bubble bath for thirty minutes every day. The sink, like the tub, then, is a site where the high priestess performed her daily ablutions.

In both *Maya Deren's Sink* and *Welcome to This House*, it is clear that Hammer is interested in the environment that nurtured the artists: the house, the furniture, the city streets, the ocean shoreline, and (in the Bishop film) the women partners. Lesbian domesticity is prone to fall out of the historical record, as it almost did with Cather, and Hammer is committed to keeping it in view, even as she knows first-hand how the art world has treated and continues to treat strong female personalities. Early in *Maya Deren's Sink* we hear a montage of the voices of the many people Hammer interviewed for the film. Snippets of phrases describing Deren follow one on top of the other: "passionate… petite, beautifully proportioned… angry, bossy, commanding… intolerable… vengeful, fierce, sexy… like a wild thing… larger than life… scared the bejeezus out of me!" The phrases culminate in a man's voice that says, "I've found a lot of people who—forgive me—make movies are that way, have to be that way." The man presumably throws in the "forgive me" because he recognizes that his words also apply to Hammer. After his statement, we see Deren at her camera and then hear Hammer's own voice: "Cameras do not make films. Filmmakers make films."

Film history has changed profoundly since Hammer was a student in the early 1970s, largely due to her own work and accomplishments. The screen is no longer entirely blank; there is at last a women's cinema, even a lesbian cinema, to deconstruct. But in her recent films, which are deeply concerned with history and archives, she continues to ask us to think as much about what we do not have audiovisual records for as about what we do. Faced with these holes and gaps, it behooves us to learn from Hammer's example and never be shy about creating the footage we need.

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NOTES

[i] From the essay 'The Invisible Screen: Lesbian Cinema,' originally published in 1988. See also 'Lesbian Filmmaking: Self-Birthing,' originally published in 1981 and also anthologized in Hammer (2010).

[ii] For more on Hammer's films of the 1970s, see Youmans (2012).

[iii] The experiments with "expanded painting" are discussed in Hammer (2010), pp. 12-13; for more on *Sea Change*, see < www.barbarahammer.com/installations/ >

[iv] For Hammer's ideas about cinema and touch, see the essays 'Touching and Receiving: A Lesbian Aesthetic' and 'For an Active Cinema,' both anthologized in Hammer (2010). For work in film studies on "haptic cinema," see Marks (2000), Marks (2002), and Sobchack (2004).

[v] These quotes are from Hammer's 1977 essay 'Use of Time in Women's Cinema' and her 1981 essay 'Lesbian Filmmaking: Self-Birthing,' both of which are anthologized in Hammer (2010).

[vi] See 'When a Kiss Is Not a Kiss but Nitrate' and 'Tender Fictions,' both in Hammer (2010).

[vii] As evidence of the burgeoning archival turn in queer studies, see *Radical History Review* 122 (2015) special issue on "Queering Archives: Intimate Tracings" and 120 (2014) issue on 'Queering Archives: Historical Unravelings,' *TSQ: Transgender Studies Quarterly* 2.4 (2015) issue on 'Archives and Archiving,' and *QED: A Journal in GLBTQ Worldmaking* 1.2 (2014) issue on 'GLBTQ Pasts, Worldmaking Presence.' See also Stone and Cantrell (2015).

[viii] From the essay 'Shaking the Archive' (March 2008), which is available on Hammer's web site: < www.barbarahammer.com/writing-by-barbara-hammer/ >
See also Hammer (2010), pp. 13–14, for more on the film.

[ix] From the essay 'Changes of Location: Bodies of Flesh to Bodies of Earth/Water,' originally published in 1984; see also Hammer (2010), pp. 110 and 142, for more on *Bent Time*.

[x] In a recent interview with Jarrett Earnest, Hammer clarifies her ideas about time: "I think of the simultaneity of time: when we are experiencing this moment we are also experiencing everything else that we've ever done in our lives. Time is not linear, and it's not circular either; it's sort of like an energy field" (19).

[xi] From the essay 'Maya Deren and Me,' originally published in 2001.

[xii] The quote is from one of the many passages from Deren's *An Anagram of Ideas on Art, Form, and Film* that are presented in voiceover in *Maya Deren's Sink*.

[xiii] As Matthew Levine's interview in this volume reveals, the sink was only one of several points of entry into the project for Hammer.