

LYNNE SACHS

Moving image maker

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EDUCATION

San Francisco Art Institute, M.F.A. Film, 1989.
San Francisco State University, M.A. Cinema, 1989.
Brown University, Providence, Rhode Island, B.A. History, 1983.
University of Paris (Sorbonne), History, 1981-82.

TEACHING EXPERIENCE

Lecturer, Dep't of Art, Princeton University, 2016.
Adjunct Professor, Dep't of Undergraduate Film & TV, New York University, 2002 – present
Adjunct Professor, The New School, Media Studies, 1996 – 97; 2013.
Assistant Professor (visiting) Dep't of Film & Media , Hunter College, 2001-03; **Instructor**, Maryland Institute College of Art, video program 2000; **Visiting Assistant Professor**, Temple University, Dep't of Film & Media, Philadelphia, 1998-99; UC Berkeley 1992; California College of the Arts, 1990 – 92.

Selected Courses: Time and Media; Aural Histories; Experimental Film Production Workshop; Documentary Film Production; How to Be a Producer; Media Mavericks; Introduction to Media Studies; Film and Video Graduate Seminar; Beginning & Advanced Film Production; Beginning Video; Developing the Documentary; Lecture on Avant Garde Film History; Microcinemas and Alternative Media

GRANTS, SCHOLARSHIPS & AWARDS

Brooklyn Arts Council Grant, 2017.
Women in the Arts & Media Coalition, Collaboration Award with Lizzie Olesker, 2015.
Fandor.com Film Initiative Award, 2015.
Guggenheim Fellowship, Film-Video, 2014.
New York State Council for the Arts Grant for Electronic Media finishing funds, 2012, 2014.
MacDowell Colony Artist Residency, Selected as Elodie Osborn Fellow 2006-07, 2012
Experimental Television Center, finishing funds, 1997; residency, 1999; finishing funds 2008.
New York University Adjunct Faculty Grant, 2005, 2007, 2008. 2011.
New York Public Library Artist Commission, 2006.
National Video Resource, Technical Assistance Award, 2005, 2006.
New York State Council on the Arts, grant for film, 2003
Jerome Foundation, grant for film, 2004.
Rockefeller Foundation, media arts fellowship, 2001; Service award 2004.
Trust for Mutual Understanding, media grant, 2001.
Maryland State Arts Council Individual Artist Grant, 2000.
School 33 Public Art Space, juried invitational show of installation work, Fall, 2000, Baltimore.
Puffin Foundation artist grant for Catonsville Nine Project, 2000.
Maryland State Arts Council Mini-Grant, with the Catonsville Historical Society, 1999.
San Francisco Bay Guardian Outstanding Local Discovery Award, 1993.
Western States Regional Media Arts Fellowship, Supported by the NEA, 1993
Southeast Regional Media Arts Fellowship, NEA, 1990.
Robert Flaherty Documentary Film Seminar, Scholarship, 1990.
Film Arts Foundation Development Grant, San Francisco, 1987.
Pioneer Fund for Emerging Filmmakers, San Francisco, 1987.
Downtown Community Television Artist in Residence, New York, 1985.

SELECTED FILMS, VIDEOS, WEB PROJECTS AND INSTALLATIONS

“Still Life With Woman and Four Objects” (4 min. B&W, sound 16mm, 1986) A film portrait that falls somewhere between a painting and a prose poem, a look at a woman’s daily routines and thoughts via an exploration of her as a “character”. By interweaving threads of history and fiction, the film is also a tribute to a real woman - Emma Goldman, 1986 .

“Drawn and Quartered” (4 min. color 16mm, 1986)

Optically printed images of a man and a woman fragmented by a film frame that is divided into four distinct sections. An experiment in form/content relationships that are peculiar to the medium. *San Francisco Film Festival, Rencontres Internationales du Documentaire de Montréal.*

“Following the Object to Its Logical Beginning” (9 min. color 16mm. 1987)

Like an animal in one of Eadweard Muybridge’s scientific photo experiments, five undramatic moments in a man’s life are observed by a woman. A study in visual obsession and a twist on the notion of the “gaze”. *Presented at the Whitney Museum of American Art’s “American Century”, 2000.*

"Sermons and Sacred Pictures: the life and work of Reverend L.O. Taylor" (29 minutes, 16mm, 1989)

An experimental documentary on Reverend L.O. Taylor, a Black Baptist minister from Memphis who was also an inspired filmmaker with an overwhelming interest in preserving the social and cultural fabric of his own community in the 1930' s and '40' s. *Museum of Modern Art, New York; "Best Short Documentary" Athens (Ohio) Film Festival; Margaret Mead Film Festival; Robert Flaherty Film Seminar. Supported by a Pioneer Fund Grant for Emerging Filmmakers and a Film Arts Foundation Development Grant*

"The House of Science: a museum of false facts" (30 min., 16mm 1991)

“Offering a new feminized film form, this piece explores both art and science’s representation of women, combining home movies, personal remembrances, staged scenes and found footage into an intricate visual and aural collage. A girl’s sometimes difficult coming of age rituals are recast into a potent web for affirmation and growth.”(SF Cinematheque) *Charlotte Film Festival, First Prize Experimental; Atlanta Film Festival, Experimental Prize; Black Maria Film Fest, Juror’s Award; Humboldt Film Festival, Teffen Filter Award; Museum of Modern Art, Cineprobe; Portland Museum of Art, “Icons, Rebels and Visionaries”; Athens Film Festival, Experimental Prize; Oberhausen Short Film Fest, Germany; Utah Film Festival, First Prize Short Film. Supported by a NEA Regional Arts Fellowship*

"Which Way Is East: Notebooks from Vietnam" (33 min., 16mm, 1994) *"A frog that sits at the bottom*

of a well thinks that the whole sky is only as big as the lid of a pot." When two American sisters travel north from Ho Chi Minh City to Hanoi, conversations with Vietnamese strangers and friends reveal to them the flip side of a shared history. “The film has a combination of qualities: compassion, acute observational skills, an understanding of history's scope, and a critical ability to discern what's missing from the textbooks and TV news.” (*Independent Film & Video Monthly*). *Sundance Film Festival; Atlanta Film Festival, Grand Jury Prize; New York Film Expo, Best Documentary; Black Maria Film Fest, Director's Citation; Museum of Modern Art, New York; "Arsenal" Film Festival, Latvia; San Francisco International Asian American Film Festival; Big Muddy Film Fest, Prize; Whitney Museum of American Art, “The American Century: Art & Culture 1900-2000”. NEA Regional Fellowship*

"A Biography of Lilith" (35 min., 16mm, 1997) In a lively mix of off-beat narrative, collage and memoir, this film updates the creation myth by telling the story of the first woman and for some, the first feminist. Lilith's betrayal by Adam in Eden and subsequent vow of revenge is recast as a modern tale with present-day Lilith musing on a life that has included giving up a baby for adoption and work as a bar dancer. Interweaving mystical texts from Jewish folklore with interviews, music and poetry, Sachs reclaims this cabalistic parable to frame her own role as a mother. *Charlotte Film Fest (prize) NJ Film Fest Best Experimental Prize; Madcat Women's Film Festival Complete Retrospective ; NY Film Expo Best Experimental; Black Maria Film Fest Prize. Supported by Experimental TV Center, NYSCA.*

“Horror Vacui: Nature Abhors a Vacuum” (three image video installation, 2000) Horror Vacui ... fear of emptiness, or a compulsion to fill. Witnessing a relic of a human presence, a state of unbelonging in which

the mind moves between here and there without ever truly inhabiting anywhere. "Horror Vacui makes us ponder why we seek constantly to fill our minds with words, music, clatter, stuff." ([The Baltimore Sun](#)) **Supported by a School 33 Artist Residency and a Experimental TV Center Residency.** Exhibited also as single channel "**Window Work**". *Delaware Art Museum Biennial; European Media Arts Festival, Osnabruck, Germany; Moscow Film Festival; Tate Modern Museum of Art, London "Reinvestigating the Frame"*

"Window Work" (9 min. video, 2000)

A woman drinks tea, washes a window, reads the paper— simple tasks that somehow suggest a kind of quiet mystery within and beyond the image. Sometimes one hears the rhythmic, pulsing symphony of crickets in a Baltimore summer night.. Other times jangling toys dissolve into the roar of a jet overhead, or children tremble at the sound of thunder. These disparate sounds dislocate the space temporally and physically from the restrictions of reality. The small home-movie boxes within the larger screen are gestural forms of memory, clues to childhood, mnemonic devices that expand on the sense of immediacy in her "drama." These miniature image-objects represent snippets of an even earlier media technology — film. In contrast to the real time video image, they feel fleeting, ephemeral, imprecise.

Dallas Video Festival; Delaware Art Museum Biennial; Athens Film Fest; European Media Arts Festival, Osnabruck, Germany; New York Film Expo; Black Maria Director's Citation; Moscow Film Festival; Tate Modern, London

"Investigation of a Flame" (16mm, 45 min. 2001) An intimate, experimental portrait of the Catonsville Nine, a disparate band of Vietnam War peace activists who chose to break the law in a defiant, poetic act of civil disobedience. Produced with Daniel and Philip Berrigan and other members of the Catonsville 9. *Nominated for Best Documentary in [Village Voice](#) ('01) and [Film Comment](#) ('02) ; National TV Broadcast Sundance Channel DocDay Premier; Maryland Film Festival "Opening Night" Premier; Museum of Modern Art, Documentary Fortnight "Opening Night"; Rhode Island Film Festival; Art Institute of Chicago; Corcoran Gallery; Harvard University Film Archive; Museum of Fine Arts Boston; Brooklyn Academy of Music Retrospective "Vietnam War on Film" Awards: Maine Film Fest Documentary Prize; Black Maria Film Festival; San Francisco International Film Festival; New Jersey Film Festival; Ann Arbor Film Festival; First Prize Documentary Athens Film Festival. **Rockefeller Foundation Media Arts Fellowship; Maryland State Arts Council Fellowship; Maryland Humanities Council; Puffin Foundation***

Photograph of Wind

b&w and color, 4 min. 16mm, 2001)

My daughter's name is Maya. I've been told that the word *maya* means illusion in Hindu philosophy. As I watch her growing up, spinning like a top around me, I realize that her childhood is not something I can grasp but rather - like the wind - something I feel tenderly brushing across my cheek. "Sachs suspends in time a single moment of her daughter." Fred Camper, [Chicago Reader](#). *San Francisco Film Festival.*

"First Steps in a Terra Incognita"

4 min. color video by Lynne Sachs, 2002

part of the House of Drafts Bosnian-American Web Collaboration(house-of-drafts.org)

A young American woman travels to Bosnia to contemplate life there after a period of war. The camera is her *being*, moving quietly in and out of apartments and mosques in Sarajevo, across cultures, between the real and the imaginary.

"Tornado"

4 min., color video 2002 by Lynne Sachs

A tornado is a spinning cyclone of nature. It stampedes like an angry bull through a tranquil pasture of blue violets and upright blades of grass. A tornado kills with abandon but has no will. Lynne Sachs' "TORNADO" is a poetic piece shot from the perspective of Brooklyn, where much of the paper and soot from the burning towers fell on September 11. Sachs' fingers obsessively handle these singed fragments of resumes, architectural drawings and calendars, normally banal office material that takes on a new, haunting meaning. *Walker Art Center, Andy Warhol Museum*

House of Drafts: A Bosnian-American web collaboration. www.House-of-Drafts.org (2002)

A virtual apartment building inhabited by the imaginary characters created by eight Bosnian and American media artists associated with the Sarajevo Center for Contemporary. Produced with Jeanne Finley.

Supported by Artslink (NEA) Fellowship and Trust for Mutual Understanding Grant

“States of UnBelonging” (63 min. 2006) For two and a half years, filmmaker Lynne Sachs worked to write and visualize this moving cine-essay on the violence of the Middle East by exchanging personal letters and images with an Israeli friend. The core of her experimental meditation on war, land, the Bible, and filmmaking is a portrait of Revital Ohayon, an Israeli filmmaker and mother killed in a terrorist act on a kibbutz near the West Bank. Without taking sides or casting blame, the film embraces Revital's story with surprising emotion, entering her life and legacy through home movies, acquired film footage, news reports, interviews, and letters. *Buenos Aires International film Festival; San Francisco Cinematheque, Pacific Film Archive, Iowa Documentary Festival, Millennium Film, New York Underground Film Fest, Cinequest, San Jose Film Festival. US Premiere Margaret Mead Film Festival, International Premiere Jerusalem Film Festival. Supported by NYSCA and Jerome Foundation. Nominated as One of the 10 Best Documentaries of 2005 on Senses of Cinema.com*

“Noa, Noa”, (8 min., 16mm on DVD, B&W and Color, sound 2006)

Over the course of three years, Sachs collaborated with her daughter Noa (from 5 to 8 years old), criss-crossing the wooded landscapes of Brooklyn with camera and costumes in hand. Noa's grand finale is her own rendition of the bluegrass classic “Crawdad Song”. **Anthology Film Archives, New York, May 2006**

“Atalanta 32 years Later” (5 min. color sound, 2006, 16mm on DVD)

A retelling of the age-old fairy tale of the beautiful princess in search of the perfect prince. In 1974, Marlo Thomas' hip, liberal celebrity gang created a feminist version of the children's parable for mainstream TV's “Free To Be You and Me”. Now in 2006, Sachs dreamed up this new experimental film reworking, a homage to girl/girl romance. **Ocularis, Williamsburg, Pacific Film Archive, 2006.**

The Small Ones (3 min. color sound, 2006 DVD) During World War II, the United States Army hired Lynne Sachs' cousin, Sandor Lenard, to reconstruct the bones – small and large – of dead American soldiers. This short anti-war cine-poem is composed of highly abstracted battle imagery and children at a birthday party. “Profound. The soundtrack is amazing. The image at the end of the girl with the avocado seed so hopeful. Good work.” Barbara Hammer. **Black Maria Film Festival Director's Choice Award; Ann Arbor Film Festival; Tribeca Film Festival.**

“I Am Not A War Photographer” (illustrated talk and screening, 2006-2007) Exploring my decade-long artistic rather than physical immersion in war. From Vietnam to Bosnia to WWII Occupied Rome to the Middle East today, my experimental documentary films push the borders between genres, discourses, radicalized identities, psychic states and nations through the intertwining of abstract and reality based imagery. In my talk, I introduce precise visual strategies I have discovered in working with these fraught and divisive themes, often opting for a painterly rather than a photographic articulation of conflict.

Ocularis, Williamsburg, New York; Visible Evidence Documentary Conference, Sao Paulo; Cinema Project, Portland, Oregon; Georgetown University; Chicago Filmmakers; Cornell Cinema; Balagan Experimental Cinema, Boston.

“The X Y Chromosome Project” by Lynne Sachs and Mark Street (11 min. 2007) In addition to our two daughters, we make films and performances that use the split screen to cleave the primordial and the mediated. After returning from an inspiring week long artist retreat at the Experimental Television Center, Lynne asked Mark to collaborate with her on the creation of a piece in which they would each ruminate on the other's visual, reacting in a visceral way to what the other had hurled on the screen. Lynne would edit; Mark would edit. Back and forth and always forward. No regrets or over-thinking. In this way, the diptych structure is sometime's a boxing match and other times a pas de deux. Newsreel footage of Ronald Reagan's assassination attempt is brushed up against hand painted film, domestic spaces, and Christmas movie trailers. Together, we move from surface to depth and back again without even feeling the bends. Included in **Hunter College Gallery's The Experimental Television Center: A History, Etc . . . 2015.**

“Abecedarium:NYC”, Co directed by Lynne Sachs, online website commissioned by the New York Public Library, 2008 www.nypl.org/abecedariumnyc Abecedarium:NYC is an interactive online exhibition that reflects on the history, geography, and culture – both above and below ground – of New York City through 26 unusual words. Using original video, animation, photography and sound, Abecedarium:NYC constructs visual relationships between these select words and specific locations in the Bronx, Brooklyn, Manhattan, Queens, and Staten Island. **Supported by a New York State Council for the Arts Grant and the New York Public Library.**

“Georgic for a Forgotten Planet” (11 min., video, 2008) I began reading Virgil’s *Georgics*, a 1st Century epic agricultural poem, and knew immediately that I needed to create a visual equivalent about my own relationship to the place where I live, New York City. Culled from material I collected at Coney Island, the Lower East Side, Socrates Sculpture Garden in Queens, a Brooklyn community garden and a place on Staten Island that is so dark you can see the three moons of Jupiter. An homage to a place many people affectionately and mysteriously call the big apple. *Palais de Glace, Museo Nacional de Artes Buenos Aires; Museo Nacional de Artes, Uruguay; Howl Festival of Art, New York; Monkeytown, Brooklyn; Black Maria Film Fest Award, Director’s Choice; Athens Film Festival.*

“Cuadro por cuadro” (Frame by Frame)
8 min., 2009 by Lynne Sachs and Mark Street

In “Cuadro por cuadro”, Mark Street puts on a workshop (*taller* in Spanish) with a group of Uruguan media artists to create handpainted experimental films in the spirit of Stan Brakhage. Sachs and Street collaborate with the students at the Fundacion de Arte Contemporaneo by painting on 16 and 35 mm film, then bleaching it and then hanging it to dry on the roof of the artists’ collective in Montevideo in July, 2009.

“The Last Happy Day” (37 min., 16mm and video, 2009)

The Last Happy Day is a half hour experimental documentary portrait of Sandor Lenard, a distant cousin of filmmaker Lynne Sachs and a Hungarian medical doctor. Lenard was a writer with a Jewish background who fled the Nazis. During the war, the US Army Graves Registration Service hired Lenard to reconstruct the bones – small and large – of dead American soldiers. Eventually Sandor found himself in remotest Brazil where he embarked on the translation of “Winnie the Pooh” into Latin, an eccentric task which catapulted him to brief world wide fame. Perhaps it is our culture’s emphasis on genealogy that pushes Sachs to pursue a narrative nurtured by the “ties of blood”, a portrait of a cousin. Ever since she discovered as a teenager that this branch of her family had stayed in Europe throughout WWII, she has been unable to stop wondering about Sandor’s life as an artist and an exile. Sachs’ essay film, which resonates as an anti-war meditation, is composed of excerpts of her cousin’s letters to the family, abstracted war imagery, home movies of children at a birthday party, and interviews. *Premiere: New York Film Festival “View from the Avant-Garde” 2009, Black Maria Film Festival Director’s Choice Award; SF Cinematheque; Pacific Film Archive; Hungarian Nat’l TV Broadcast; One of the 10 Best Undistributed Film of 2009 (Film Comment)* **Supported by NYU Faculty Grant and Exp. TV Center.**

“Wind in Our Hair/ Con viento en el pelo” (40 min. 16mm and Super 8 on video, 2010)

Inspired by the stories of Argentine writer Julio Cortázar, yet blended with the realities of contemporary Argentina, “Wind in Our Hair” is an experimental narrative about four girls discovering themselves through a fascination with the trains that pass by their house. A story of early-teen anticipation and disappointment, “Wind in Our Hair” is circumscribed by a period of profound Argentine political and social unrest. Shot with 16mm, Super 8mm, Regular 8mm film and video, the film follows the girls to the train tracks, into kitchens, on sidewalks, in costume stores, and into backyards in the heart of Buenos Aires as well as the outskirts of town. Sachs and her Argentine collaborators move about Buenos Aires with their cameras, witnessing the four playful girls as they wander a city embroiled in a debate about the role of agribusiness, food resources and taxes. Using an intricately constructed Spanish-English “bilingual” soundtrack, Sachs articulates this atmosphere of urban turmoil spinning about the young girls’ lives. *Museo de Belles Artes, Palais de Glace, Buenos Aires, Argentina; Walker Art Center, Minneapolis; International House Philadelphia; Festival Internacional del Nuevo Cine Latinoamericano/ Havana Film Festival (2010).* **Supported by an Adjunct**

Faculty Grant from New York University.

“The Task of the Translator” (10 min., 2010)

Lynne Sachs pays homage to Walter Benjamin's essay "The Task of the Translator" through three studies of the human body. First, she listens to the musings of a wartime doctor grappling with the *task* of a kind-of cosmetic surgery for corpses. Second, she witnesses a group of Classics scholars confronted with the haunting yet whimsical *task* of translating a newspaper article on Iraqi burial rituals into Latin. And finally, she turns to a radio news report on human remains. *Premiere: Migrating Forms Film Festival, New York, NY*

“Last Address: an elegy for a generation of NYC artists who died of AIDS” (Installation, April –Oct. 2010 in collaboration with Ira Sachs and Bernard Blythe)

A public art exhibition, comprising 13 translucent, color photographs (67” x 42” in.) installed on the exterior of the Kimmel Windows Gallery, located at La Guardia Place & West 3rd St. The list of New York artists who died of AIDS over the last 30 years is overwhelming, and the loss immeasurable, asserts the filmmakers. Last Address uses photographs of the exteriors of the houses, apartment buildings, and lofts where 18 of these artists—Patrick Angus, Reinaldo Arenas, John D. Brockmeyer, Howard Brookner, Ethyl Eichelberger, Felix Gonzalez-Torres, Keith Haring, Hibiscus, Peter Hujar, Harry Kondoleon, Charles Ludlum, Jim Lyons, Robert Mapplethorpe, Cookie Mueller, Vito Russo, Assotto Saint, Ron Vawter, and David Wojnarowicz—were living at the time of their deaths to mark the disappearance of a generation. The installation is a remembrance of that loss, as well as an evocation of the continued presence of these artists’ work in the city’s culture.

“Sound of a Shadow” 10 min. Super 8mm film on video, 2011. Made with Mark Street.

A *wabi sabi* summer in Japan – observing that which is imperfect, impermanent and incomplete—produces a series of visual haiku in search of teeming street life, bodies in emotion, and leaf prints in the mud. *Black Maria Film Festival, Director’s Choice Award; Athens Film Festival.*

“Same Stream Twice” (4 min. 16mm b & w and color on DVD, 2012)

My daughter’s name is Maya. I’ve been told that the word maya means illusion in Hindu philosophy. In 2001, I photographed her at six years old, spinning like a top around me. Even then, I realized that her childhood was not something I could grasp but rather – like the wind – something I could feel tenderly brushing across my cheek. Eleven years later, I pull out my 16mm Bolex camera once again and she allows me to film her – different but somehow the same. *Director’s Choice Award – Black Maria Film Festival 2013*

“Your Day is My Night” (HD video and live performance, 64 min., 2013 DCP)

Immigrant residents of a “shift-bed” apartment in the heart of New York City’s Chinatown share their stories of personal and political upheaval. As the bed transforms into a stage, the film reveals the collective history of the Chinese in the United States through conversations, autobiographical monologues, and theatrical movement pieces. Shot in the kitchens, bedrooms, wedding halls, cafés, and mahjong parlors of Chinatown, this provocative hybrid documentary addresses issues of privacy, intimacy, and urban life.

FILM PERFORMANCE: *Art@Renaissance (a former hospital) in Greenpoint; the Chinatown branch of the New York Public Library; Proteus Gowanus Inter-disciplinary gallery in Brooklyn; University Settlement Performance Project Three Night Run, Maysles Cinema* **FILM:** *Premiere: Museum of Modern Art, Documentary Fortnight 2013; National Gallery of Art “American Originals”; Ann Arbor Film Festival; Images Festival, Toronto; Athens Film Festival (2nd Prize Documentary Feature); Opening Night Film “Workers Unite Film Festival” Cinema Village, NYC (First Prize Feature Narrative); Athens Film Festival (2nd Prize Feature Doc); Senior Planet Exploration Center, NYC; Vancouver Film Festival; New Orleans Film Festival; San Diego Asian Film Festival; Pacific Film Archive; Best Experimental Film at Michael Moore’s Traverse City Film Festival, Best Documentary Feature San Diego Asian Film Festival; One of the Best Films of 2013 (Sight and Sound Magazine); One of Eight Films to See in 2014 (BBC); Festival de Cine Documental (EDOCS) 2014, Ecuador; Maine Int’l Film Festival; China Women’s Film Festival. **Partially funded by a grant from the New York State Council for the Arts.***

“Drift and Bough” (Super 8mm on Digital, B&W, 6 min., 2014)

Sachs spends a winter morning in Central Park shooting film in the snow. Holding her Super 8mm camera, she takes note of graphic explosions of dark and light and an occasional skyscraper. The stark black lines of the trees against the whiteness create the sensation of a painter’s chiaroscuro. Woven into this cinematic landscape, we hear sound artist Stephen Vitiello’s delicate yet soaring musical track which seems to wind its way across the frozen ground, up the tree trunks to the sky.

“Every Fold Matters” (one hour live performance and film, co-written and directed by Lizzie Olesker, 2014 - 2017) Looks at the charged, intimate space of the neighborhood laundromat and the people who work there. Set at the crossroads of a Brooklyn neighborhood, we meet four characters in a real laundromat -- a uniquely social and public space that is slowly disappearing from our changing urban landscape. Based on interviews with New York City laundry workers, the project combines narrative and documentary elements as it explores personal stories of immigration, identity, money, stains and dirt. Presented at The Tank, Union Docs, in union halls and laundromats. *Workers Unite Film Festival Best Narrative and Audience Choice Awards, Women in Arts and Media Collaborative Award 2015, Fandor Filmmaker Award 2015; Univesity Settlement; Radical Film Network.*

“Starfish Aorta Colossus” (4 1/2 min., 2015)

Poetry watches film. Film reads poetry. Paolo Javier’s text is a catalyst for the digital sculpting of an 8mm Kodachrome canvas. Syntactical ruptures and the celebration of nouns illuminate twenty-five years of rediscovered film journeys. NYC poet Paolo Javier invited Lynne to create a film that would speak to one of his poems from his newly published book *Court of the Dragon* (Nightboat Books). Sachs chose Stanza 10 from Javier's poem "Starfish Aorta Colossus". She then decided to collaborate with film artist Sean Hanley in the editing of the film. Together, they traveled through 25 years of unsplit Regular 8 mm film that Sachs had shot -- including footage of the A.I.D.S. Quilt from the late 1980s, a drive from Florida to San Francisco, and a journey into a very untouristic part of Puerto Rico. Throughout the process, Sachs and Hanley celebrate the haunting resonances of Javier's poetry. *Transient Visions Festival of the Moving Image, Anti-Matter Media Arts Festival (Vancouver), Haverhill Experimental Film Festival, Anthology Film Archives, Spectacle Theater, Black Maria Film Festival Third Place Jury Award, San Francisco Film Festival, Bay Area Book Festival, Images Contre la Nature (France).*

Tip of My Tongue (80 min. DCP, 2017)

“To mark her 50th birthday, filmmaker Lynne Sachs gathers a group of her contemporaries—all New Yorkers but originally hailing from all corners of the globe—for a weekend of recollection and reflection on the most life-altering personal, local, and international events of the past half-century, creating what Sachs calls ‘a collective distillation of our times.’ Interspersed with poetry and flashes of archival footage, this poignant reverie reveals how far beyond our control life is, and how far we can go despite this.” *(MoMA). Museum of Modern Art, Athens Film & Video Festival; Indie Memphis; Festival Encuentros del Otro Cine (EDOC), Ecuador; Currents New Media Festival, Santa Fe; Maine International Film Festival; Wexner Center for the Art; San Francisco Cinematheque; Mill Valley Film Festival; Anthology Film Archives; Three Rivers Film Festival, Pittsburgh Center for the Arts.*

And Then We Marched (3 min. 2017)

Lynne shoots Super 8mm film of the Jan. 21 Women's March in Washington, D.C. and intercuts this recent footage with archival material of early 20th Century Suffragists marching for the right to vote, 1960s antiwar activists and 1970s advocates for the Equal Rights Amendment. *Microscope Gallery, Other Cinema, Workers Unite Film Festival.*

SELECTED LECTURES/ ARTIST PRESENTATIONS

2017- Documentary Fortnight Festival of Non-Fiction Films, Museum of Modern Art; Pittsburgh Filmmakers and Center for the Arts; Indie Memphis; Wexner Center for the Arts; SF Cinematheque; Kino Palais, Buenos Aires; Maine Int’l Film Fest; Anthology Film Archives.

2016 – “Cool Worlds and Sacred Pictures” Museum Mumok, Vienna, Austria screening; Vermont College

of Fine Art Lecture; Exploded View Cinema, Tucson, AZ; Panel on “Collaborative spirit and tradition of Canyon Cinema”, Museum of Art and Design, NYC; Fusion Film Festival Panelist on Women in Experimental Film, NYU.

2015 – San Francisco State University Dep’t of Cinema; California College of the Arts; Muhlenberg College; School of Visual Arts; Haverford College; Hunter College CUNY; Museum of the Chinese in America, San Francisco; Union Docs Collaborative; University of Pennsylvania; Visible Evidence Conference, Toronto.

2014 – Wellesley College; First Person Cinema Series, University of Colorado, Boulder; Virginia Commonwealth University Visiting Artist in Kinetic Imaging; Southern Illinois University; “Four Artists”, School of the Museum of Fine Arts Boston; RIDE (Risk/Dare/Experiment) Lecturer at Pratt Institute; Keynote Lecture, La Universidad Andina Simón Bolívar y el Festival Encuentros del Otro Cine (EDOC), Coloquio Internacional de Cine Documental, Quito, Ecuador; Antioch College, Ohio; Museum of Reclaimed Urban Spaces; St. Mary’s College of Maryland; Tsinghua University, Beijing, China; New York University, Shanghai.

2013- Museum of Modern Art, Documentary Fortnight 2013; Ann Arbor Film Festival; Images Film Festival, Toronto; “Things that Quicken the Heart” Chris Marker Symposium (Lecture) at University of Pennsylvania; Maysles Cinema Fiction-Non Series, New York; Porter Visiting Artist at UC Santa Cruz; “Taking a Documentary Detour”, Dep’t Film & Media, UC Berkeley; “The Experimental Documentary: Reality and Performance”, BorDocs Foro Documental, Tijuana, Mexico; Center for History Media and Culture, NYU; Asian and Pacific American Institute Lecture Series, NYU; “Documentary as Social Practice”, New School for Social Research, Graduate Program in Media Studies; “Social Issue Documentary”, School of Visual Arts; “Reality & Performance” Artist Lecture Downtown Community TV.

2012 - Art@Renaissance (a former hospital) in Greenpoint, New York Public Library Chinatown Branch; Proteus Gowanus Inter-disciplinary Gallery in Brooklyn; Tulane University Artist Lecture; American Corner at Corvinus University, Budapest, Hungary; University Settlement House Five Show run, Nov. 2012.

2011 – “The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power (1973 – 1991)” SUNY Purchase; National Gallery of Art, Washington D.C. (two programs of films); “Artists in Conversation”, Wexner Center for the Arts, Columbus, Ohio, Fall 2011.

2010 – SF Cinematheque and Pacific Film Archive Retrospective; Migrating Forms Film Festival; Punto de Vista Film Fest; European Media Arts Festival; Massachusetts College of Art Film Society; Univ. of Chicago; California College of Art; UC Berkeley; Memphis Brooks Museum of Art, Walker Art Center; International House, Univ. of Pennsylvania

2009 - Tulane University “Women Representing” Conference, invited guest artist; University of Pennsylvania; Buenos Aires Film Fest; Hallwalls Art Center, Buffalo; SUNY Buffalo; University of Maryland Performing Arts Center, Washington, DC; ; Fondacion d’Arte Contemporaneo, Uruguay.

2008 - Museo Nacionl de Artes Argentina & Uruguay; University of Southern California;

2007 - Buenos Aires In’t Film Fest invited guest; Cornell; Harvard; UC Davis; Brown Univ.; CalArts; Rutgers

2006 - Makor 92nd St Y, California College of Art, UC Berkeley, SF State University, Ocularis, Cinema Project, Portland; Chicago Filmmakers, GeorgetownUniversity; Ziethgeist Theatre Experiments, New Orleans.

2005 - Margaret Mead Film Festival, Cooper Union, SF Art Institute

2004- Berks Filmmakers Albright College, Columbia Univ. Inst. for Art and Diplomacy; Univ Utah

2003 - Hallwalls Art Center, Buffalo, American University, Georgetown, Rochester Inst. of Technology

2002 - Museum of Fine Arts Boston; Mass College of Art; Vassar; Ithaca College; SUNY Binghamton; Cornell; Catholic Univ.; College Art Association “The Internet & Exile”; UCLA; CalArts

2000 - Sarah Lawrence; Syracuse, Univ. of Maryland Baltimore; Delaware Art Museum

1999 - University of Michigan, Humboldt State University, Adelphi University

PUBLICATIONS (REVIEWS, INTERVIEWS, CRITICISM)

New York Times; Village Voice; Weekly Dig (Boston); The Nation; LA Weekly; Memphis Commercial Appeal; Millennium Film Journal; Wide Angle Quarterly ; Salt Lake Deseret; SF Examiner; SF Weekly; The Independent Film and Video Monthly ; San Jose Mercury News; Chicago Reader; Boston Globe; Jewish Weekly; Baltimore Sun; The Baltimore City Paper; Journal of Film and TV Studies; Sojourner; Wide Angle; Jewish Week, Flavorpill; the New Yorker; Gay City News; the Baltimore Examiner; Camera

Obscura; The New Yorker. The Essay Film: From Montaigne, After Marker by Tim Corrigan; October Magazine interview on Film and Digital Art; Art Fuse, Boston; The Brooklyn Rail; Asian Cine Vision; Asian American Writers' Workshop; Film Comment; Sight and Sound; The BBC Culture.

Special Publication: States of Belonging: A Lynne Sachs Retrospective Monograph book with four original essays by Bill Nichols, Lucas Hilderbrand, Kathy Geritz and Susan Gerhard published by the San Francisco Cinematheque, 2010.

PROFESSIONAL MEDIA WORK

Board of Directors Film-Makers Cooperative (the largest archive and distributor of independent and avant-garde films in the world), 1996 – 2014.

Co-Curator “We landed/ I was born/ Passing by” Five program film series on Chinatown at Anthology Film Archives, 2014; Co-curator; Host “Speakeasy Cinema” 2013; “Shot in the Dark” film program, Spectacle Cinema 2012; **Co-Editor** (with Lucas Hilderbrand) Millennium Film Journal, Experimental Documentary Issue (2009); **Co-Coordinator/Participant**: “Pushing the Boundaries: Telling Stories That Defy Categorization” New York Women in Film and TV Panel (2014); “The Line Blurs: Shifting Narratives in Filmmaking” Panel at Downtown Community Television (2013); “Film School Panel” Traverse City Film Fest (2013); “Neorealist Features and Hybrid Documentaries” Independent Feature Project Panel (2013); “For Interpretation” A Roundtable on Experimental Documentary (Center for Media and Culture, NYU (supported by Tisch Adjunct Faculty Grant) Sept. 2005 **Judge-panelist**: New Orleans Film Festival (Experimental Section) 2013; New School Film Festival 2013; Asian American International Film Festival (Documentary Section) 2013; Buenos Aires Film Festival (Human Rights Category) 2009; Iowa Independent Documentary Festival 2006; New School Film Fest 2005; Big Muddy film Festival '01 University of Illinois; Ohio State Arts Council Fellowships '99, Humboldt Int'l Film Fest '99; Ann Arbor Film Festival, 1999; New York Film Expo '96; Onion City Film Fest, Judge, '95; Phelan Filmmaking Award, The Film Arts Foundation, 1992; Mid-Atlantic Media Arts Fellowship, Pittsburgh, PA, 1990; SF International Film Fest, Golden Gate Awards, 1988, 1992