

The Body in Space an interactive workshop - NOTES

at Women Make Waves Festival

Oct. 22 – 28, 2024

Workshop: Sept. 29 virtual; Oct. 26 in person in Taipei

Lynne Sachs

with Tzuan WU, member of ReaRflex and bak-nih-á Film Festival

In filmmaking, we are always negotiating the photographing of images that contain the body. We bring experiential, political or aesthetic contingencies to both the making and viewing of a cinema that contains the human form. If a body is different from our own – in terms of gender, skin color, or age – perhaps we frame it differently without even realizing it. We all know that looking at a body on screen affects us emotionally, psychologically and physically? When we speak of “space,” we must consider three dimensional issues of the here and now as well as more speculative conditions that arrive when we contemplate the future.

All of the participants in the workshop will fill out a questionnaire which they will return to the film festival via email. This will help Lynne to know everyone a bit better.

In this workshop, New York filmmaker Lynne Sachs will initially meet with workshop participants in Taipei virtually on September 29, 2024 at **8:00 – 10:00 AM EDT** from her home in New York City. She will guide her participants through her own evolution as a filmmaker, and share excerpts from her own films and performances, allowing her to articulate her own conception of a “somatic cinema.” In this way, she will explore the ongoing challenge of looking at the human form from behind the lens.

During this meeting, Lynne will go over the project assignment for all of the participants. Each member of the workshop will produce a one minute silent digital video that explores the shared theme of “Bodies in Space.” Your finished project should be uploaded to our share online drive by October 7 here:

The Body in Space upload folder:

<https://drive.google.com/drive/folders/1uFS7sggAwChaxmyZVSPDrBI0RtN3u35->

Tzuan WU will edit the film into a single video, approximately 30 minutes in total.

A few weeks later, Lynne will travel to Taipei for the Women Make Waves Film Festival. On October 26 from 14:00 to 18:00, she will meet with workshop participants.

We will then collaborate as a group to create our own live film performance using the recorded images that the members of the workshop have created, as well as music, voice, dance, movement, and lighting. This collective performance will be shown to the public in the evening from **17:30 – 18:30.**

Oct. 26

Location: _____

Participants should bring a set of all-black clothing and a set of all-white clothing and a flashlight (not a cell phone). During this time we will create a live film performance using our bodies, voices and the collective video piece we have created.

Note: Can you describe the space where we will be projecting and performing?

Schedule

14:00 – 15:30 Lynne Sachs lecture
15:30 – 17:00 Create live performance
17:00 – 17:30 Break
17:30 – **18:30** Live performance with film

This will be a fast-paced, exhilarating and hopefully inspiring collaborative experience for Women Make Waves Festival participants. We hope you can join us.

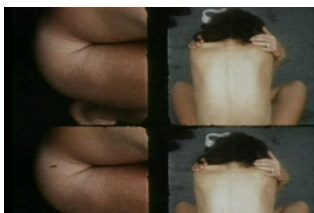
Virtual workshop:

Make all video accessible to workshop participants.

What questions might we ask when engaging the body in space?

How does the frame force us to look at the body in new ways? How does our gender affect what we see and how we photograph?

“Drawn and Quartered” (4 min, 16mm, color, silent, 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.*

Website: <http://www.lynnesachs.com/1987/06/15/drawn-and-quartered/>

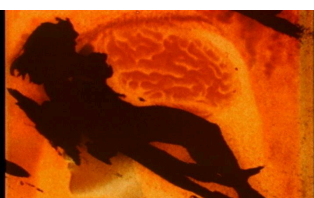
Vimeo: <https://vimeo.com/158996334>

Show complete film.

Women filming women....who are we in front of and behind the camera?

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

ENGLISH SUBTITLES AVAILABLE



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. *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.*

Website: <http://www.lynnesachs.com/1991/06/15/the-house-of-sciencea-museum-of-false-facts/>
Vimeo: <https://vimeo.com/158998705>

Excerpt: 4:44 – 8:12

“Window Work” (9 min, video, color, 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 on 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.”

Website: <http://www.lynnesachs.com/2000/04/11/78/>
Vimeo: <https://vimeo.com/183875143>

Excerpt: 3:22 – 5:50

Working with people of all ages to invigorate our environments, to bring a new way of thinking to the act of recounting stories. How to pair oral history with movement.

“Your Day is My Night” (64 min, video, 2013)



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 hybrid documentary addresses issues of privacy, intimacy, and urban life.

Website: <http://www.lynnesachs.com/2013/01/18/your-day-is-my-night/>
Vimeo with English subtitles: <https://vimeo.com/58024122>
Vimeo version with Chinese & English subtitles: <https://vimeo.com/233483276?share=copy>

Excerpt 8:14 – 13:42

Talk about movement and choreography as a way to imagine the body in everyday space.

“The Washing Society” co-directed with Lizzie Olesker (44 min, HD Video, 2018)

ENGLISH SUBTITLES AVAILABLE



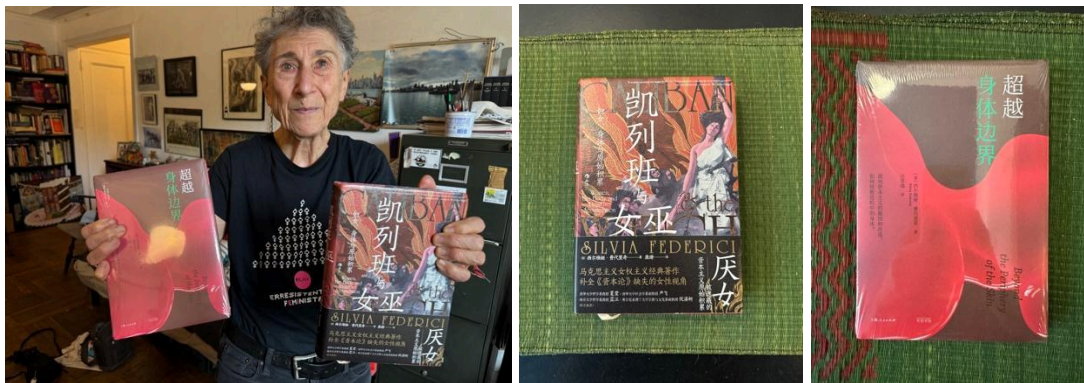
When you drop off a bag of dirty laundry, who's doing the washing and folding? *The Washing Society* brings us into New York City laundromats and the experiences of the people who work there by observing these disappearing neighborhood spaces and the continual, intimate labor that happens there. The juxtaposition of narrative and documentary elements in “The Washing Society” creates a dream-like, yet hyper-real portrayal of a day in the life of a laundry worker, both past and present.

Website: <http://www.lynnesachs.com/2018/08/23/the-washing-society/>
Vimeo: <https://vimeo.com/239157405>

Excerpt: 35:14 – 37:03

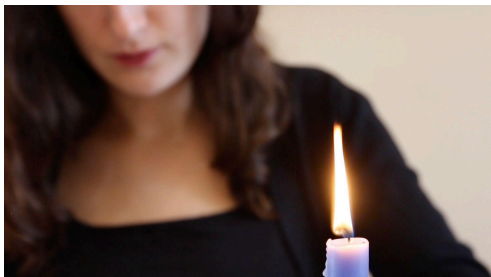
Reference:

Talk about working with philosopher and historian Silvia Federici and her writing on reproductive labor, wages for housework and witches. Mention that her work has recently been translated to Mandarin. Here we see her books Caliban and the Witches and *Beyond the Periphery of the Skin*.



Discuss transforming my domestic space on a table-top with my daughter during the pandemic.

“Girl is Presence” by Lynne Sachs and Anne Lesley Selcer (4 min, HD Video, 2020)



During the global pandemic, Sachs and Selcer collaborated remotely to create *Girl is Presence*, a rhythmic visual poem tinged by gender and violence. Against the uncertain and anxious pandemic atmosphere, inside domestic space, a ‘girl’ arranges and rearranges a collection of small and mysterious things. As the words build in tension, the scene becomes occult, ritualistic, and alchemical. *Crossroads Film Festival, San Francisco Cinematèque, Film Video Poetry Symposium; Oberhausen Short Film Festival, Moscow International*

Experimental Film Festival; Dobra Festival Internacional de Cinema Experimental, Rio de Janeiro, Brazil.

Website: <http://www.lynnesachs.com/2020/05/28/girl-is-presence-by-lynne-sachs-anne-lesley-selcer/>

Vimeo: <https://vimeo.com/412447077>

Excerpt 1:35 – 3:04

Find a new way to be in space can reveal a relationship in surprising ways. How to bring new visual language to the way we see those we know so well.

“**Maya at 24**” (4 min, 16mm to digital transfer, b&w, 2021)



Lynne films her daughter Maya in 16mm black and white film, at ages 6, 16 and 24. At each iteration, Maya runs around her mother, in a circle – clockwise - as if propelling herself in the same direction as time, forward. Conscious of the strange simultaneous temporal landscape that only film can convey, we watch Maya in motion at each distinct age. *Museum of the Moving Image Lynne Sachs Retrospective; Onion City Film Festival; Northwest Film Forum; Mill Valley Film Festival; Revolutions Per Minute Film Festival; Exground Film Fest Wiesbaden, Germany; Cork Film Festival, Ireland.*

Website: <http://www.lynnesachs.com/2021/01/15/maya-at-24/>

Vimeo: <https://vimeo.com/432200317>

Show complete film.

Learning from the world of dance, how the face can become a distraction from the body.

“**Contractions**” (12 min. color, sound, 2024)

ENGLISH SUBTITLES AVAILABLE



In 2022, the U.S. Supreme Court ended a woman’s right to a safe and legal abortion in the United States. “Contractions” takes us to Memphis, Tennessee where we contemplate the discontinuation of abortion services at a women’s health clinic. We listen to an obstetrician and a reproductive rights activist who movingly lay out these vital issues. We watch 14 women and their male allies who witness and perform with their backs to the camera. In a place where women can no longer make decisions about her own bodies, they “speak” with the full force of their collective presence.

Website: <http://www.lynnesachs.com/2024/02/29/contractions/>

Vimeo: <https://vimeo.com/887257040>

Excerpt: 6:55 – 8:07