

"An Audience Yet to Come: Projective Documentary and The Essay Film."

Kevin B. Lee, Lynne Sachs, Gala Hernández López and Jane Gaines

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Who is my audience?

- Will I reveal my doubt about my intentions or my process to this
- The nature of this work that we do offers an alternative to the audience as receiver; I can be more open
- Together we explore the epistemology – the quest to know – of the cinematic paradigm
- Sometimes I embrace the second person YOU to bring my audience into an activation
- Imagine a familiar and an unfamiliar audience

How do we play with FORM to free our audience?

- Resist sync sound when you can so that the audio and the image are not in lock-step; creating space between what we hear and what we see
- Create energy between shots and ellipsis that encourages speculative thinking

How do we ground our voice in the personal while also embracing more philosophical, self-reflexive, expansive voice that bring the audience outside us back to themselves?

- Play with the voice and allow it to escape rigidity – this provides opening for the audience

I chose these films because each of them imagines and constructs an audience or single viewer in a very distinct way.

With this context in mind, I share these words from cultural critic Stuart Hall who came up with the concept Reception Theory, for what we all do in the theater or in front of the TV:

"A “text” — be it a book, movie, or other creative work — is not simply passively

accepted by the audience, but the reader/viewer interprets the meanings of the text based on their individual cultural background and life experiences. In essence, the meaning of a text is not inherent within the text itself, but is created within the relationship between the text and the reader." -- Stuart Hall, "Encoding and Decoding in the Television Discourse", 1973

Special link for Lynne Sachs's 5/2/2026 Uniondocs Workshop:

"Every Contact Leaves a Trace" (83 min. 2025)

<https://vimeo.com/1182602761>

pw: LS2026

14:45 – 26:58

For most of her life, filmmaker Lynne Sachs has collected business cards strangers have pulled from their wallets and placed in her hand. She sometimes remembers the precise moment they were offered to her, other times they are a mystery. Now in this virtual era, being in the same space with others happens less and less. Sachs selects seven cards from hundreds and throws herself into finding out how and why these brief yet vivid moments left an imprint on her consciousness.

- This film offers and HISTORICAL YOU with an indeterminant past
- How does section with curtains release the audience's thinking process?
- Talk about my concept of
 - 1) re-staging the past (Juan Jing uses archival footage)
 - 2) imagining what could have been (cooking and imagining K0
 - 3) staging the future (with an actor as the therapist) offer the audience the chance to anticipate

"A Month of Single Frames" made with & for Barbara Hammer (14 min, 16mm to digital transfer, 2019)

Vimeo: <https://vimeo.com/420309099>

2:16 – 6:41

In 1998, filmmaker Barbara Hammer had a one-month artist residency in Cape Cod. While there, she shot 16mm film, recorded sounds and kept a journal. In 2018, Barbara began her own process of dying by revisiting her personal archive.

She gave all of her Duneshack materials to Lynne and invited her to make a film. My text is a confrontation with a somatic cinema that brings us all together in multiple spaces at once.

- This film offers an INTIMATE YOU through the VO that enters your head
- How does text work here?

"E•pis•to•lar•y: letter to Jean Vigo" (5 min, HD Video, B&W, 2021)

Vimeo: <https://vimeo.com/513925175>

Play entire film.

In a cinema letter to French director Jean Vigo, Lynne Sachs ponders the delicate resonances of his 1933 classic "Zero for Conduct" in which a group of school boys wages an anarchist rebellion against their authoritarian teachers. Thinking about the January 6, 2021 assault on the United States Capitol by thousands of right-wing activists, Sachs wonders how innocent play or calculated protest can turn so quickly into chaos and violence.

- This film offers a POLITICAL YOU that wonders about what it is to be citizen of the world; someone who does or does not recognize a social contract
- How does found footage rather than archival footage release the audience to more associative thinking?

"Film About a Father Who" (74 min, 2020)

Vimeo: <https://vimeo.com/358398460>

Over a period of 35 years between 1984 and 2019, filmmaker Lynne Sachs shot 8 and 16mm film, videotape and digital images of her father, Ira Sachs Sr., a bon vivant and pioneering businessman from Park City, Utah.

- This film offers a FAMILIAL YOU
- Constructing a relationship with you by asking you to think about your own dynamics; a continua wondering

