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## CURRICULUM VITAE

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## SELECTED AWARDS, SPECIAL RECOGNITION, and FEATURED SCREENINGS

### SHELTER

explores institutional response to domestic violence against women and offers a positive and healing approach from within a community of rural women. Funded by ITVS in partnership with West Virginia Public Broadcasting,

Honorable Mention, New Jersey International Film Festival, screening, Cinefestival.

### TO SAVE THE LAND AND PEOPLE

56:40, 1999 "... downright truth telling of a defeat without despair" George Stoney, New York University. "extraordinarily powerful and moving... a masterpiece deserving of national and international recognition," Herb Reid, University of Kentucky.

Jurors' Award, Louisville Film and Video Festival 1999; screening, Texas Documentary Tour 1999; SXSW.

### ROUGH SIDE OF THE MOUNTAIN

56:40, 1997, "... dramatically different economic renewal strategies in an increasingly global economy," Steve Fisher, Emory and Henry College. "...a fine evocative film. Its lessons are universal and should be seen by everyone concerned with community renewal and social justice."

Director's Citation, 1998 Black Maria Film and Video Festival; Screening, National Council on Foundations; Screening, Louisville Film and Video Festival 1998.

#### EVELYN WILLIAMS

27:40, 1995, "...what much of feminist analysis and theory misses, the lived reality of women's lives." Jean Grossholtz, Mount Holyoke College. "A long overdue revelation of the essence of multiculturalism and ethnic diversity in the struggle to keep our own, keep keepin' on." Ed Cabbell, John Henry Center for Culture and History Exchange.

Screening, Margaret Meade Film Festival, 1996; Juror's Choice, 1995 Black Maria Film Festival, tour of over 50 sites; Screening, National Organizers Alliance, 1996; Charlotte Film Festival, 1996; Louisville Film and Video Festival (Artswatch), 1996; PBS broadcast as part of the "Headwaters" series.

#### JUSTICE IN THE COALFIELDS

56:30, 1995, "A compelling, timely, and important documentary" Tom Zaniello, George Meany Center for Labor Studies. "A first rate document that should be appreciated for sterling achievements in filmmaking." Jane Agee, Duke University.

Gold Plaque, 1995 International Communication Film and Video Festival; Screening, Big Muddy Film Festival; International Labor Film and Video Festival, Seoul, Korea, 1995; finalist, Sinking Creek Film Festival, 1995; screening, Women in Film/Chicago, 1995; screening, Emory University; PBS broadcast as part of the "Headwaters" series and offered by ITVS; funded by ITVS.

#### BELINDA

28:00, 1992, "A film of extraordinary grace." Malcolm Warford, Bangor Theological Seminary. "... speaks eloquently for a generation of HIV-infected people. wonderfully sensitizing to the human condition." John Standridge, M.D.

CINE Golden Eagle Award, 1993; Honorable Mention, Big Muddy Film Festival, 1993; Screening, Charlotte Film and Video Festival; Mayor's EarthPeace Award, EarthPeace International Film Festival, 1993; Finalist, Health and Medical Film Festival, 1993; Best AIDS Advocacy Video, Image Film Video Center, 1993; finalist, New York

Film Festival, 1994; finalist, USA Film Festival, 1994; screening, Women in the Director's Chair, 1993; Bronze Apple, National Educational Film Festival, 1993; PBS broadcast as part of the "Headwaters" series.

#### FAST FOOD WOMEN

27:30, 1991 "a must-see film about women who are part of the nation's 'working poor.'" The Minneapolis Star Tribune. "...a stinging indictment of an industry that takes unfair advantage of people struggling to make ends meet." The Chicago Tribune.

Honorable Mention, American Film and Video Festival, 1992; Honorable Mention, Baltimore International Film Festival, 1992; Certificate of Merit Award, Chicago International Film Festival, 1992; screening, International Labor Film and Video Festival; Judge's Choice Award, London Film Festival, 1992; Bronze Apple, National Educational Film Festival, 1992; cash award, Sinking Creek Film Festival, 1992; Special Jury Award, USA Film Festival; screening, International Women's Day, 1992; PBS National Broadcast on P.O.V.; cablecast on The Learning Channel's "The Independents: Through Her Eyes."

#### ON OUR OWN LAND

28:30, 1989 "Scrupulously balanced... it illustrates a conflict that won't go away, in which the texture of community is pitted against the drive towards profit." Pat Aufderheide, In These Times

Alfred I. duPont/Columbia University Award for Independent Broadcast Journalism, 1990; finalist, American Film and Video Festival, 1989; cash award, Athens International Film and Video Festival; screening, Robert Flaherty Seminar, 1996; PBS broadcast as part of the "Headwaters" series.

#### FELLOWSHIPS

1998 – Rockefeller Film/Video/Multimedia Fellowship  
1995 – Al Smith Individual Artist Fellowship, Kentucky Arts Council  
1994 – Kentucky Foundation for Women Fellowship  
1991 – National Endowment for the Arts, Southeast Media Fellowship

1989 – American Film Institute, Independent Filmmaker Program Fellowship

1988 – National Endowment for the Arts, Southeast Media Fellowship

## SELECTED WORK IN PROGRESS

### MORRISTOWN

documentary about the impact of globalization. Working-class people in east Tennessee and in Mexico are caught in the throes of massive economic change, which challenges their assumptions about work, family, nation, and community – in production.

Producer/Director/Editor/Sound

### YA BASTA!

documentary about 2 events in Texas labor history -- the San Antonio pecan shellers' strike of 1938 and the Jobs with Justice march in support of Nacogdoches food service workers in 1987. Predominantly female workers, some who weren't able to speak in English, others with almost no options for employment other than domestic work, organized and won – in preproduction.

Producer/Director/Editor/Sound

## PROFESSIONAL HISTORY

1983– Independent Producer affiliated with Appalshop – Produce, direct, edit, and raise funds for independent video production. Participate in the collective by helping critique and edit, for other film and videomakers. Conduct workshops for Appalshop's school initiative (Appalachia Media Institute). Partnerships with WMMT radio, Roadside Theater, Voices, and the American Festival Project to produce and present media and organize public forums.

2000– Lecturer, Introduction to Editing, University of Texas at Austin

2000- 01 Video consultant/educator, Austin Area Interreligious Ministries – Worked with 12 young people in east Austin to produce 20 interviews and the 30 minute oral history tape "Life Stories," shown at the Cine Las Americas Film Festival and at the Austin Children's Museum.

1983- Project Director, Headwaters television – Appalshop's public television series about rural life and mountain culture. Produced independent work for the series, curated and framed the series, produced promo reels and on-air spots, oversaw the distribution and contact with regional and national PBS programmers. Originally the series was broadcast on a local NBC affiliate. From 1984 to the present "Headwaters" has been broadcast by Kentucky Educational Television and other regional PBS stations. In 1996, a framed and promoted 8 hour "Headwaters" series was fed by NETA. The series aired in more than 30 states on more than 100 PBS stations.

1982 Editor, RED FOX, SECOND HANGIN' Appalshop feature-length production of the Roadside Theater play.

1979-81 Media consultant/director/editor, People Inc., the community action agency for Washington Co., Virginia on a series of psa's and 2 documentaries about food stamps and the school breakfast program.

1977-78 Associate Director/Videomaker, Mountain Community Television. Helped design programs, coordinate staff, and produce documentaries for cable access, which included a series about local artists, about prison labor, and tapes of local interest.

1973-75 Associate Director/Assistant Camerawoman, HARLAN COUNTY, U.S.A., Academy Award winning feature documentary about the coal miners' strike at Brookside, Kentucky directed by Barbara Kopple.

1972-75 Freelance Documentary Editor for ORTF (French TV). Programs included a series on jazz in New York, news programming about the end of the Vietnam War, and a documentary about the Navajos.

1971-72 Assistant Editor, A SENSE OF LOSS, award winning feature documentary about the conflict in Northern Ireland directed by Marcel Ophuls and edited by Miriam Kraft. Supervised the blow-up from 16mm to 35mm.

1970 Editor, 3 job training films for minority groups distributed by Columbia University.

1970-72 Assistant Editor, Production Assistant to Paul Falkenberg (editor of Fritz Lang's "M"), on a series of films about modern artists and the humanities for McGraw Hill.

1969-70 Assistant Editor, LIVING OFF THE LAND by Bruce Davidson about a family that picks junk for a living.

1969-70 Soundwoman, JOYCE AT 34 by Claudia Weil.

1966-67 Filmmaker, Filmmakers on the Bowery, a collective of young filmmakers shooting and developing 8mm films and showing them in Central Park.

## SELECTED CREDITS

Producer - Director - Editor - Sound

### SHELTER

explores institutional response to domestic violence against women and offers a positive and healing approach from within a community of rural women. Funded by ITVS in partnership with West Virginia Public Broadcasting -- completed 2001.

### TO SAVE THE LAND AND PEOPLE

a history of the citizen's movement to abolish strip mining in eastern Kentucky (SXSW 2000; juror's award, '99 Louisville Film Festival; Alamo Drafthouse, Austin, Texas as part of the Texas Documentary Tour 1999).

### HIS EYE IS ON THE SPARROW

portrait of Ethel Caffie–Austin, West Virginia’s first lady of gospel music (1999 Working People’s Festival; 2,000 West Virginia Film Festival; John Henry Memorial Festival 1999.)

#### EVELYN WILLIAMS

about the coal miner’s daughter and wife, mother of nine, domestic worker and community organizer whose awareness of class and race oppression has led her to a lifetime of activism (‘96 Margaret Meade Film Festival, Juror’s Choice–‘96 Black Maria Film Festival; cash award–‘95 Charlotte Film Festival; ‘96 OWL award for positive portrayal of older Americans; Award of Merit–‘96 Sinking Creek Film Festival).

#### JUSTICE IN THE COALFIELDS

explores the community impact of the United Mine Workers strike against the Pittston Coal Company (gold plaque, INTERCOM ‘95; ‘95 International Labor Film and Video Festival; finalist–‘95 Sinking Creek Film Festival; ‘95 Big Muddy Film Festival).

#### BELINDA

the AIDS advocate who spoke of the need for a collective response not crippled by homophobia, racism, fear, or ignorance (‘93 CINE Golden Eagle; finalist–‘94 New York Film Festival, ‘93 Atlanta Film and Video Festival, ‘93 Charlotte Film and Video Festival; Mayor’s Award–‘93 EarthPeace International Film Festival, Honorable Mention–‘93 Big Muddy Film Festival; ‘93 National Council on Family Relations award; Bronze Apple–‘93 National Educational Film Festival; finalist–‘93 USA Film Festival).

#### FAST FOOD WOMEN

about women struggling to raise families in minimum wage jobs with no benefits (PBS national broadcast on POV and the Learning Channel; Judge’s Choice Award–‘92 London Film Festival; ‘95 International Labor Film and Video Festival; ‘92 Black Maria Film Festival; ‘92 AFI Film and Video Festival; Honorable Mention–‘93 Baltimore International Film Festival; Certificate of Merit–‘92 Chicago International Film Festival; ‘92 International Women’s Day Festival; ‘96 screening at the National Women’s Studies Association Conference).

#### ON OUR OWN LAND

about the citizens' movement to stop strip mining without the landowner's consent (1990 Alfred I. duPont-Columbia University award for independent television journalism; finalist-'89 American Film and Video Festival; '95 Margaret Meade Film Festival; '96 Robert Flaherty Seminar).

#### READY FOR HARVEST, CLEARCUTTING IN THE SOUTHERN APPALACHIANS

about how we use and protect our native forests (Best of Show-'93 North American Association for Environmental Education; '93 San Francisco Environmental Film Festival; Silver Plaque-INTERCOM '94; '89 Athens Film and Video Festival; '94 Charlotte Film Festival; finalist-'94 Sinking Creek Film Festival).

#### MORGAN SEXTON: BANJO PLAYER FROM BULL CREEK

about the National Heritage Award winner. (honorable mention- '92 American Film and Video Festival; '93 Margaret Meade Film Festival).

#### YELLOW CREEK, KENTUCKY

about a community's efforts to resolve a toxics issue (finalist - '87 American Film and Video Festival, '87 Atlanta Film and Video Festival, '85 Athens International Video Festival, nominated for a Chicago area Emmy; '94 NAAEE Film and Video Festival).

#### MABEL PARKER HARDISON SMITH

African American teacher in the coalfields for 35 years and gospel musician (Anthros '87/the Barbara Myerhoff Film Festival, award-'86 Atlanta Film and Video Festival award, '86 Chicago Community Television award for Excellence in Ethnic Programming).

#### MINE WAR ON BLACKBERRY CREEK

about the United Mine Workers strike against A.T. Massey Coal ('86 Global Village Festival; finalist-'87 American Film and Video Festival; '87 Athens Film and Video Festival; '87 Big Muddy Film Festival; '86 BACA/Brooklyn Arts Council).

#### PEACE STORIES

experiences of three veterans from the south who decided that war is wrong (Special Merit Award-'91 EarthPeace International Film Festival; '96 National Organizers Alliance meeting).



## MUD CREEK CLINIC

about a primary health clinic organized by a welfare rights organization in eastern Kentucky (blue ribbon, '87 Columbus Video Festival; '87 Athens International Video Festival; Council on Foundations Film and Video Festival; Science Film Festival).

## MINNIE BLACK'S GOURD BAND

'89 Owl Award from the Retirement Research Foundation for positive portrayal of older Americans; screening at the Museum of Modern Art).

Co-Producer – Co-Director – Co-Editor – Sound

CHEMICAL VALLEY with Mimi Pickering which explores issues of environmental justice and environmental racism in Institute, West Virginia (PBS national broadcast on POV; Blue Ribbon, American Film and Video Festival; Blue Ribbon, U.S. Environmental Film Festival; Honorable Mention – '92 Baltimore International Film Festival; San Francisco International Film Festival; Special Jury Award – '91 Big Muddy Film Festival; Certificate of Merit – '91 Chicago International Film Festival).

## SELECTED WORKSHOPS, PANELS, TEACHING AND LECTURES

- \* Symposium, Seminary of the Southwest, 2002
- \* Screening, Labor Heritage Festival, 2002
- \* Presenter, screenings, Alternate Visions, University of Buffalo, 2002
- \* Panel on community media, WorldFest-Houston International Film Festival, 2002
- \* Screenings and panel about domestic violence, CineFestival, San Antonio, 2002

\* Presenter "On Our Own Land" and panelist for a forum on oil drilling in the Arctic, Anchorage Public Library, 2001

\* Presenter, meeting to plan public commemoration of Austin women, 2001

\* Guest lecturer, Southwestern University 2001 (Martha Norkunas)

\* Video workshops/ Story Gathering, Esperanza Center and Jump Start, San Antonio, 2001

\* Presenter, American Oral History Association annual meeting, special session on globalization, 2000

\* Guest lecturer, University of Texas RTF 1999 (Ellen Spiro, Lindy Laub)

\* Panelist, Mid-Atlantic Arts Foundation, Artists and Communities Fellowships, 1999

\* Guest lecturer and Screening, Western Kentucky University, 1998

\* Presenter, Social Theory Commonwealth Conference, "Race and Whiteness," 1997 (Wolfgang Natter).

\* Guest lecturer, Antioch College, Summer Documentary Institute, 1997 (Ann Bohlen).

\* "Working Class Documentary in a Time of Class Denial," Conference of Honors, Northern Kentucky University April, 1997 (Tom Zaniello).

\* "Evelyn Williams" presentation at the annual meeting of the Kentucky Women's History Commission, 1997.

\* "On Our Own Land," screening and panel discussion about economic development for Partners in the Americas, April, 1997.

\* "Belinda" screening and guest lecturer in "Visual Communications," "Arts Management," "Race, Gender, and the

Media," and "Social Justice and the Media," Indiana University, 1997 (Carol Posgrove).

\* "Place, Collective Politics, and Social Justice in Contemporary America" Emory University forum and screening of "Justice in the Coalfields" with Jim Sessions, Earl Dotter, Steve Fisher, and Fran Ansley, 1996.

\* Presentation of new work, Kentucky Women's Leadership Conference, 1996

\* "I have a Dream" multi-media presentation to the Commission on Religion in Appalachia Fall Assembly, 1996.

\* Panel on cultural diversity, Antioch College, 1996.

\* "Justice in the Coalfields," Screening, "West Virginia Film Festival, 1996.

\* "Organizing in Rural Areas" panel presentation at the annual conference of the Children's Defense Fund, 1996.

\* "Fast Food Women", convocation screening and discussion, Berea College, 1995.

\* Artist in Residence, Whitesburg High School, 1995.

\* Radford University, Radford VA. guest lecturer in "Documentary Production," "Interviewing," and "Editing."

\* John Henry Memorial, Highlander Center, screening and workshop participant, 1995.

\* Guest Artist, Brazen Women Film Festival, Austin, Texas, 1994.

\* Guest instructor, editing and arts organizing, Austin Community Television (SWAMP), 1994.

\* Panelist, Indiana Arts Council, 1992.

\* Juror, Atlanta Film and Video Festival, 1991.

\* Juror and Presenter, Athens Film and Video Festival, 1990.

\* Presentation, Mary Anderson Center for the Arts, 1989.