

SALLY BERGER
Curriculum Vitae

CONTACT

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EDUCATION

- 1999 M.A. Cinema Studies, New York University, Tisch School of the Arts
1986 B.A. Media Studies, Fordham University, The College at Lincoln Center

PROFESSIONAL APPOINTMENTS Curatorial/Arts Administration

- 1986 – 2016 Curatorial Assistant; Assistant Curator; Co-founder and Director, Documentary Fortnight; The Department of Film, The Museum of Modern Art
1989 – 1994 Executive Director, The Flaherty Seminars

CURATORIAL EXHIBITIONS and FILM PROGRAMMING, The Museum of Modern Art (Selections)

- 2016 *Naomi Kawase* (June 25 – July 14), co-curator
2014 *Patty Chang and David Kelley: Flotsam Jetsam* (March 15 – September 28), co-curator
2014 *Bill Morrison: Compositions* (October 14 – November 21), co-curator
2014 *ContemporAsian: "Lens on Tibet"* (August 21 – 31), curator
2014 *Carte Blanche: Sundance Institute's Native American and Indigenous Program* (July 10 – 21), co-curator
2013 *Roddy Bogawa: If Films Could Smell* (September 18 – 23), curator
2013 *Chinese Realities/Documentary Visions* (May 8 – June 1), co-curator
2012 *Lourdes Portillo: La Cineasta Inquisitiva* (June 22 – 30), curator
2011 *Les Blank: Ultimate Insider* (June 24 – July 1), curator
2010 *Barbara Hammer* (September 15 – October 13), curator
2010 *Sally Potter* (July 7 – 21), curator
2009 *Maya Deren's Legacy: Women and Experimental Film* (May 15 – July 23), curator
2009 *Kim Longinotto* (May 7 – 23), curator

- 2008 *Alanis Obomsawin* (May 14 – 26), curator
 2007 *Feedback: The Video Data Bank, Video Art and Artist Interviews* (in conjunction with MoMA's "The Feminist Future: Theory and Practice in the Visual Arts" symposium (January 25 – 31; reprised May 17 – 31), curator
 2007 *Spain (Un)Censored: Spanish Cinema from 1939-75*, co-curator
 2005 *First Nations/First Features: A Showcase of World Indigenous Film and Media* (May 12 – 23), co-curator
 2002 *The First Decade: Video from the EAI Archives* (February 26 – March 17), co-curator
 2001 *Harun Farocki* (February 9 – 15), curator
 1999 *Mary Lucier: Floodsongs* (March 13 – June 20), co-curator
 1998 *Maria Magdalena Campos Pons: Spoken Softly with Mama* (March 5 – May 26), curator
 1997 *Seoungcho Cho: ". . .in the midst of . . ."* (April 11 – June 15), curator
 1993 *Identity and Home* (November 18, 1993 – January 9, 1994), curator

ANNUAL FILM PROGRAMMING SERIES, The Museum of Modern Art
 (Selections)

- 2001- 2016 Documentary Fortnight, an international festival of non-fiction film and media, co-founder, and director
 1998 - 2016 Flaherty at MoMA, thematic and retrospective exhibitions presented in collaboration with the Robert Flaherty Seminar, curator
 1995 - 2001 New Documentaries, co-founder, and co-curator

EXHIBITIONS, OTHER

- 2022 *Performing Past-Present: Transforming Reenactment* (March 18 – April 23), John B. Hurford '60 Center for the Arts and Humanities/ Cantor Fitzgerald Gallery, Haverford College, curator
 2022 *Overheard: Voices on the Underground Railroad at the Lutnick Library* (March 1 – April 23, 2022), Lutnick Library, Entrance Gallery, Haverford College, curator with students of *Reframed: Enactment and Reenactment in Popular Culture, Digital Media, and Contemporary Art* (Fall 2020) in collaboration with Marisa Williamson
 2018 *Insiders and Exiles: 'Los Angeles Plays Itself' and 'The Exiles'* (October 11), OBRA Gallery, Malmö, curator
 2001 *Digital Flaherty* (November), Rensselaer Polytechnic Institute, Troy, co-curator
 2000 *Something Happened* (November 15 – December 16), Apexart,

New York City, curator

ACADEMIC APPOINTMENTS, TEACHING/THESIS ADVISING

- 2018 - 2021 Visiting Instructor, Independent College Programs, Visual Studies, Haverford College
2021/22 The School of Visual Arts, New York City, MFA Photography, Video & Related Media, external thesis advisor (also in 2016/17)
2017 School of the Museum of Fine Arts, Tufts University, Master of Fine Arts, external thesis advisor (also in 2000)
2005 Video and Beyond: A Historical Perspective, MoMA, co-instructor
1989 Video Videre, MoMA, instructor

Courses created and taught: Moving Image Media and Art Exhibition; Hybrid Cinema: Fiction/Non-fiction and the Exploration of Reality; Reframed: Enactment and Reenactment in Popular Culture, Digital Media, and Contemporary Art; History of Video Art

GRANTS/FELLOWSHIPS/AWARDS/RESIDENCIES

- 2018 Powerful Vulnerable, Houston Convening, Aurora Picture Show, guest participant
2016 - Center for Media, Culture and History, New York University, Fellow
2015 Feminist Research Seminar, University of Michigan, Institute for Research on Women and Gender (IRWG), guest participant
2002-2013 Travel Grant, International Council, The Museum of Modern Art, grant recipient (various years)
2007 Tannenbaum Award for curatorial excellence, The Museum of Modern Art, award recipient
2005 Goethe Institute Fellowship, Munich Film Festival, grant recipient
1999 AICA, *Mary Lucier: Floodsongs*, Best Video Exhibition Award, co-curator award recipient
1993 Banff School of the Arts, Alberta, Canada, NOMAD resident grant recipient

PUBLICATIONS (Selections)

“Performing Past-Present: Transforming Reenactment,” *Performing Past-Present: Transforming Reenactment*, Ed. Sally Berger, John Muse, Gustavus Stadler, James Weissinger, John B. Hurford '60 Center for the Arts and Humanities, Haverford: Haverford College, 2022, 4-31.

“Standby Snow: Chronicles of a Heatwave, Chapter One,” *Millennium Film Journal*, Senior Ed. Grahame Weinbren, New York: Millennium Film Workshop, Inc., Spring 2020, No. 71.

“Carol Jacobsen: Women’s Voices from Beyond the Fence,” *For Dear Life: Focusing on Women’s Decriminalization and Human Rights*, Ed. Carol Jacobsen, Ann Arbor: The University of Michigan Press, 2019.

“Bill Morrison: The Art of the Archive,” 37th *Thomas Edison Black Maria Film Festival*, Ed. Jane Steuerwald, Executive Director, The Thomas A. Edison Media Arts Consortium, Inc., 2018, Jersey City: New Jersey City University, 13 – 29.

“Yamagata International Documentary Film Festival: Blending Tradition with Modernity,” *Film Quarterly*, Ed. B. Ruby Rich. Oakland: University of California Press, Spring 2018, Volume 71, Number 3, 87 – 93.

“Migrations, Extinctions, Ruminations: Cecelia Condit’s Tales of a Future Past,” *Women, Nature, Science, Cecelia Condit ‘Tales of a Future Past’*, Ed. Polly Morris, Milwaukee: Lynden Sculpture Garden, 2017.

Inside/Out - Posts, A MoMA/MoMA PS1 BLOG, 2010 – 2016: Eleven blog posts covering Documentary Fortnight and various exhibitions organized by Berger

“Maya Deren’s Legacy,” *Modern Women: Women Artists at The Museum of Modern Art*. Ed. Cornelia Butler and Alexandra Schwartz, New York: The Museum of Modern Art, 2010, 300-315.

“Threads of Memory – Invisible Lines,” *Diaspora, Memory, Place: David Hammons, Maria Magdalena Campos-Pons, Pamela Z. Ed. Salah M. Hassan, Cheryl Finley*. Munich, Berlin, London, New York: Prestel, 2008, 212-219.

“Maria Magdalena Campos-Pons: 1990-2001,” *Authentic/Ex-Centric: Conceptualism in Contemporary African Art*. Ed. Salah M. Hassan and Olu Oguibe. Ithaca: Forum for African Arts, Inc., 2001, 122-143.

“Beyond the Absurd, Beyond Cruelty: Donigan Cumming’s Staged Realities,” *LUX: A Decade of Artist’s Film and Video*, Ed. Steve Reinke and Tom Taylor, Toronto: YYZ Books and Pleasure Dome, 2000, 280-292.

“Move Over Nanook,” *Wide Angle: The Flaherty: Four Decades in the Cause of Independent Cinema*, Guest Ed. Erik Barnouw and Patricia Zimmermann, Vol. 17, Nos. 1- 4, Baltimore: John Hopkins University Press, 1995, 177-191.

“Time Travelers,” *Landscapes, Felix: A Journal of Media Arts*, Ed. Kathy High

and Liss Platt, New York: Kathy High/Standby Program, Vol. 2, No. 1, 1995, 102 – 112.

PRESENTATIONS, CONVERSATIONS, MODERATIONS (Selections)

- 2022 *Performing Past-Present: Transforming Reenactment*, Haverford College, artist roundtable, moderator
- 2021 *Ana Mendieta: Siluetas Y Guestos, Conversation: Raquel Cecilia Mendieta with Sally Berger*
- 2019 *Redoubt*, The Center for Contemporary Arts, Santa Fe, moderator in discussion with Eleanor Bauer
- 2018 *Doc Dialogues: Navigating Film Festivals*, Tisch School of the Arts, Journalism, Culture and Media Program, presenter
- 2017 *Show and Tell: Natalie Bookchin*, Anthology Film Archives, New York City, moderator in discussion with Bookchin
- 2017 *Barbara Hammer: Experiments with Video*, Electronic Arts Intermix, moderator in conversation with Hammer
- 2017 *Pratt Presents: An Evening with Werner Herzog*, Higgins Hall Auditorium, Pratt Institute, Brooklyn, moderator in conversation with Herzog
- 2017 “*What a Difference: Women and Film in the 1970s and 80s: Desert Hearts*,” UCLA Hammer Museum Billy Wilder Theater, Los Angeles, moderator in conversation with Deitch
- 2013 “*Docufiction: Hybrid/Genre*,” University of Wisconsin, Milwaukee, presenter
- 2011 *The Brakhage Symposium*, University of Colorado, Boulder, presenter
- 2011 “*The Legacy of Maya Deren*,” Aurora Picture Show/Museum of Fine Arts, Houston, presenter
- 2007 “*Body/Sexuality/Identity*,” *The Feminist Future: Theory and Practice in the Visual Arts*, MoMA, panelist
- 2005 Morelia International Film Festival, presenter
- 2004 *3 x 3 Three Artists/Three Projects*, Dak’Art, Dakar, Senegal, presenter

FILM FESTIVAL JURIES/ARTS’ GRANTS PANELIST (Selections)

- 2019 Animation Nights New York (ANNY), juror
- 2018 The Margaret Mead Film Festival, American Museum of Natural History, juror
- 2017 Tri-Co Film Festival, Bryn Mawr, Haverford, and Swarthmore Colleges, Haverford, juror

- 2017 West Lake International Documentary Film Festival, China Art Institute, Hangzhou, juror
- 2016 The PEW Center for Arts and Heritage, Philadelphia, Arts Fellowships grant panelist
- 2015 Lower Manhattan Cultural Council Workspace (LMCC), New York City, reviewer (2013 – 2015)
- 2014 Creative Capital, moving image evaluator
- 2006 “Video Practices: Reframing Reality,” Academy of Fine Arts, Vienna, Vienna Art Week, panel moderator
- 2000 Rockefeller/MacArthur Foundations International Film/Video/Multimedia Fellowship, grant panelist

FOR MORE INFORMATION, PLEASE CONTACT:
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