



The Secret Life of
LANCE LETSCHER

A FILM BY SANDRA ADAIR

Memory and color collide. **CHAOS** ensues.

95 minutes / HD / Color / USA / 1.78:1 / 5.1 Surround (English)

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TAGLINE

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SYNOPSIS

The Secret Life of Lance Letscher is a deeply personal and psychological portrait of internationally known, and Austin based, collage artist Lance Letscher. Told through memories of trauma and triumph, the film provides a doorway into Letscher's profound insights on creativity, the subconscious, work ethic and spirituality. Through his intricate artistic process, we witness the artist's unwavering determination to stay in the moment—free of mind, thought and preconception. Featuring detailed images of more than a hundred of his collages, sculptures, and installations, viewers are offered a visual feast while gaining intimate access into Letscher's methodical techniques and brilliant mind.

DIRECTOR'S STATEMENT

In addition to working as a collaborative partner of Richard Linklater's for over 20 years as his editor, I have also edited numerous feature documentaries. When I was introduced to the quiet buzz surrounding Austin artist Lance Letscher's upcoming public art installation on South Congress Avenue, I immediately recognized the remarkable opportunity to capture a unique artist's story at a pivotal moment in Austin's history.

Initially, I was motivated to follow Lance as a character because of his fascinating creative process of making museum quality paper collages, and was curious how he would make the transition from paper to metal for a commissioned public mural. With Lance, it begins with an exhaustive search for materials, typically unique, vintage paper. Now, his quest would be for old toys, signs, tins and other metal objects to provide the right range of color and patina for his vision.

I was riveted by his prolific and intense work ethic. I also realized that we shared something in common, an ability to choose tiny fragments to create a big picture, Lance through his collage and me through my editing.

As I came to know Lance, he revealed his profoundly moving personal story with his unique ability to articulate his ideas about creativity and the subconscious. I was struck most of all by his tumultuous life and his unwavering determination to battle his demons through his art and because of this, I am compelled to tell his story.

**PARTIAL INTERVIEW WITH SANDRA ADAIR AND LANCE LETSCHER
CONDUCTED BY DIRECTOR, RICHARD LINKLATER ON 2/1/17 AT LANCE LETSCHER'S STUDIO**

Richard Linklater: So Sandra, there's just so much passion, interest and intrigue in the film. When did you first become familiar with Lance's work and what was that trigger? Can you analyze what it was about his work that made you think that's something you want to pursue?

Sandra Adair: Originally, I wanted to document Lance hanging the metal collage with still photographs. I didn't think about the process of making the metal collage, I just wanted to document him putting up a piece of outdoor art on South Congress Ave. But when I met Lance, he asked me if I was interested in his paper work. I had looked online and saw all the stunning paper collage work and at that point I was interested to find out more about him and this transition from paper to metal. The first time I came over to his studio and Lance gave me a tour, I was hooked. I was fascinated with his personality, his process, all of it. It just mushroomed, it started off as a little tiny seed of an idea and it blew up.

RL: What did it feel like to you Lance? Was it ever one big ask - like can we make a documentary of your whole life and process and art? Or was it incremental? At what point did you realize they were making a film about you?

Lance Letscher: I think Sandra just asked me if she could make the documentary. I tend towards anxiety and at that point in my life I had a pretty high level of anxiety, so I immediately had a panic attack and talked to some people who I take advice from. Everybody said this is a big chance, you got to take this chance. What part of the story should I tell? You have to tell your whole story, everything, you know? So I just resigned, literally resigned. At that point it felt like I was resigning myself to undergo something that was going to be unpleasant and difficult but it turned out that I became really good friends with Jason, the cinematographer and Sandra. At some point, three months in, I just trusted them. I just started trusting them and talked.

RL: It's a wonderful portrait. I really love the film. When I first saw it, I was thinking "this is such a beautiful portrait of where art comes from, the persistence, the vision and the process but also the psychology of an artist.

Sandra, did you see a corollary between what you do as an editor and what Lance does in his collage?

SA: Very much so and we talked about it several times. I was fascinated by how much I could relate to what he was doing and what materials turn him on and then he cuts them up and makes something brand new out of them. It's so similar to what I do as an editor and one of the things that we talked about was where does your mind go? How do you make those associations? What goes on in a person's brain that allows them to transcend and go to this other place that allows creation.

RL: The film shows your early work and how you evolved. Were you conscious of that evolution? Did you learn more about yourself from the film?

LL: I don't look in the mirror when I brush my teeth. I don't record an answering machine message on my phone. So my self image is pretty vague and distorted. I've learned a lot about myself. As far as the development of my work, I've always kind of just drawn my way out of problems whenever I get to an impasse with my art, I draw. At a certain point I was doing sculpture and in 1992 I started doing these drawings on the side and that's kind of where the collage started.

RL: What did you think the first time you saw the film?

LL: It was a really emotional experience. To see myself as a cohesive, balanced, intelligent, articulate person, you know, that's pretty amazing. That's very generous, very kind. She could have made me look like a lunatic and that would have been the truth also.





Sandra Adair (Director/Producer)

Sandra Adair, A.C.E. is an award-winning feature film editor debuting as a documentary director with *The Secret Life of Lance Letscher*. Adair resides in Austin, Texas, and has enjoyed an ongoing artistic collaboration with film director Richard Linklater, having edited 18 films for him over the 22 years, including cult classic *Dazed and Confused*, the 2012 comedy *Bernie* and the critically acclaimed *Before* trilogy. In 2014, Adair was nominated for an Academy Award

for Best Editing for *Boyhood*. Other accolades include winning the American Cinema Editor's Eddie Award for best edited dramatic feature for *Boyhood* in 2015, and winning Best Edited Documentary at the Woodstock Film Festival for *Shepard & Dark*. Adair is a member of the Academy of Motion Picture Arts and Sciences and American Cinema Editors and is currently working on another Linklater film called *Last Flag Flying*.

[Link to head shot](#)

Kristi Frazier (Producer)

Kristi Frazier has produced and marketed a multitude of creative projects and entities. She recently completed the feature documentary, *A Single Frame*. In 2014, Kristi produced the feature length documentary, *Wrenched, The Legacy of The Monkey Wrench Gang* and was a commercial animation producer for many years at the celebrated Celluloid Studios, working on iconic national commercials for top advertising agencies.

Graham Reynolds (Composer)

Called "the quintessential modern composer" by the *London Independent*, Austin-based composer/bandleader Graham Reynolds creates, performs and records music for film, theater, dance, rock clubs and concert halls with collaborators ranging from Richard Linklater and Jack Black to DJ Spooky and Ballet Austin. His work can be heard throughout the world in films, on TV, on stage and on radio from HBO to Showtime, Cannes Film Festival to the Kennedy Center, and BBC to NPR.

Karen Bernstein (Consulting Producer)

Karen Bernstein's body of work as a producer has been screened around the world at over 100 international film festivals, including Sundance and Berlin. Her documentary, *Richard Linklater, Dream is Destiny*, that she co-directed and produced, premiered at Sundance in 2016, and will air on *American Masters* in the fall of 2016. She received an Emmy award for Outstanding Nonfiction Series for her work on *Ella Fitzgerald - Something to Live For* in 1999. She then received a Grammy award for producing *Lou Reed - Rock and Roll Heart* in 1998. Among other noteworthy accomplishments is Bernstein's role as a series producer for *American Masters*.

Jordana Glick-Franzheim (Consulting Producer)

Jordana Glick-Franzheim has 30 years of experience as a producer on studio and independent film and television projects. Her most recent producing credits include the recently completed feature documentary *At The Fork*, the award-winning and critically acclaimed documentary *One Lucky Elephant* which aired on Oprah's Network, the TV documentary mini-series *Ivory Wars* for

Animal Planet/Discovery International, and feature films *What's Your Number* starring Anna Faris; *Extraordinary Measures* starring Harrison Ford; *Youth In Revolt* starring Michael Cera; *Management* starring Jennifer Aniston and *Freedom Writers* starring Hilary Swank. Jordana founded the internationally financed Crossover Productions based in Los Angeles and Hamburg.

Jason Gamble Harter (Director of Photography)

Jason Gamble Harter graduated from the University of Texas in 2009, with a degree in Radio-Television-Film with a focus on cinematography. Upon graduation, he began working immediately as a freelance cinematographer, taking on a diverse collection of projects including commercials, narratives, documentaries, shorts, and music videos. His work has been featured on networks like NBC, MTV, Discovery Channel, the Home Shopping Network; the front pages of content aggregators like Yahoo, Reddit, YouTube, Funnyordie, Roosterteeth; in film festivals like L.A. Shorts Fest, New York Television Festival, South-by-Southwest film festival, and Austin Film Festival. Jason has become well known for his fluid cinema-verite style and his ability to work passionately as a team player.

Bob Estrin (Co-Producer)

Bob Estrin built a career in Los Angeles as a film editor for classic films, including *The Candidate*, *Badlands*, and *A River Runs Through It*. He worked closely with directors, including Dennis Hopper, Mira Nair, Peter Sellars, Terrence Malick, Haskell Wexler, and Robert Redford. He also acted as a mentor at the Sundance Institute, working with young filmmakers like Quentin Tarantino. In 1993, Bob joined the faculty of the School of Cinema at the University of Southern California and retired as the head of the Editing Department in 2001. Bob served as Co-Executive Producer on *The Forgotten Kingdom*, and as Executive Producer on *Becoming Bulletproof*, and *The Boys Who Said NO!* Bob owns Lone Mountain Cattle Company, raising award winning Wagyu cattle and served as president of the American Wagyu Association in 2011. Bob has been a member of the Academy of Motion Picture Arts and Sciences since 1986.

Mary Lloyd Estrin (Co-Producer)

Mary Estrin is currently program officer for the Human Rights and Economic Justice Program of the General Service Foundation, as well as a trustee of the foundation. She is also Vice President of the John Lloyd Foundation, which focuses on criminal justice reform in Los Angeles County. She is the Board Chair of the Ploughshares Fund, a public foundation working to reduce nuclear stockpiles, prevent new nuclear states, and increase global security. A professional photographer for 15 years, her work was published by Little Brown in *To the Manor Born*.

EXECUTIVE PRODUCERS Jill Turner, Robert Turner

POST PRODUCTION BY Stuck On On, Austin, TX

POST PRODUCTION SOUND SERVICES BY Soundcrafter, Austin, TX



Photo Credit: Jason Gamble Harter



Photo Credit: Shane Kelly

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