

min.

minutes

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1-7 Alex - intro, agenda

7-11 Terry - intro, Women make Movies descrip

11-12 Alex explains why she's taping

12-32 Intros

- Amber Hollibaugh
- Alisa Libow
- Erin Cramer
- Juanita Mohammed
- Annie Sprinkle
- Mali Wu
- Erika (film student)
- Cheryl Dunye
- ?
- Sylena Simmonds
- Maria Bautis
- ~~Megan~~
- ?
- Liz Kotz
- ?
- ?
- Sarah Schulman
- Beth Stryker
- Megan
- Patti White

32-35 Alex explains group break-up (2)

35- break

35- Announcements

Eliz —

E. Anne Kaplan

Jan Winestall

Film History

- problem of what to include as "feminist"
 - "Baby steps" are important
 - Anita - should we include works, not just people
 - Alex - this is "academic"
 - but that's just a question of distribution
 - what is "history" - must we only include intentional fem. film
 - Elisa: set the stage w/ "pre-history", also women's particip as spectators, etc. raise questions like "What is feminist?"
 - Alex - the referring back makes the hist. non-linear
 - one - hist of spectatorship
 - two - hist of production
- I feel a reluctance to exclude anything

- is "inspiration part of the history"
- "anger" better than "inspiration"
- maybe "icons" are what we want to discuss
- discussion of "what is feminist?"
- Alex
- Beth: where are the origins of this feminist work
- Feminism - a philosophy coupled w/ a political agenda.
- We need to include 60's works (Rich begins in 70's)
- Origins of 70's work - from film or from politics. How intentional was it... Out of a collective, we were very aware.
- Liz. "Feminism" taught by the Academy vs. openness of less academicized version - fr. movie screening, etc.
- Alex - not only filmmakers, but distribution must be considered, also funding. a lot of spectatorship comes in @ this level too

- what's the dif, when you do/don't have a movement?
- 9's performance
- Kaplan - hist of "9 make movies" is imp.
- Rainer - performance. Bly mid/late 40's, no feminist consciousness.
- Sarah - more dif to reach hetero 9 than lesb. re: Maria's piece
- Maria - latin amer 9
- ^{Sue} almost no 9's film fests, so many gay/lesb film fests; maybe this takes away, something has gotten lost.
- Alex - how do you historicize the loss of 9 festivals
- \$, ^{Sue} feeling that "good" ones would get into reg. film fests.
- work related to making spaces. Video is really different - not a question of distrib. Not all product-oriented. Many dif uses. ~~maybe~~
- Sarah - 90 Fish - not a cross-over audience
- Films are being targeted for very specy audience to "get it out"

- Alex: mainstream history in relat to independent work a timeline that respects all these diy film & vid. histories?
- Qita - can't try to put them all into one story. Don't be afraid of the overlap- diy places for same work in 2 histories. Multiple places for each person/work.
- ~~Cheryl~~
- Working in a linear medium, how do you talk about a hist. which is a matrix.
- Anne - discussion of what's been written
- Accessibility of writing on F's films
- Kaplan - people don't know where to get the film.
- Problems of historical work on early video.

- Alex - Why feminists in the acad writing about films matter:

- Importance of documenting underground works.
- Writing is a form distrib.
- How about work from around the world.

- Annie - forget about linear idea, Present aspects of the complications. Idea of feminist consciousness seems limiting - what about feminist unconscious.
- Geography of intersections.
- 3) ^{"Nodal pts"} first issue of Camera Obscura
 - 1) Journal of F & Film
 - 2) Women & film Viewpts conference.
- Histories of film & video are radically dif. Aware of inclusion
- Does film really overwhelm our relat to video?
- Troublesome division. Cross over in artists, some artists combine both.
- Juanita - now that vid is so cheap, more F will be making movies, & more F w/o ~~the~~ the education, tools we have
- ~~change~~ "nodal pts" - "obvious," most institutionalized - "but this still ours"
- You can't do this in ONE piece

- Technology - don't maybe another way ⑦
to represent this "intersection."
When do you get hold of this new
media? Don't have to mold your program
to television, etc.
- CD Rom, Mosaic - can be put on Internet
- ? of distrib is changed w/ these new
forms.
- Who's the audience - need for people
(esp younger) to see these histories.
It's not accessible to many, esp. the
indep work.
- Amber - also impt to collect a history
; NOT put it on video. Make it
accessible. Don't get confused Ntw.
recording hist ; making something
accessible. Our own hist. There would
immediately be a hist that nobody
can take fr. us.