Minutes

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 Lebow
   - Erin Cramer
   - Nafisa Mohammed
   - Annie Sprokle
   - Mali Wu
   - Erika (film student)
   - Cheryl Dureje
   - Sylana Simonde
   - Marta Bautis
   - Megan
   - ?
   - Liz Kotz
   - ?
   - 
   - Sarah Schulman
   - Beth Styrkes
   - Megan
   - Patti White
32-35 Alex explains group break-up
35- Break
35- Announcements
   Eliz—
   E. Anne Kaplan
   Jen Winetall

Film History
- problem of what to include as "feminist"
- "Baby steps" are important
- Qita—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
- Eliza—the stage w/ "pre-history," also women's participation 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" in 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 work (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 - ex. movie screening, etc.

Alex: not only filmmakers, but also critics must be considered, also funding. A lot of spectators comes in @ this level too.
what did you do/don't have a movement?

Q's performance

Kaplan- list of "Q make movies" is empty.

Rainer- performance. Big mid/late 40's, no genteel consciousness.

Sarah- more dip to reach hetero & than deb.

re: Maria's piece

Maria- Latin amer &

almost no Qs film tests, so many gay/lesb film tests? maybe this taken away, something has gotten lost.

Alex- how do you historicize the loss of Q festivals

if, feeling that "good" ones would get into reg. film tests.

work related to making spaces.

Video is really different - not a question of distrib. Not all product-oriented.

Many dig. tools. Maybe?

Sarah- Go Fish - not a cross-over audience

Films are being targeted for very specific audience to "get it out"
Alex: mainstream history in relation to independent work. A timeline that respects all these different film and video histories?

Qita: can't try to put them all into one story. Don't be afraid of the overlap. Multiple places for same work in different histories. Multiple places for each person/work.

- Though
  - Working in a linear medium, how do you talk about a history which is a matrix?
- Anne: discussion of what's been written
- Accessibility of writing on film's films
- Kaplan: people don't know where to get the film
- Problems of historical work on early video

Alex: Why do feminists in the academy writing about films matter:
  - Importance of documenting underground works
  - Writing is a form of distribution
  - 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.
  "Nodal pts."
  3) first issue of Camera Obscura
  1) Journal of Film
  2) Women & Film

- Histories of film & video are radically different. Aware of inclusion.
- Does film really overwhelm our relation to video?

- Troublesome division. Cross over in artists, some artists combine both.
- Juanita—now that vid is so cheap, more & will be making movies, too
  w/o the education, tools we have.

- "Nodal pts."—"obvious," most institutionalized—but their still ours.
- You can't do this in one piece.
- Technology - don't maybe another way 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 imp't to collect a history; put it on video. Make it accessible. Don't get confused now.
  recording hist; making something accessible. Our own hist. There would can take if we.