

PART 1

1. My VHS Archives: confessions from the field of queer feminist media praxis
The Labour of Media (Studies): Activism, Education, and Industry, November 17
2. Committed media praxis is a doing as much as it is a knowing. Queerness is a manner of being as much as it is a politics, theory, or set of modish objects.
3. Our labor in queer cinema studies might result in institutional anthologies, retrospectives, or canons, but for me it needs smaller, stranger sites, activities, and outcomes that honor how it's done: its moods, weather, learning and loving.

(Figure 1: The author with Jahanara Zzaman (and child) in Union Square, NYC, participating in the site-specific action, "Dear J," staged by three graduate students in my VHS Archives class held in the Spring of this year. A discussion of the methods and materials from this class is the purported topic of my talk today. However, a little history seems important first: I met Jazzy when *she* was "the child" in my friend and collaborator, Juanita Mohammed's 1990 video "Homosexuals: One Child's Point of View"). Juanita's was one of the 12 VHS tapes my graduate students in VHS Archives re-visited and re-energized over a semester.

4. Today I'm going to introduce you to a multi-sited project where I engage in inter-disciplinary, community-based, activist queer film scholarship: VHS Archives. I will show some attempts to work with and *use* some of my own queer media archives, initially held on VHS tape. How I do and did this, often with others in and outside the academy, taking up many art forms and as well as adaptive platforms, and now making use of my own and others soon to be lost video fragments, is what I call my committed media praxis. Theory adjacent and conversant, sexual and political proclivities in flux, responsive to communities and collaborators, primarily and definitively process-oriented and often production-based, my committed media praxis in queer media and its archives is about using media myself as one part of a beloved community's efforts at doing our best at living queer feminist lives.
<https://www.vhsarchive.online/>
<https://activismvhs.omeka.net/>
5. As queer media archive activists, teachers, and learners, our media and labor are fertile places of defiance, love, and other feelings. Our methods move accordingly.

Here, VHS Archives students, Carolyn Su, Bhurin Sead, and Deborah Latz engage in their final project for the class, building from *Homosexuals: One Child's Point of View*. It was a community-based event for youth who happened by in a park: "Our event invited park goers at Union Square Park,

- in New York City, to write with sidewalk chalk an important, positive message that they felt people needed to see.
6. This included chalk drawings of a meandering hopscotch pathway.
 7. For those that knew of the event, links to short videos composed of audio recordings with Jazzy were sent out leading up to the event.
 8. On the morning of the event, a link was sent out of the final video that framed the event through parts of the original documentary, "Homosexuals: One Child's Point of View,"
 9. <https://activismvhs.omeka.net/exhibits>;

- PLAY: student video
<https://drive.google.com/file/d/1PdKc8Sz4fWppMB3fBPHRkk3P8cgsW2Ou/view>
10. Committed media praxis is a doing as much as it is a knowing. Queerness is a manner of being as much as it is a politics, theory, or set of modish objects. Labor practices in queer cinema might result in books, articles, or movies, but for me they need smaller, stranger sites and activities that honor how it's done: its moods, melodies, pedagogies and savings.
<https://www.youtube.com/watch?v=TuO4CybkUUs>
 11. Safe Sex Slut, by Carol Leigh, was another of the 12 tapes attended to, researched, and activated by the students in VHS Archives.

My talk will mine, rather willy-nilly, my own ephemeral and personal collections of queer media materials which now also includes what many more have done with them, laboring with care across a range of possible academic practices and their favored media. Because my students knew she was my friend, and because she was rather sick during the time they engaged with her, Carol's voice was treated a precious object in the Burlesque Show they staged as their final for the class.

- <https://activismvhs.omeka.net/exhibits/show/kyle/item/436>
12. When you become an old queer, things happen. Wrinkles. Gray hair. Being called and sometimes fawningly engaged with as "an elder." And perhaps, one's own pro-active attempts to collaborate, mentor, and engage across age, time, and cohort. I co-curated the video anthology, "Compulsive Practice," for Visual AIDS Day without Art, with Jean Carlomusto and Hugh Ryan in 2016.
 13. We include the work of VHS pioneers, Carol and Juanita, as well as contemporary video bloggers. The inter-generational live panels were a highlight
 14. My observations today are drawn from an essay of the same name written when I was invited to do just that, write a "field defining" contribution about

topics that I think of as processes—Queer, Media Praxis. And for you, I've added Labor.

15. The ideas—and feelings—that I chewed on to write that piece connect to several that are highlighted for this symposium:
Namely: alternative/hybrid research and research-creation methodologies; alternative/radical pedagogy and new pedagogical technologies; immaterial, affective, and feminized labor; research clusters, labs, and incubators, in my case, as is true for most queers, those falling outside of the neoliberal and dominant media industries; and my ongoing attempts to rethink, remake and even rename the dynamics of professionalism within media studies so as to include media production, social justice work, affect, and pedagogy. My Queer Committed Media Praxis is what I hope to share with you, today, in words and images, through feelings and technologies, ending, with an introduction to my most recent project where all this is done yet again: VHS Archives.
16. To do so, time and space will become strange. Present and past. Here and Now. Tape and digital. Present and absent. And to get there, well ...have you noticed? I hesitate, I prevaricate, I need to get a little more personal and probably a bit sweaty. The talk wends like a midlife midcareer report from the field of trying to do my best by way of lesbianism, mediamaking, scholarship, activism, and archives. My life's labor. Interspersed with that is my current project, VHS Archives, itself made up of the people and tapes of previous projects and how they connect to people and places now.
17. I will attempt to render, in the form of this highly illustrated talk-like-performance, what my friend and queer film studies anthology editor Amy Villerajo has assured me is "a creative and attentive writing practice that does justice to the complexity of position and perspective upon which you justly insist.
18. Thus, now with her permission, as editor, and one of many verified lesbians, gays, and queers to whom I will signal along they way, ... and then, also, I hope with your indulgence ... I will attempt not just to explain but also enact over the next thirty minutes or so the work of a committed media praxis within queer media
19. My partial and personal map will connect with the work of many other collaborators and colleagues as we go. I show just some of what my past and current labor in queer feminist media praxis looks and feels like, as just one participant within a beloved community who together invented, and then perhaps also consolidated, this field.

20. PART 2

- Only with that substrata of self-in-community-and-connection laid and played, do I feel right to share bits of where that gets me to today, of late, VHS Archives, a dense live living project that returns to my own beginnings in queer media, as well as my dear friends and colleagues (including Juanita Mohammed and her daughter Jazzy) while connecting me to new ones.
21. I began my academic (and media activist) career in the mid-1980s as a graduate student in Cinema Studies and a maker and budding scholar of AIDS activist video. By the early nineties, now a junior Assistant Professor, I was working on two related large-scale projects. The first was a documentary and book on feminist film and video history, *Women of Vision*.
 22. Granted, a significant portion of the women featured in *Women of Vision* were and are “lesbian,” as was I at this time. Decades later, in the twenty teens, the disproportionate participation of lesbians within African-American and women’s cinema would become a research interest of Sisters in the Life,
 23. a 2018 anthology considering the history of out Black lesbian cinema that I co-edited with Yvonne Welbon.
 24. But back to the mid-1990s, at that time, yes, a very new scholar of film studies and also a very new lesbian, I decided to volunteer to serve as a producer of my then partner Cheryl Dunye’s 1996 feature film *The Watermelon Woman*.
 25. Neither of us knew much of anything about narrative feature filmmaking.
 26. *Hmm: turns out, I can’t let anything go: Actually, I am in the process of revisiting all three of these just mentioned early queer media studies projects as we speak: first, through a book, that I am co-writing with AIDS cultural theorist and activist, Theodore Kerr, called AIDS Crisis Revisitation: on conversational stewardship*
 27. Then, through a special edition of “Feminist Media Histories” that I am co-editing with my junior colleague, Angela Agauyo, returning to the *Women of Vision* project
 28. *and, so many years later, through my work co-producing the 20th anniversary re-master and re-release of The Watermelon Woman, with Marc Smolowitz and Cheryl.*
 29. *It seems, this question of return looms large in much (or all) of my queer/feminist/AIDS media praxis, including the project under consideration today: VHS Archives. There is a labor issue here. Salvaging lost or easy to lose histories, objects, media, ideas, tactics (and people) and then losing them again (to be found or not) is a cycle definitive of activist visibility politics and therefore the repeating, expendable, and valuable labor we play out again and again, to save our media, ourselves and our communities.*
 30. When we were still young lesbians, our ballsy fall into narrative feature filmmaking emerged within a larger community-based movement in this very same direction (only a little later to become officially known as the New Queer Cinema). We were moved to action through our necessary investment to bring lesbians and POC to this lively cinema scene at the moment when small “indie” features were thriving. Ours was to become the first African

- American lesbian feature film. It came on the tale of many such films made by our friends: *Go Fish*, *Poison*, *Swoon*, *Looking for Langston* and *Tongues Untied*, to name a few. I co-produced *The Watermelon Woman*, with Barry Swimar who was hot off our friend Jennie Livingston's 1991 *Paris is Burning*
31. *Have you noticed how many "co-"s there are across this effort? It seems most of the work of this kind or community can only be accomplished by sharing the burden of invention and learning and labor, supporting each other as we go, in that no one else would and we needed all the help we could get.*
 32. Given the all-hands-on-deck spirit of our shared queer media project in the 1990s, as well as the seriously self-referential bent of Cheryl's oeuvre more generally, I somehow also ended up "acting" as Martha Page, the made up white lesbian film director in the *Watermelon Woman*.
 33. *The terms of my tit-for-tat exchange with Cheryl have been officially documented in my interview with media scholar and friend, Candace Moore, another lesbian of note called out in this effort, in her essay "Producing Black Lesbian Media" for Sisters in the Life. I explain to her that I traded producing the film—that is trying to get it made after Cheryl could secure no one else to do so—in exchange for her agreeing to move to Los Angeles with me where I had just secured a new job, teaching at Pitzer College, where I would end up working for 21 years.*
 34. In *The Watermelon Woman*, I play the closeted white Hollywood movie director in the film's faked past. I was and am even less an actor than I was a producer or lesbian, for that matter, more on that soon enough. Page (and I) were modeled after the very real very closeted Hollywood director, Dorothy Arzner,
 35. one of only three women who enjoyed such success in the golden age of cinema. As Martha Page, I perform—again surrounded and abetted by a large cadre of our friends—one white woman's role in many faked (but close to real) filmmaking and private scenarios.
 36. *These many "scenarios" of inter-racial romance, closeted lesbian life, black women's roles in race films and early Hollywood, were based on careful research into the lives and loves of historical real women, undertaken by Cheryl and her collaborator for our 82 photos, Zoe Leonard. Although "faked," they represent many truths, inaccessible to us today because they had gone largely unrecorded by cameras or archived by institutions.*
 37. With the photos and then the feature, we convincingly illustrate the invented private and professional life of an under-recognized Black (lesbian) icon, Fae "the Watermelon Woman" Richards (played Lisa Marie Bronson).
 38. Many months before the feature film was to shoot, and as a way to jump-start and authorize that more conventional mediamaking process, a queer and rowdy crew of our friends and lovers and their friends and comrades volunteered for the photo shoot—in front of and behind the cameras—as just one more joyous, raucous but also professional and serious (art) action

- definitive of this lively loving community in this time and place. That's how the work got done.
39. Our crowd was in close kinship to the one we fabricated from the un(der)recorded past, only better, in that, in the early 1990s we were out and proud and in love and anger with the world and each other,
 40. but now we were also backed by (lesbian) feminism, civil rights, and AIDS and queer activism and theory, which helped us to situate and support our daring desire, community, and goals in and with media.

 41. *When I wrote this, the Fae Richards Archive was being revisited, now an important art object in its own right: displayed at the Whitney Museum as part of Zoe's mid-career retrospective as well as at the National Gallery, in Washington DC, as part of a show called Outlier Art. I visited both exhibitions.*
 42. *No matter how long I stood by vitrines holding pictures of me and my friends twenty or so years ago—mugging, posing, waiting IRL—not one passerby or art enthusiast recognized me. I puzzle: is this a matter of my now gray hair and middle-aged face? That aging-queer problem with which I started? Or that I don't, and never did, comport or dress as butch in real life? The returns never to be because of aging are key here, but then again, so are my ongoing recognition difficulties within the "lesbian" (and others) communities: a tender, lovely, and buzzy place to which I only ever partially belonged.*
 43. *So much queer cinema is made with the loving and/or committed support of the "community," itself a complex and changing amalgam of people, art, politics, sex, desire, thinking, and power. I try to explain (and theorize from) this aspect of queer media praxis—working in and about community as communities themselves are changing partially because of our loving labor—in some writing about the second self-reflexive feature,*
 44. *The Owls (2010), that I also co-produced for Cheryl with*
 45. *Ernesto Ferando and*
 46. *And Candi Gutteres!*
 47. *I did this work as part of a large queer of color collective even though, I was no longer a "lesbian," given that my current partner was a male husband,*
 48. *although I was still and always will be one of the two "lesbian moms" of our two kids.*
 49. Several of the lesbian and queer cinema icons in the film (Guin Turner, Campbell X, Lisa Gornick) who had also volunteered to collaborate on *this* film, spoke with me and the "documentary team" (including Rhys Ernst and sometimes Cheryl) about their feelings about lesbian, queer and trans motherhood, and aging,
 50. and the changing shapes of the queer activist media community, particularly in relationship to a burgeoning trans identity and politics, but also a crossing-over into more dominant media, for a small lucky few, like Rhys, who has been working, in a variety of capacities, on *Transparent* since its premier.

51. *Do see Anna Margaret Abuelo's companion film, Hooters (2010), to learn and see much more of the behind-the-scenes personal and political mayhem of the "collaborative" film shoot for The Owls.*
52. As was true in the twenty-tens, in the 1990s, many of us contributed so as to support what we all knew we needed then (and now): verification of the truth of women, people of color, lesbians and queers in race films, early Hollywood cinema, and decades of American domesticity and culture. This circles back to this day. *Memoirs of a Watermelon Woman* is a show of ephemera from the film presented recently at the ONE Gay and Lesbian Archive in LA and curated by Erin Christovale as part of its many 20th anniversary celebrations and returns.
53. In the movie, in the day, and even today, I play and played my part. In the photos, I am dressed up to look like a proper butch lesbian, hair brill-creamed off my face, smart suit and tie borrowed from the wardrobe of others on the team
54. My character is engaged in an artistic and sometimes domestic partnership with a talented and gorgeous black actress who is as often as not wearing dresses from *my* real closet. In so doing, as I would do again many times across my life and career, I perform as the white woman bound to black lesbians by "desire, power, anger, disdain, and humiliation" within and outside of cinema.

55. *I have to admit: Fake lesbians have played a significant role in my personal, professional, artistic, activist and theoretical work. At the time we were making The Watermelon Woman, I actually lost my plum academic position (to a dear friend and colleague; no worries, we managed this fine at the time and I went on to more hospitable climes, as I said, at Pitzer College and now CUNY where my media production and even activism isn't perceived as a hobby, nuisance, or even liability to my job as a "scholar" but actually as core to my value for students and even the institution),*
56. *Outside of my media production, I did endanger my job for several reasons related to lesbian authenticity: My status as "lesbian" was deemed uncertain during the college's early foray into Queer Studies and related hiring and labor practices. Given that I had only recently begun having sex with Cheryl, and so I wasn't out about this or my "identity," my status as "lesbian" was challenged by the out, and properly, truly butch and also highly esteemed visiting distinguished lesbian scholar of Queer Studies who had been asked to lead our efforts at the college, including hiring and the associated validation of lesbian credentials.*
57. *Her authorized if politicized reading of me—one made against so many femmes or feminists in our community—and then how this was read by cautious straights in the workplace, did help me to win a useful under the table pay-out, but such attacks on (and linked analysis about) authenticity, inclusion, and authority then became definitive of much of my work within and hesitation about my place in "Queer Film" and queer film studies.*

58. And look, we're almost there, that is back to now, the present. In the 2010s, I returned to videos about AIDS, cultural memory, and the place of women and people of color therein in *Compulsive Practice*, and then, I co-produced *DiAna's Hair Ego Remix* in 2017.
59. Here Cheryl sits with Dr. Bambi Sumpter in DiAna's Hair Ego, a beauty salon where AIDS activism has always been part of the work. Our return to this salon in the South with director, Ellen Spiro, thirty years later, was sponsored by Visual AIDS for their yearly Day With(out) Art. Tragically, Cheryl learns that little else has changed for Blacks in the South since Ellen's first visit in 1988—other than Bambi and DiAna's aging, and their request for younger people to step up to AIDS activism in this blighted community.

PART 3

60. Why, you must be wondering, is this illustrated lengthy meandering biographical sketch, jammed in front of what we've been waiting for, my proper contribution, a demonstration of my current work on old things? Given that the old things are mine, it's hard to extricate myself from them. But more so, I'm not sure how else I could demonstrate the actual, sustaining, motivating connections between all the constituent parts that you have asked me to address—Labor, Media, Studies, Activism, Education, Archives, and, of course, AIDS.
61. I made Video Remains in 2005, a return to videotape I shot of my best friend Jim as he was dying of AIDS in the early 1990s. As must be perhaps too clear by now, my feminist queer media praxis often takes the form of media making within beloved community. Media making as beloved community
62. My queer feminist media praxis is an adaptive set of sometimes inappropriate actions and methods (like this still going preamble; or making video instead of theory) that seek to engage productively while also demonstrating hesitancy about sanction and credibility in the field(s) of lesbianism, queer cinema and theory—as well as my pleasure and sometimes power in “defying” them—for reasons definitive of the very artistic tradition(s) we make, study, and cherish, and the community/ies to which this sometimes speaks.
63. *The matter of risk (for queers and others) seems relevant here. Making media, writing creatively, working collectively within Cinema and Media and/or Queer Studies is hardly risky for me now, as a Full Professor with nothing much to lose or gain. Of course, this pales against the real risks of HIV, or anti queer and trans violence, against which we fight. But threats within academia are also quite real in the neoliberal academy. Would I tell my many queer mentees to take such risks, am I asking you to do so, and is that even really possible now that Queer Studies (and perhaps even AIDS Studies) and Media Studies are rather solidly institutionalized? You've spent a few days on the matter: is activist media praxis a risk? And for whom?*
64. Risky or not, I always strove for my (scholarly) output to be as queer as am I, as queer as are the subjects, pleasures, art and relationships that move me to

- want to work. I want my labor in media studies to reflect my commitments to process and method, fierceness and flexibility.
65. In the late 1980s, I turned an AIDS activist video project in community-based AIDS educational videotape production into my doctoral research and first monograph and I've never looked back. Or I guess, I always look back, just not with regret or fear. My committed media praxis is most typically understood as the quirky, endearing, maybe even "correct," but slightly marginal helpmeet to "Queer Theory," the gold coin of our academic realm. But, I've been trying to demonstrate that I use these other practices *as if they are* "theory."
66. My contributions and labor within the fields of media studies works sound and feel differently from "theory," I know. And I also know that these many (other) modes of knowing and doing, writing and researching, even about and in "Queer Cinema, remain firmly stratified as lesser—and thereby gendered as female—in our hierarchical sexist professional worlds. Sure, I mind this as a feminist, but it's also what and how I have chosen to work on and perhaps change.
67. Theory adjacent and conversant, sexual and political proclivities in flux, responsive to communities and collaborators, primarily and definitively process-oriented and often production-based, my committed media praxis in queer cinema is one part of doing my best at living a queer feminist life amongst and with others. *Sara Ahmed writes: "I decided then: theoretical work that is in touch with a world is the kind of theoretical work I wanted to do,"*
68. In my committed queer media praxis, I attempt to demonstrate how a theory-rich, community-based, outcomes-oriented, applied and adaptive research and production method—medium agnostic—modified to approach specific projects that matter to queers (and our kin), can produce things (websites, videos, chapters, actions, art, classes) that save and can be saved, including when done right or well, what matters most: not things or tapes, but our queer lives and loves.
69. Which is to say, at long last, that my work to date, on and in the glorious instability of queerness, and through the generative power of feminism, situates and motivates me to consider important questions and processes about (my own) queer archives. For, if one makes queer community, or collectives, videos, collaborations, or even classes as one's "queer cinema" labor, the associated delights of these actions can also create new problems and also possibilities related to data (and other) loss.
70. My current multi-modal, multi-sited project, VHS Archives, considers and also models how to transfer, store, share, teach from, and reactivate one such (queer) archive shuttling between old and new media, old and new

- communities. The project, in many inter-linked and still-developing parts— as library collection, working group, class, and interlinked websites— considers (by doing) what might be some best (and/or queer) practices about video, archives, activism, teaching, queer/feminist community making, and the digital.
71. The VHS Archives project began over two years ago in the fall of 2017 when I moved back to NY from LA. Starting with an informal working group of CUNY staff, faculty and students, and a few interested outsiders, we were thinking about and through my tapes that were now sitting in bunch of cardboard boxes.
 72. Then I got support to organize a working group, now in its second year, composed of scholars, artists, and activists from AIDS non-profits, a variety of humanities disciplines, librarians, and archivists and technologists, including member of the Transfer Collective.
 73. And, as you know, I have taught a class by the same name, taken by CUNY MA students in Art History and Screen Studies, and grad students in Brooklyn College's MFA program in Performance and Interactive Media Arts. I co-taught it with the media artist Jenn McCoy.
 74. The course was built into a teaching/archiving website that holds the twelve videotapes, readings about AIDS media history and media and art archives, as well as the students' work on and about these issues and the growing archive we were co-producing.
 75. Our class was less queer than the working group (in terms of self-identified participants), but equally queer in the sense of eclectic and responsive research methods and intended outcomes. In both cases, we set forth to (re)activate my small (queer) archive.

 76. As so much contemporary archival theory and art attests, the impact of broader cultural loss is felt with particular acuity by queers, AIDS activists, lesbians of color, feminist queer families, prostitutes, trans people—and the many marginal communities whose work my collection holds and to which my work contributes—because our communities are always fighting for our small and fragile hold on representational practice even as the dominant culture resists, powerfully.
 77. And even once self-representational objects are made, by us, making the most of our hard-won organized communal power—that I hope I drew out in the preamble— the kindred project to salvage and/or save our precious hard-made things becomes again perilous, politicized, and provisional given that our endangered communities are always under-resourced in terms of both actual and political capital, and what we want to save falls outside of known or favored categories for collection.
 78. *The 20th re-master and re-release of the Watermelon Woman came about when Cheryl and I understood that no one was going to do this work but us, just as had been true for making the original film.*

79. I have learned—particularly as I see the work of my communities remembered, saved, archived, and taught (or not!)—that the comprehensive project of committed media praxis and queer cinema is not just about laboring to have our voices seen and heard, as moving and impactful as this may be and was, but also the harder, less visible, and as resource-dependent work of saving, seeing, and using what we already made before, and then the even harder work of reading (and writing) as queerly as we must about what we did once and yet again.
80. I am learning that precariousness and loss can themselves can be generative, and the digital can enable both new access and recalibrations of what counts.
81. Workshop participant, Juan Fernández, explains his “need to better understand past lived experiences and a desire to gain a deeper understanding of a missing/moving image.”
82. Limited (or missing) data sets are possible counter-technologies that might address the problematic ethical, technological, and algorithmic troubles of more official corporate, governmental or institutional digital holdings. Our queer assets and even more queer processes—the way we be that influences what we do and store—generates new methods and archives. I wanted to try to control, at least a bit, my own archive by sharing it with others, and losing it within community, and then learning from that.
83. In the working group sponsored by the CUNY Grad Center’s Humanities Institute we discuss the ethics of researching in and reactivating archived images of always-vulnerable people. Rachel Mattson asks:
84. Can we develop queer archival practices that engage subtle questions of power and access, the strangeness of the past, the tension between the individual and collectives, and the changing historical contexts that have shaped viewership, authorship, and privacy?
Can we enact community-engaged, ethically informed, queer approaches to the conundrums that lie at the center of our documentary and archival impulses?
85. It was my hope that a semester-long class could be one such site to work through and do some of the layered, rich, and complicated approaches that might improve upon, and be responsive to the archival impulse.
86. The class broke itself into three working groups initiated from resonant political concerns and artistic methods identified in the twelve AIDS tapes. Group One commenced its work from the videos of the prostitutes’ rights and AIDS activist videomaker, Carol Leigh (Scarlot Harlot). They reconnected to Carol, in San Francisco, and then to other NY-based sex work activists, focusing on today’s criminalization of bodies and sex panics, particularly in

- relation to concerns raised by two bills passed into law in April 2018: Stop Enabling Sex Traffickers Act (SESTA) and Allow States and Victims to Fight Online Sex Trafficking Act (FOSTA).
87. Group Two, in dialogue with Juanita Mohammed's video *Homosexuals: One Child's Point of View*, and in conversation with Jazzy, delved into the connections between art, voice, education, authenticity, and children in relation to AIDS and queerness.
 88. The third group, motivated by the defining community-specificity of early AIDS educational video about and for communities of color, partnered with a powerful community-based AIDS organization in Brooklyn, VOCAL, to contribute to their current campaign on safe consumption spaces
 89. <https://activismvhs.omeka.net/exhibits/show/release-the-report--a-collabor/-release-the-report--video>
 90. From VHS video to contemporary activist art and organizing; from obsolescent tapes to live public performance; from boxes in my secluded office to the public parks of New York and burlesque halls of Brooklyn; from new queer cinema to safe injection spaces; (my) VHS Archives engendered others' actions, needs, histories, and feelings.
 91. The VHS Archives Project allows us to focus not just on who holds and preserves our queer legacies but on how to attend to, not with equivocation or apology, but rather with keen attention and even delight, our community's small and/or lost/or even never-made archives, on why things weren't collected, on who didn't or couldn't collect them, and what we might do about that now.
<https://activismvhs.omeka.net/exhibits/show/hot-to-trot--sex--activism--pe/item/441>
 92. In this effort, I have attempted to demonstrate the (shaky, hesitant, explosive) groundwork upon which queer archives are made, used, and lived (again).
- Our queer and lesbian objects, communities, commitments and processes, even when at work in the fields of media studies, can be fertile places of defiance, love, and other feelings. Our methods move accordingly.
93. Our archives are by definition and desire unstable, perhaps a little unseemly, but always felt, intimately shared, and sometimes hopefully saved, passed on, and better yet, if useful, done again, newly, by others
 94. Making and using *queer* media archives is always first about inspiring and improving lived experiences, and the learning, changing, loving, and then holding on and sharing that this allows.
 95. silence