

Monday, November 16th, 1:00-4:00 PM  
Intergenerational screening and conversation

This afternoon gathering and workshop will invite intergenerational pairs of filmmakers to present their work, comment, and share reactions, ideas, and related media prompted by the original Women Make Movies recording within a group setting.



*Still from "Two Women" by Juanita Szczepanski and Pharah Diaz*

Part 1: Show and Tell, 1:00-2:30 PM

Selected inter-generational pairs will share a clip from the original recording, a clip of their own media, and ideas prompted by the two. Audience members will respond in the chat: a building document of the two-day event which will be paired with the recording of the presentation.

1. **Juanita Mohammed Szczepanski** and **Pharah Diaz**: a family connection

AIDS activist video-maker, Juanita Mohammed Szczepanski, who attended the original research meeting in NY, will share poetry video as well as insights about community made video, particularly for Black women and girls, with her granddaughter, Pharah.

2. **Valerie Soe** and **Mila Zuo**: mentor and fan

Valerie Soe, writer and experimental video-maker, attended a research meeting for *Women of Vision* in San Francisco in the 1990s. She will be in conversation with the next-gen scholar and artist, Mila Zuo. Both share an interest in transnational Asian and Asian/American cinemas, film philosophy, acting and performance, star studies, feminist and queer theory, and critical race and ethnicity studies.

3. **Frances Negron-Muntaner** and **Elisabetta Diorio**: student/teacher

Puerto Rican filmmaker, writer, and scholar, Frances Negron-Muntaner, who was interviewed in the original book and documentary, both called *Women of Vision*, will continue a conversation with her undergraduate student, Elisabetta Diorio, that developed from the recent return to the project.



Still from "Two Women" by Juanita Szczepanski and Pharah Diaz

**Jordan Lord** - Center for the Humanities : For Part 1, we will be using the chat as a place for informed, deliberate, connected conversation. It is this session's space for viewer interaction and participation. Imagining and then making new uses of technology is key to feminist media history. So, unlike more typical uses of "the chat," we ask you to consider adding your voice thoughtfully to a building conversation and its documentation. Toward this end, the first time you engage, please introduce yourself, including some information on your stakes and place in feminist media. Then, whenever you comment, take a little time, maybe speak in sentences or even paragraphs! Respond to thoughts others have put in the chat, or to the films, or to the presentations. The "chat" will be recorded as a deliberate document of community interaction and will be saved along with the live presentation.

**Dan Paz** : Hello everyone, I'm Dan Paz (they/them). I am a photographer and experimental filmmaker between Seattle and NYC. My current project is researching youth incarceration in the US/

**Erin Cramer**: Hi, I'm Erin Cramer, I'm a writer / director, most recently of documentaries: *Impact of Hate: Charlottesville* and *The Ballad of Botham Jean*. I was at the original meeting.

**Annelies van Noortwijk** : Hi, I am Annelies van Noortwijk, engaged in feminist activism since the 1970' in the Netherlands, 'Dolle Mina', teaching right now in the departments of Arts, Culture and Media, and a feminist studies approach is always a central perspective in my teaching and research.

**Eliza Fernand** : Hello everyone, I am Eliza Fernand, artist and graduate student, joining with my sister who is also an artist, Maggie Hooyman.

**Holly Lorraine Vestad, Ms** : Hi all, I'm a doctoral student at McGill researching women modernist authors' involvement in early cinema

**Karen Knights** : Hi. I'm Karen Knights, Manager of the Crista Dahl Media Library and Archives at VIVO Media Arts Centre in Vancouver, Canada. VIVO was established in 1973 as Video Inn. I've been part of this artist-run centre in various capacities and curator of feminist art since 1984. The archive holds feminist, LGBTQ2S+, video art, and other histories and Canadian feminist collectives and initiatives Amelia Productions, ISIS Women in Film and Video, Reel Feelings, Women's Labour History Project, and more.

**noa da costa henriques** (she/her) : Hi everyone, I'm Noa (she/her), an undergraduate from Germany. One of my seminars this semester is questioning video art out of feminist and transcultural perspectives. It's the first time I'm engaging with video art. My professor mentioned this panel to us during the course and I'm very interested to learn more about feminist film history!

**Lola Remy**, she/her : Hi everyone! I'm Lola Rémy. I'm doing my PhD in Montreal at Concordia University, on experimental cinema and archiving practices. I am also currently teaching a class on cinema and the body where I rely a lot on feminist film history.

**Liz Rubel** (she/hers) : Hi everyone, thanks for this event. My name is Liz Rubel (she/hers), I am a graduate student in Museum Studies at CUNY SPS. Interested in women in "the archives" and taking a class called Women's History in the Public Realm, very interested in this programming, thank you.

**Suzanne Leonard** : I'm Suzanne Leonard—I am a professor of English and the director of our MA in Gender/Cultural Studies at Simmons University in Boston. I teach a course called Feminist Media Studies. Excited to be here!

**Devon Narine-Singh** : Hi! My name is Devon Narine-Singh (he/him/his) and Alex is my professor at Feirstein! Thank you, Alex, for grounding the personal and political as always.

**Wakae Nakane** : Hello everyone, my name is Wakae Nakane, and I'm a PhD student in Cinema and Media Studies at USC. My research mainly engages with feminist documentary and experimental film in the Japanese context. Thank you for this event!

**Valentina Sarmiento** : Hi everyone, I'm Valentina and I'm interested in feminist media and public space in Latin America and Mexico.

**Nishant Shah** (He/Him) : Good evening everybody, greetings from the Netherlands. My name is Nishant Shah. I am a Director of Research and Prof. of Aesthetics & Cultures of Tech at ArtEZ University of the Arts. So pleased and privileged to be able to spend my Monday evening with this incredibly inspiring group.

**Michael Mandiberg** : hi I'm Michael Mandiberg (they/them). I am an artist and professor at CUNY. I am the cofounder of Art+Feminism, an international project to edit Wikipedia.

**Sophie Holzberger** (she/her) : Hi everyone, I am Sophie (she/her) a Film Studies grad student joining from Berlin—I am interested in queer-feminist media collectives and their archival histories, currently doing research in the Arsenal Archive Berlin. I am so excited to be here!

**Keelyn Bradley** : Hi Everyone! I'm Keelyn Bradley, I'm a poet/playwright/filmmaker and PhD Candidate in Philosophy, Art, and Critical Thought at EGS. And former student and protégé of Alex Juhasz and Cheryl Dunye.

**Patricia White** : Hi I am a feminist film scholar who focuses on women's and LGBTQ independent and global media. I am on the board of directors of Women Make Movies <https://www.wmm.com/> and was at the meeting 25 years ago ...

**Alex S** : Hey everyone I'm Alex S (He/Him). I am a film student from Houston TX who is just getting started learning about feminist film history.

**Karen Knights** : If you'd like to connect with VIVO Media Arts about our collection of international feminist video (with a strong representation of west coast video produced on the Unceded Territories of the Mx<sup>w</sup>məθkwəyəm [Musqueam], Skwxwú7mesh (Squamish) and Səlílwətaʔ/Selilwitulh [Tsleil-Waututh] Nations) write [cdmla@vivomediaarts.com](mailto:cdmla@vivomediaarts.com)

**Joanna Raczynska** : hello from Baltimore, I'm Joanna (she/her) — film programmer interested in self reflexive and communal storytelling and exploration.

**Carol Leigh** : Dynamic, scary, sad (in reference to video presentation by Juanita and Pharah) I thought about the amazing way granddaughter Pharah has been empowered and how far she will go ... especially about the tradition in the family. Inspiring and exciting. This basic approach is so powerful! I had forgotten about that.

**Alex S** : I agree with what Juanita has to say about how unrecognized and underappreciated women filmmakers are. There are probably hundreds and hundreds of amazing films that were made by women which we will never see nor know who made them. One amazing movie I had the pleasure of watching recently was *Daughters of the Dust*, directed by Julie Dash. The movie was a critical success. It had an amazing cast of people of color that had to deal with problems that are not typically thought of when associating with African American women. It was critically acclaimed. Many praising the unique storytelling and the way it portrayed women of color. This movie should have projected Juile Dash to become one of most prolific film makers of the decade. However, executives in Hollywood did not believe that many people would watch her new films, so her film career ended with *Daughters of the Dust*.

**Nishant Shah** (He/Him) : My name is Nishant Shah. I am a feminist, humanist, technologist. I work as the Director of Research and Prof. Aesthetics & Cultures at ArtEZ University of the Arts. I had the privilege of collaborating with Alex Juhasz for the upcoming book *Really Fake* that looks at feminist forms of telling technological truths, and I have been involved in feminist+media+technology+art projects over the last 15 years, largely in South and East Asia, and some parts of sub-saharan Africa. My current home is in the Netherlands, where I work with a collective that is looking at building a Feminist Internet (Feminist Internet Research Network) and the Digital Earth art+technology fellowship that thinks through feminist, intersectional, humane futures of our digital times.

**Nishant Shah** (He/Him) : This video (the presentation by Valerie and Mila) was hilarious because as somebody who grew up watching films which only had south Asians in it anyway, and more numbers of fans than the entire populations of the western countries, celebrating these stars, the entire furor about a *Wakanda* or *Crazy Rich Asians* was baffling. I do remember, though, that when Aishwarya Rai “broke the barrier” into global cinema, when she first appeared on US TV shows, she was asked about her joined family and her ability to drape a saree. Similar tropes follow Priyanka Chopra whose *Quantico* is nowhere close to the kind of

success she has had in the Indian film industries. What has been amazing for new video practices in India and South Asia is that there is no longer a need to mimic a “western” aesthetics in any form. If digital technologies prefer traffic over intensity, likes over quality, then perhaps it changes the axis of what “global” and “viral” means.

And it would be good to perhaps look at this “like capital” as an extension of “bio capital,” to see how there is a global tilt in what counts as important and how there is a different way by which representations are moving and also being recognized. But this is also going to perhaps help us push what “cross-boundary” alliances and intersections mean because it has always been about “them” crossing over to “us” and now the “us” is a different us.

**Carol Leigh** : Responding to the next work (by Valerie and Mila): Feminism is one of my central focuses as a sex worker activist. Some of her discourse is one that also lives in my head. Women’s movements have harmed sex workers and mainstream feminist leaders are still involved in that oppression. I am very involved in gender discourse among people of color (mostly sex workers of color). I have lots of strong feelings, deeply questioning what it means to center on a gender binary.

**Alex Juhasz** (she/her) : As I compare the two videos, I am moved by their utter diversity in perspective, form, and concerns, but also their similarities: thinking about feminist media history, and today, and matters of distribution, stereotypes, our need to be together, the current role of fame, what it means to make indigestible or DIY video, what it means to be a feminist, and what is the role of white women and women and people of color in feminism, in the past, and today

**Holly Lorraine Vestad, Ms** : “Back to normal” has the same dangerous connotations as “make America great again,” this dangerous return ...

**Keelyn** : I really appreciate Valerie and Milla's multimodal approach to media and aesthetics.

**Patricia White** : As a feminist film scholar, I loved Valerie and Mila’s contribution and look forward to teaching it.

**Tanya Goldman** : To Alex’s point, I completely agree — what seems integral to so much of feminist media practice is to push against limited and vacuous popular culture representations.

**Carol Leigh** : I haven’t gotten my recent work around much (still work on progress) dealing with cancer etc... but I want to share it for the record here:  
<http://sexworkermedialibrary.org/CollateralDamage/>

**Alex Juhasz** (she/her) : “you are not alone; we are in this together” says Frances (in her video presentation with Betta). That’s where Shari started us 25 years ago (on the annotated video of the research meeting from 1994: ([02:19:50](#)))

**christina** : “Filmmaking as home and community,” this resonates so much for me and my diasporic experience too, migrating in multiple moments between the U.S. and Greece. Filmmaking from the beginning was a place to understand myself and the world in ways I felt I needed but had not fully known before beginning to work with others in this form. Thank you so much for organizing this event today. I am reflecting on the connections of my context here, living in Athens, Greece too. I so much appreciate all the voices here. Thank you for all sharing your experiences and work. \* Christina Phoebe

**Holly Lorraine Vestad, Ms** : I am very grateful that I was able to come and watch these films “alongside” you all, thank you for organizing this and all the work you’re doing

**Alex S** : As a new student in feminist film making, it was eye opening seeing the fight for feminist film has endured multiple generations and different cultures.

**Keelyn Bradley** : Thank you for the Women of Vision archive. Such an invaluable research.

**Annie Sprinkle & Beth Stephens** : Carol Leigh is a living treasure! What an archive!

**Keelyn Bradley** : Annie Sprinkle is a Legend! A trailblazer to the 10th power!

**christina** : “The vulnerability and power of aging and the depictions of that, we have to depict that.”

**Annie Sprinkle & Beth Stephens** : I remember when I saw Barbara Hammer’s film scene of two elder lesbians having sex how shocked and amazed, I was. I had been in porn for years, but never saw anything like it.

## LINKS

### **Pre-recorded presentations**

Mila and Valerie: <https://www.youtube.com/watch?v=5rv4AqEriFk&feature=youtu.be>

Juanita and Pharah: <https://vimeo.com/477796676/1b4fff06b6>

Frances and Betta: <https://www.youtube.com/watch?v=fMoHI1g-JjY&feature=youtu.be>

### **Program**

<https://www.centerforthehumanities.org/programming/collective-visions-the-past-present-and-future-of-feminist-media>

### **Original 1994 Research Meeting**

<https://womxn-of-vision.netlify.app/item/research-meeting-1994/>

**Feminist Media Histories: Informed Historical Reveries**, special issue on feminist media activism that pairs writers inter-generationally, edited by Angela Aguayo and Alexandra Juhasz:

<https://online.ucpress.edu/fmh/issue/5/4>