Is there a tradition of women's independent moving image making practice?

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Dedication

This thesis is dedicated to the memory of my mother Nuala Bolser (O'Flynn), to my father Murray Bolser, my siblings and chiefly my son, Oscar Wightman. I also thank Simon Popple, Melanie Bell and Beth Johnson, my supervisors.

Abstract

Since its invention, women have utilised moving image as a tool for expression. However, their numbers as directors in the mainstream film industry remain low. This research looks at how women, as marginalised practitioners, have made films outside the mainstream film industry using the recording resources that were available to them. Deprived of the assets which have been available to their male colleagues, women have used domestic recording equipment to develop a set of alternative video-making practices. Because of its non-professional form and content, the type of work investigated in this research has not been recognised as having a legacy or cultural significance for women filmmakers.

This research looks at a set of practices through the lens of my own practice. It investigates these as interrupting techniques which the materiality of video affords. It shows how women moving image makers have visually critiqued both the structures that have excluded them and the narratives which have overlooked their specific contribution to *avant-garde* and experimental moving image making. The originality in this research lies in recontextualising practice histories through engaging with women's historical use of domestic recording technology and in grouping practices around the interruption which their form and content present to existing metanarratives of women's marginalisation. Through examining work in the distributed archive, (the connection between works across different digital platforms) responding through making work, archiving and this writing, I argue that there is a specific tradition of women's independent moving image making practice.

Contents

Chapter 1. Introduction

In this thesis, I address the question of whether there is a tradition of women's independent moving image practice (WIMIP). My original contribution to knowledge is a recontextualisation through practice, of women's use of domestic recording technology to make moving image. To do this, I used an iterative cycle of practice-led research of making work and contextualised reflection on my practice outcomes. Practice-led research, according to Linda Candy (2020, p.236), is 'Formal research [in the arts] that lays claim to making a novel contribution to knowledge must be open to scrutiny and evaluation, unlike the outcomes of personal research'. Practice-led research in the arts is concerned with the creative arts outputs of the artists themselves, 'personal research' (2020, p.236), yet has wider implications for knowledge production that go beyond the individual distinctive output of artists. Consequently, I ask how my thesis may have the potential to make my intrinsic understanding of my artistic process accessible to a wider audience and how it may reveal more than a personal approach to contextualising practice. This kind of research in the arts is relatively new, having developed only over the last thirty years. It is now accepted as a valid form of knowledge production at PhD level (Gray and Malins, 2004; Barrett and Bolt, 2007; Ortlipp, 2008; Nelson, 2013).

The interest in the subject was inspired by my own practice history in video-making. This thesis investigates 'moving image' made by women creators, using amateur production methods and distribution systems. The research principally explores moving images made using analogue and digital capture devices such as camcorders and camera phones, as I have done in my own practice. Individual practitioners' work and histories are now often available digitised online and through online platforms such as LUXonline, the British Film Institute, Cinenova Feminist Film and Video, Vimeo and YouTube. These resources have been central to this research.

The study starts in the 1970s, a decade of women's rising awareness of the representations of women in mainstream media which often relied on reductive gender stereotypes. However, the women moving image makers in my study do not necessarily identify their work as campaigning although the works often

touch on feminist themes (Reynolds, 2020). Film historiography has been written in ways that prioritise and give value to certain roles, genres and stories which are majority-male. Today there is a well-established academic community writing women's film history in journals such as *Camera Obscura*, *Feminism, Culture and Media Studies*, *Feminist Media Studies*, *Moving Image Review & Art Journal* and *Feminist Media Histories.* There is also a range of other published sources which reflect the growing interest in recuperating women's lost contribution to film history and reflecting on the processes through which their contribution is rendered invisible (Hedditch, 2003; Petrolle and Wexman, 2005; Gledhill and Knight, 2015; Reynolds, 2017; Reynolds, 2020; Damiens, 2020). There is an appreciation that, for women to become better represented in directorial roles in today's film industry, their history should be fully acknowledged and made visible.

My research is an intervention that seeks to understand the importance of women's non-professional moving image making which, although different from the grand canons of 'filmmaking', is important. It contributes to new discourses around rebalancing the personal history of women's engagement with filmmaking, helping to ensure that their experiences are better represented. This thesis is a significant contribution to the history of women's independent moving image making because it acknowledges a type of film production that has been marginalised due to its non-professional and personal nature. I argue that the prospective position of this type of moving image as destabilising to mainstream structural elements and filmic tropes has been overlooked.

Questions of gender difference are contentious and to ask whether women make different types of moving image than men does not help avoid unsophisticated, essentialising generalisations. However, due to different cultural experiences that men and women bring to their practices, there may be key differences in what is expressed in their work. To identify these differences, I introduce the concept of women's interrupting moving image making practices. Interruption is a critical concept in this study because it is a way of conceptualising an approach that women have used to articulate their marginalisation from mainstream filmmaking. It is suited to my methodological approach to the research because it 'segments, divides, dislodges, unbalances

and disturbs the continuum' (Baraitser, 2007, p.69). In this research context, interruption works to fragment accepted historical narratives that marginalise and misinterpret women's moving image making practices. I use the concept of interruption in two ways. The first is in discussing the role of interruption in the narratives of the works themselves and the second is the interruption to reductive metanarratives about women's filmmaking. The first type of interruption to the narrative structure is important in understanding the true contexts of the works and the latter helps recontextualise women's contribution to the history of moving image making.

The distinctive quality of WIMIPs in this study originates from women's use of domestic amateur moving image technology. This set of practices creates an important production method that differentiates the WIMIP in this research from mainstream and other types of production. Set in the context of the broader issues around the erasure of women's art history, I consider whether the destabilising element of the WIMIP in this research has been overlooked by film historians. This investigation is framed by its contextualisation within my own practice development and how amateur video technologies have been widely adopted and used by women. I propose that women's use of domestic amateur technology in moving image making is significant, but that it has not been conceptualised as a unified field of practice. This may be justified because such works are so variable in content and intention. It is challenging to name this practice as it is demanding to locate it, dispersed as it is across different archives and diverse in terms of its forms of distribution and display. There is no single kind of practice in this field. Due to its perceived lack of technical sophistication, WIMIP has been regarded as a fringe activity lacking the coherence of a school of practice. However, when WIMIP is grouped around the technology used to produce it, a set of practices with a significant wider context emerges.

Recognising women's appropriation of domestic amateur moving image technologies shows that they have made innovative, *avant-garde*, experimental, campaigning and feminist work on early film, video, the Sony Porta Pak and later smaller and smaller digital devices including phone cameras. Interruption in the WIMIP in this research is created via a novel set of

practices and stylistic techniques used by women. This original approach opens up the potential for a grouping to be more inclusive of different types of moving image making, which have previously been separated into genres.

1.1 The research problem

When I first set out to make work on video in the 1970s, I felt that my approach to moving image making was incompatible with mainstream practices. I was unacquainted with the landscape of the similar production which undoubtedly existed at the time. Before I became a researcher, it seemed that my early experience of ambiguity in practice was shared by many other women moving image makers. The implication for us was one of the marginalisation of our practice. Despite recent successes in mainstream cinema – for example, Chloe Zhao winning the award for best director at the 2021 Golden Globes – as I started the research it became apparent that women in directorial roles were not represented in significant numbers in the industry (Follows and Kreager, 2016). This fact has clear implications for their representation in film, their employment status in decision-making roles and their economic position within the industry more widely (Lauzen, 2021).

Follows and Kreager note that:

> The underrepresentation of female directors in the UK film industry causes numerous negative implications; for the industry, for film audiences, wider society and, above all, for those female directors being overlooked. (2016, p.88)

Self-representation for women in film and distribution can be understood as a diversity issue and is part of the current discourse around women's filmmaking and visibility in histories (Knight and Thomas, 2008). Research that investigates the long history of women's involvement in filmmaking addresses the male-dominated account which does not sufficiently recognise women's engagement with moving image making. It also provides a context in which women's role in moving image making practice is challenged and advanced, addressing their historic lack of agency and marginalisation, Jannike Åhlund argues in the foreword to the book on reclaiming women's agency in Swedish film history that a 'cyclopean vision has resulted in women's exclusion from [Swedish] film history' (Stigsdotter 2019, p.7). This marginalisation of women's filmmaking in

film history writing raises questions about how we make women's filmmaking 'absence and presence visible at the same time' (Stigsdotter, 2019, p.36). Recuperating practices helps to establish that there is a continuous history of women's independent moving image making. This is seen in the practices of many women who worked with 16mm film and small gauge cameras. Some early examples of European WIMIP have undoubtedly been the subject of much study, including the work of Gunvor Nelson, (1931-), Margaret Tait, (1918-1999), Liz Rhodes (1942-), Nina Danino (1955-), Catherine Elwes (1952-). However, the history is fragmented. Laura Mulvey writes:

> Women's film history has never formed a coherent chronology and this is surely the point here, as women's contribution to culture has always been dispersed and fragmentary. (Mulvey, 2020, p.xxiv)

The splintered condition of women's creative histories is constantly evolving and changing as new feminist film scholarship uncovers lost histories and develops new paradigms with which to think about women's involvement with filmmaking. Within the context of an incomplete history of women's cinema, appreciating different types of women's filmmaking as valid and significant in this reserch establishes their history as sites of resistance to their exclusion and marginalisation.

I have sought to trace the intersections between my personal experience as a female filmmaker, other women's experiences and the wider implications for our production. 'The personal is political' was a 1970s feminist refrain (Hanisch, 1969). I have pursued the reclamation of personal practice in an attempt to shine a light on the broader political implications for women's filmmaking practices. These intersections occurred within the social, political and technological sphere of our lives and shaped our access to opportunity and resources.

The research problem addressed in this thesis is whether the privileging of certain types of cultural and technical production over others has led to a marginalising narrative around women's 'unprofessional' attempts at moving image making. Has this narrative meant that WIMIP more broadly has been

deprived of its specifically interruptive quality and consequently the recognition of its intrinsic continuity over time?

1.2   Research questions

The research questions are shaped by the research process and my practice-led methodology and address the research problem.

- Has WIMIPs non-professional production techniques and lack of technical sophistication led to its marginalisation as a filmmaking process from the mainstream industry?

- How does a re-evaluation of WIMIP provide a new context for a personal practice?

- Does a re-evaluation of a set of women's moving image making practices provide a framework for a new understanding of a tradition of WIMIP?

These questions are specific to my research, but they also implicitly address the broader issue of how the application of practice-led research can generate new knowledge in the arts.

1.3   Research aims

Highlighting women's contributions to independent production helps to better establish their presence in the field of moving image making. It challenges the perceived dominance of male *avant-garde* moving image making practice into which women's practice has typically been subsumed. Through this highlighting process, space is created for a new recontextualised canon of WIMIP.

While many film scholars have recognised that women have made *avant-garde* and experimental moving image in significant quantity (Rees, 2011; Meigh-Andrews, 2014; Gaal-Holmes, 2015), aside from highlighting an explicit political feminist agenda, its radical potential as gendered and interruptive has not been fully explored. There is a tendency not to recognise gender as having any specificity in its own right. Many works on the subject simultaneously and paradoxically contain chapters concentrating on 'feminist or women's film'. Patti Gaal-Homes (2015), for example, discusses many female filmmakers in her history of 1970s experimental film, subsuming them into a univocal reading of

the *avant-garde*, but also includes a separate chapter headed 'Women and Film'. This serves to differentiate women's practice and present it as a segregated niche, suggesting it is of limited interest to the general reader. Similarly, Michael O'Pray's (1996) anthology includes a stand-alone Laura Mulvey essay on film feminism and the *avant-garde*. These texts present a picture that shows that the gender of the maker is appreciated but also troublesome. Crucial to this separation problem, although it may be observed that all experimental and *avant-garde* cinema employs similar interrupting techniques, I argue that the WIMIP in this study has specific expressive qualities. Rather than being intrinsically gendered, I have read the use of these techniques as a critique of a mainstream filmmaking industry that, on the whole, excludes women's voices.

It is important to recognise that identifying differences in filmmaking along gender lines is a complex task and risks pigeonholing women's filmmaking or ghettoising women's film as essentialist. Many women filmmakers do not want to be categorised as such, perhaps because of a desire not to engage with the marginalisation already suggested, or the reductive notion in mainstream cinema of 'women's filmmaking' as a specialist sub-category of all filmmaking (Gronlund, 2020). This situation reflects the dilemma of research in female film scholarship which obliges the highlighting of gender as a cultural phenomenon. Yet to dismiss gender in favour of a generalised non-gendered approach robs women's work of specificity. Separation enables an appraisal of the potentially subversive quality of WIMIP. It recognises that women may use moving image in structurally different ways to communicate the complexities of their lived experiences as a woman filmmaker in an industry dominated by men and male power.

My research aims to address the lack of the adequate naming of women's contribution to independent moving image making which has ignored their ability to tell different stories about themselves and their experiences in distinctive ways. I will show that amateur technology has not dictated the form of women's moving image work; rather, women have taken up a convenient, familial, succinct and simple-to-use image-making technology and created work that challenges mainstream visual representations of femininity. Using a

distributed archive can give new forms of access to WIMIP and consequently extend the understanding of a set of practices that are, as yet, not recognised as a tradition of practice. Bringing together the approach of feminist revisionist art history as an interruption to existing metanarratives around women's filmmaking and praxis as a methodology signals the individual originality inherent in my practice-led research. The process of research, art creation and reflection has additionally facilitated a deeper personal understanding and contextual positioning of my moving image making practice.

1.4 Practice-led research and this study

My practice has developed considerably over the period of the research. Each text examined has subtly deepened my understanding of the context of the work I make. It has changed my approach to my work. This thesis contextualises that process. Katie Macleod (2000) writes that the written thesis in practice-led research may have a number of possible functions. She gives an example of a student's thesis to illustrate one approach:

> This researcher needed to position her practice in order to be able to paint as a woman who is conscious of and paints through her gendered identity. The written study, therefore, provided a concise context for her paintings; it allowed for an appropriate reading of them (2000, p.2)

Similarly, my practice methodology functions to address the research questions through contextualising and situating my own work within the field of a specific type of WIMIP. This interpretive process is dynamic, with each element of the practice-led research, theory about the tradition and my own practice feeding back to each other. To do this, I have used case studies to identify examples of representative practice, critically discussing women's video-making in Europe from 1970-2010 and looking in detail at the work of four women: Judith Goddard (1956-), Tamara Krikorian (1944-2009), Catherine Elwes (1952-) and Pippilotti Rist (1962-). The period reflects the historical era of my own experience as a practitioner.

The practical submission was a website containing my video work and the exhibition of an audio-visual installation. The website acts as an archive bringing together my old and new work. The exhibition reflected the changes in

my approach to both the technical and theoretical aspects of my moving image making in response to my research. But how do a website and a contextualised exhibition address the research questions? It establishes my own practice as concrete through archive and display, providing a point of reference for critical examination of and reflection on WIMIP. It demonstrates how domestic moving image recording equipment may be used as a medium in fine art practice and also consolidates my approach to image-making practice.

Following this introductory chapter, in **Chapter two** I write about the development of my methodology, how studio production and outcomes function as research and how my studio production cycle has helped me to answer the research questions. The chapter looks at the process of studio enquiry, investigating its particular qualities of discovery and what it may bring to research about artistic practice.

Chapter three is an analysis of specific works and their function as interruptive narratives. It explores the practitioners as representative of the different types of work made over the forty years covered in the research. I then tie this research into the development of the new work in the 2018 exhibition.

In the conclusion (**Chapter four**) I write about what changed my understanding of my practice history and helped me place my future practice within a set of women's moving image making practices. I assess whether my practice-led research has allowed me to answer the research questions of whether there is a tradition of practice that may add to the established discourse around WIMIP in feminist film scholarship.

Chapter 2.   Methodology

This chapter explains how my methodology works to create an original contribution to knowledge in the discourse around women's engagement in moving image making practices. Through the iterative cycle of making and reflection, I have considered the research questions. This functions as Linda Candy suggests:

> Practice-led research is concerned with the nature of practice and results in new knowledge that has operational significance for that practice. Such research includes practice as an integral part of its method. (2006, p.18)

'Operational significance' is particularly relevant in relation to my practice as this study is concerned with how art and theory come together. How does theory inform art-making and how does art practice provide a critique of theory which may uncover new imaginative spaces for practitioners? My research questions lend themselves to a practice-based methodology because practice provides a framework for a reconsideration of existing works and the reassessment of the context of new works developed during the research process. This approach provides a practical structure within which a new understanding of a tradition of WIMIP is accommodated. Although my interest lies in advancing knowledge within my subject area, through retheorising the WIMIP in this study, my practice is also recontextualised. Creating a moving image exhibition allowed me to explore women's historical creative practices, my history as a moving image maker and my own, newly-informed practice. The written thesis which accompanies practice addresses the research questions in two ways: it recounts how my practice is contextualised by other practices and it puts forward the argument for a new way of thinking about certain types of WIMIP more broadly.

2.1   Background to my approach to developing a methodology

My thinking about women's art practice is influenced by the 1970s Women's Liberation Movement and reading feminist writing about women and art in the 1970s. I was particularly persuaded by the work of Nochlin (1971) and by Parker and Pollock (2013) who argued that women's art history had either been deliberately omitted or misunderstood. As I began my Master's degree in fine

art in 2004, I became interested in the inequalities between the reception of men's and women's art. Later, I was motivated to develop teaching resources for the BA Photography and Foundation Art courses which I taught. I considered that the contextual teachings that the young women received in the small provincial art school where I taught were inadequate. They learned about male artists as a default and if women artists appeared on the curriculum, it was by chance as if the male bias was unintentional. I wanted to highlight this inequality and enable the young women artists I taught to have a context for their own moving image work.

During my Master's education, I had changed the recording technology used to make my work, experimenting with the convergence of 8mm cine and digital formats. Amateur video-making was a way for me to visually explore ideas about personal space and memory. Schön (1983) calls this type of practice 'knowing-in-action' where an individuals' practice springs from their previously gained knowledge and understanding. I made works on an intuitive level and having skills and experience working in non-professional community video, it was an accessible and familiar medium for me to use.

However, by the late 2000s, my moving image making had begun to stagnate. My early explorations of video colour and texture had been incorporated into mainstream image-making and were no longer vitally interesting subjects for making my work. I was not able to confidently categorise my video moving image practice. I knew I was making experimental moving image with video technology, but I was not comfortable with the existing categories in which to place the works, such as gallery practice or short film festivals. I had a solid foundation in critical theory from my degree in cultural studies, so I understood my work to have a critical component but I was not sure I could name what it was. I wanted my practice to evolve into a mature exegesis of the materials I was using. I became interested in both placing my pieces contextually and what my work would look like after a breakdown of previously relied-on making practices. I felt it necessary to ground my years of practice and the works I had made. I was seeking a setting for my practice.

2.2 My process leading up to the exhibition of new works.

In the initial stages of the research, I posited that WIMIPs were, like my own, peripheral to mainstream filmmaking (Bolser, 2020). I found that although women were not represented in significant numbers in mainstream roles, they were making films with the video technology which was most readily available to them. I theorised that woman, in response to lack of access to mainstream filmmaking resources, had made moving image using non-professional recording techniques. This work was different from mainstream production. Here I have argued that in that difference, there was a specificity identifiable in the WIMIP in this research which articulated women's experience of marginalisation from mainstream filmmaking.

An early outcome of my research was to uncover a concern amongst video historians about the ephemeral nature of video tape and its vulnerability to time and storage conditions. Melinda Barlow (2003), in her writing about women's video in the 1970s, has highlighted this vulnerability both as a material object and as a historical practice. If work of this kind is not recognised as having historical significance, it will not be deemed worthy of preservation. With a lack of recognition of its cultural significance, there is potential for women's historical engagement in early video practice to be lost over time. Åhlund writes about reclaiming Swedish women filmmakers' history:

> How archives are assembled, organized and made accessible is crucial, as is how we collect, circulate and contextualize material—and how we use and interpret it. Setting the record straight can be laborious when source material is scarce. (Stigsdotter, 2019, p.9)

I began to draw associations between saving ephemeral video works for the future, the underrepresentation of women's art in history and the loss of my own practice history. This understanding led to the realisation that my practice history could easily be lost and that my video works were vulnerable. A digital archive would exemplify the format of the newly accessible WIMIP case studies I was investigating, create a new resource for knowledge-sharing and make my works available to other researchers. Through digital archiving and an exhibition of my work, I could demonstrate a link between my early video production and later works which were informed by research. Archiving my

work also allowed for a contextualisation through comparison, where digital platforms provide spaces to share WIMIP. Creating a record to secure my work on a digital platform thus became important for the analysis of my work and to allow comparison to other WIMIP (Bolser, 2020).

My old work was languishing on perishable VHS and Hi8 tape. A digital collection of it would interrupt the erasure of my history of practice and function as a reflective tool with which to discuss the wider research questions. Creating a website would help me to view my practice as a body of work, thereby facilitating the reflection needed as part of the iterative research cycle. By constructing the thesis around theory and practice, I positioned my praxis within a written exploration of my argument, addressed by practically investigating the research questions through archiving and exhibition. In the process of constructing the website as Grey and Malins (2004, p.169) suggest, I created new connections which 'encourage interaction, critical exchange, understanding and learning'. This approach could also elevate questions about the suitability of the practice methods used and the nature of individual methodologies to answer research questions with relevance to others. My website framed by the exhibition of the new work would act as a physical demonstration of the practice-led methodology and was shown over the first week of June 2018 at Rural Arts, The Courthouse Gallery in Thirsk, North Yorkshire. The venue was a publicly run, grant-funded, community art space which I chose because I wanted to show my work to a non-specialist but traditionally arts-engaged audience.

2.3 The iterative research cycle

At the start of my research, I believed that my work had been marginalised because of its lack of a defined category within and through which it could be understood and contextualised. Once I had formulated a practice-based reflective methodology, I engaged in an iterative cycle (see Figure 2-1) of analysing the WIMIP in the study, my own work and making new work. As Smith and Dean note, such a cycle is:

> created by many points of entry and transition … to suggest how a creative or research process may start at any point … and move, spider-like, to any other. (2009 p.20)

This meant that the process was slow and without a clear pathway. Each discovery was multi-layered, influencing my direction of travel and my thoughts about where I had been. The use of the iterative cycle methodology tested my assumptions about both my practice and WIMIP because it allowed new work to develop over time reflexively.

Art traditionally resists the formal configuration imposed by academic structures and individual artistic practices have attendant issues around articulating in
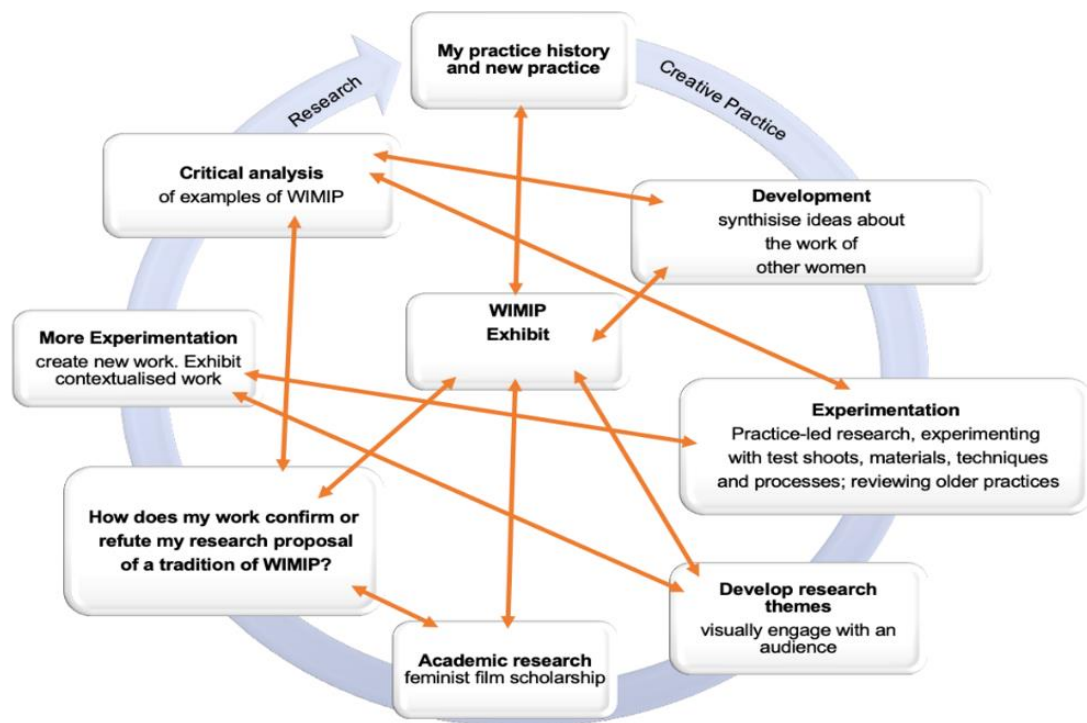

Figure 2-1. Iterative research cycle of practice-led research and research-led practice (source: Smith and Dean, 2009, p.20)

writing what is essentially a making process (Borg, 2009). However, the model of the iterative cycle provides a framework that describes a reflexive creative process – a useful model to help conceptualise practice as research (PaR). By using the iterative cycle as a practice-led methodology, I could circumvent some of the research ambiguities surrounding the use of the art-making process itself. I then applied my critical framework to other representative WIMIP which spoke from the margins of mainstream moving image production. I began to see similarities between my own practice history and the elements I observed in my case studies in the work of other women. My own use of non-professional technologies was mirrored in the broader field of WIMIP. Making this association between distinctly different types of WIMIP validated my own

practice choices as a coherent means of expression (Bolser, 2020). My confidence in my previously undefined practice grew.

Robin Blaetz (2007) has written about the elements in women's experimental filmmaking such as blur and non-linear editing being dismissed as incompetence, in contrast to mainstream filmmaking with its emphasis on slick and expensive production. Reflecting on her argument allowed me to look anew at some of the aesthetic choices I had made in previous video work. For example, I was able to draw a comparison between my early experiments with colour and texture and Rist's approach to video-making and display (Bolser, 2010). I noted how Goddard employed techniques such as still image inserted into moving image and blur and repetition in *Time Spent* (1983). I now understood that, like Goddard, I had incorporated these techniques deliberately to destabilise the flow of the early video I had made, calling attention to the materiality of the technology used to disrupt the narrative reading of the images (Bolser, 2010). Observing these techniques as the defining characteristics of a set of practices supported developing the use of the iPhone to make film. Its use presented a continuity with my earlier practice mirroring my use of a camcorder in my early filmmaking. It also suggested that these characteristic techniques were deliberate devices employed by other women to call into question normative forms of representation.

2.4   How the research questions are addressed through practice

Incorporating the initial findings of my moving image making research, I began to deliberately experiment with materials, techniques and processes using the iPhone to make film. Through the use of materials, I addressed the question of whether the amateur technology itself had a specific mode of address with its own characteristics. This allowed me to bring the case study practices into a critical dialogue with my own practice. The question developed: could these works signal deliberate acts of resistance to mainstream metanarratives that marginalised their amateur modes of production?

Through research, reflection and production, I critically analysed the case studies' WIMIPs production techniques and re-examined my moving image making practice in the light of the question while looking for connections,

correlations and correspondences. This allowed me to gain a new perspective on my approach to moving image making. My new developing practice in response to these works engaged with specific techniques and approaches used by other women. I discovered that women's appropriation of low-budget video production from the early 1970s suggested a historical continuity of practice from their initial use of cine film. I studied cine film works by Barbara Rubin (1945-1980), Lis Rhodes, (1942-) Margaret Tait, (1918-1999) and Marie Menken (1909-1970) and discovered similar structural tropes between works made using different recording formats. For example, handheld flowing camera movement, saturated colour, the use of extreme close-up and blur. I also explored examples of early video work by Shigeko Kubota (1937-2015), Marther Rosler (1943-) and Joan Jonas (1936-). In the era of digital production, I looked at Turner Prize-winning work by Charlotte Prodger (1974-) which was made on iPhone and Waad Al-Kateab's (1991-) amateur technique (Brown, 2018).

These production practices covered every genre of production from human rights campaign films and feminist parody to experimental art practice. What allowed these works to be grouped or categorised as similar was their divergence from mainstream moving image production techniques and their use of amateur moving image making technologies. It became clear that these women had used an alternative approach to filmmaking. This connection, once made, validated my own technical approach to production and allowed me to review my practices in the context of the WIMIP in the research.

The three pieces in the exhibition contained different elements I had identified in the WIMIP that I explored; the material quality of domestic moving image making technology. I made alternative types of narratives around personal space and young adults. I employed narrative distancing techniques through the construction of non-narrative looped image sequences and used a handheld camera. I explored narrative interruption and the materiality of video: the appeal of the unstructured domestic environment in *60 minutes,* the marginalised voices in *60 seconds* and exploration of image feedback loops and the status of the represented object in *Closed Circuit* (Bolser, 2020).

The exhibition itself functioned to contextualise the research environment and consolidate the conceptual approach to making moving image in response to the new knowledge gained from research. This individual approach contributes to knowledge in the field of feminist film scholarship and has a wider impact achieved through developing a new, personal and methodological approach to writing the history of WIMIP. In the next section, I will expand this discussion through critical analysis of case studies, linking the development of the research questions to the practice methodology.

Throughout my research, I was continually shooting on an iPhone the one-minute pieces that would eventually go into my practice as the 2018 research exhibition installation *60 minutes.* This was the beginning of a process that found the similarities between the women's moving image that I was researching and the moving images that I was making. My iPhone practice was reflective of the common element that reoccurred in my research – women's use of non-professional recording equipment to make moving images at home. In the past, I had used many types of video recording technology in my home environment from the beginning of my making career. The simplicity of use and distribution of digital iPhone images echoes early VHS use (Cruz and Meyer, 2012). The 60-second shots referenced how women in the research used moving images to negotiate the relationship between their prescribed identity and their environment.

Later in this thesis, the link between the development of the exhibition content to the case studies in the research is made explicit. In this chapter, I have explained why my methodological approach was suitable for answering the research questions. In the next chapter, I use textual analysis of works to draw out similar elements in the WIMIP in this research. Through the analysis of these examples, I made a connection between the works' interruptive qualities and the way women express ideas and concepts in instances of WIMIP.

Chapter 3.   The practice of interruption: difference as discourse

This chapter looks at what emerged from the case studies and reflective practice and how the findings are relevant to my rereading of the WIMIP in this research. It is a discussion of the influence of content analysis on my practice, my critical thinking about the WIMIP in this research and the new knowledge created as a result. I investigated how art practice has given me an original epistemological structure to reframe the WIMIP in the study. It situates the 'interruptive' as a key framework for a new understanding of the collective influence of a particular kind of WIMIP within feminist film scholarship. I have analysed the content and the production context of four practitioners: Tamara Krikorian (1944-2009), Judith Goddard (1956-), Cathrine Elwes (1952-) and Pipilotti Rist (1962-). They were chosen for this study because they are typical of the women in Europe using video technology to make moving image over the forty years of the research, from 1970 to 2010.

3.1   The artists in the case studies

3.1.1 Tamara Krikorian (1944-2009)

Krikorian's work and career are relatively well documented and collected in a range of sources, such as the LUX artist collection (Lux, 2020). She features in critical writing on artists' moving images (Danino and Mazière, 2003) and the European Women's Video Art archive (Hatfield, 2019). Her work has been recognised as both important and influential from the early days of the developing video art movement in the 1970s (European Women's Video Art, 2018). Krikorian was a founder member of London Video Arts (which later was absorbed into LUX) and has exhibited an installation, *Breeze,* in 'The Video Show' (1975) at the Serpentine Gallery, a four-screen video installation first shown in Edinburgh in 1974 (Cubitt, 2009) and then the Tate in 1976 (Knight, 1996). She began making moving images in 1973, being one of the first female artists in the UK to work with video. Her practice is thus relevant to this study and her work significant. I discuss her work in relation to the uses of video technology to interrupt televisual production traditions and present alternative

forms of representation. I look specifically at her video *Vanitas* (1977, SD Video, 9 minutes; Luxonline, 2021c) in this research.

3.1.2 Judith Goddard (1956-)

Judith Goddard has had a long professional engagement in British video art and installation practice; she is also an academic and an author. The statement on her website reads:

> She has an enduring interest in conceptual and visual perception, positioning of the viewer as key to the work. Frequently inspired by place and the affect of sight and site. (Goddard, 2020)

I discuss her work in relation to the interruptive affect of non-linear time achieved through alternative production technique. 'Affect', in this context, has been defined as the dimension of a work of art that engenders feeling (Best, 2014). I particularly concentrate on *Time Spent* (1983, Video, 12 minutes; Luxonline, 2021b) in this research.

3.1.3 Catherine Elwes (1952-)

Catherine Elwes is a long-established UK video artist who co-curated two feminist video exhibitions: 'Women's Images of Men' and 'About Time', held at the Institute of Contemporary Arts (ICA) in London in 1980. She writes:

> video art practice [has] meant an attempt to re-establish the autonomy of the individual; and in the context of women's video, the reinstatement of the personal becomes a feminist strategy as well as an individual act of reclamation.

Elwes actively addresses her practice from the perspective of a female creative. I discuss her work in relation to women using video technology for self-representation interrupting mainstream limiting images of women. I focus mainly on *There is a Myth,* (1984, Video, 9 minutes; Luxonline, 2021a) and *Kensington Gore,* (1982, Video, 13 minutes; Luxonline, 2021) in this research.

3.1.4 Pipilotti Rist (1962-)

Pipilotti Rist is an internationally renowned Swiss video installation artist and has had extensive critical success. She is important to this research because she represents a contemporary iteration of WIMIP. Her images of the female body, particularly in works such as *Homo sapiens sapiens* (2005) have caused

controversy. I discuss her work in relation to images of the body, disrupted through a particular use of video technique. I look particularly at *Ever is Over All* (1997, Two-channel Video, 4:07 minutes; MoMA, 2021) and *I'm Not The Girl Who Misses Much* (1986, Video, 5:02 minutes; Tate, 2021) in this research.

3.2 Textual analysis

This section is organised around the textual analysis of the case study artists' work and reflection on my practice (Bolser, 2020). Barrett writes about the process of practice-led arts enquiry being a 'critical discourse' where the artist considers the 'value of the artistic process as the production of knowledge' (2007, p.136). Here I think about what the process of an exhibition in response to research has allowed me to identify as specific elements in the WIMIP in this research. The works analysed are not new to scholarship. They have previously been the subject of attention by other moving image scholars. However, my original contribution to new knowledge is a recontextualisation through practice of women's use of domestic recording technology to make moving images.

3.2.1 Video as interruption

We can identify specific interruptive elements in the WIMIP case studies that articulate women's resistance to limiting cultures of marginalisation. Lisa Baraister in her discussion of interruption writes about its 'generative' quality; a break in flow creates a 'between' or 'among' in an otherwise undifferentiated continuum (2007, p. 68). The visual narratives seen in the WIMIP in this study can appear haphazard and unaccomplished but this reading obscures the deliberate destabilising of established visual language employed by women moving image makers and the viewers' corporeal encounter with the interruption present in the works. I argue that WIMIP's use of narrative gaps and breaks expresses a kind of alienation experienced through interruption. This constitutes the haptic quality of the works or the affect of the moving image. Laura Mulvey writes:

> Stillness and movement have different relations to time. The illusion of movement is necessarily extended within time, in duration a still frame when repeated creates an illusion of stillness, a freeze-frame, a halt in time. (2006, p.67)

The corporeal encounter with WIMIP – the interruption itself – is experienced in the stilled narratives. I experimented with the haptic quality of the affects of this stilled time in my cycle of production and reflection which eventually fed into all the installations in my 2018 exhibition. Working through this personal video-making process throughout my research, I came to the understanding that in its conscious rejection of mainstream technique, the narrative break speaks of women's lack of agency in mainstream filmmaking practice. I was now able to incorporate this approach to technique in my process with deliberate intention.

The distinctly personal elements presented in the video case studies such as *Vanitas* (1977) and *There is a Myth* (1984) express a subjective experience. However, Catherine Elwes has argued that women's subjective video work is not narcissistic, a label often attached to women's personal art works and used to marginalise them, but rather that it is about a wider ongoing analysis of the individual experience of women within culture who are alienated by a 'patriarchal consumer culture' (1997, p.32). This reading of WIMIP is important to my thesis because it supports my initial idea that women make video work that expresses their resistance to prescribed cultural roles and positions.

In developing the use of iPhones to create and display video, I applied a link between my practice and interrupting elements present in *Vanitas* (1977). Where Krikorian used video and a television monitor, I used an iPhone to both record and display images. Using iPhones to make fine art also demonstrates a conceptual connection between my approach to moving image making and Elwes' idea of being alienated by consumer culture. Although this work was essentially a subjective vision of the world around me, I argue that it was not merely a personal record or diary. Rather, as Elwes suggests (1997), *60 minutes* (2018) (Bolser, 2020) was a visual expression of a relationship with an ordering environment. Where the objective of the work is apparent as oppositional to mainstream narratives – for instance, in a radical sequence of events – it may be relatively straightforward to read the artist's intention as a cultural critique. However, in *avant-garde* and experimental moving image such as *Vanitas* (1977), my *60 minutes* (2018) and Rist's *Ever is Over All* (1997), the specifically gendered messages are conveyed in more obscure and ambiguous

ways. The form of the work, fashioned from accessible domestic resources such as video and the home environment, can interrupt mainstream moving image representations of women's lives.

3.2.2 Video as a Critique of Television

Conventional television production tends to elide its own fictional construction by creating a seamless fabrication that presents verisimilitude. Reflecting on the structural elements in *Vanitas* (1977) which critique television, by shooting and displaying on an iPhone my aim in *60 minutes* (2018) was to draw the viewer into the work's fabrication method, rather than eliding. Krikorian deliberately disrupts the stylistic convention of television by placing her image looking off screen and having a spoken narrative at the forefront of the production. Rather than using a conventional shot and editing pattern, she holds a static shot in which the action unfolds. Krikorian writes '*Vanitas* is [an] allegory on the ephemeral nature of television' (LUX, 2009, p.32). Through this use of technique, *Vanitas* (1977) asks the viewer to engage in a dialogue with the work's manufacture and the realism created by conventional television production is unseated in the process.

60 minutes (2018), although shot in and around my home, is not a diary of my life. Similarly, *Vanitas* (1977)*,* although a self-portrait, is not simply about Krikorian. It addresses wider televisual forms of representation. It is a complex mixture of elements that stylistically echo the French Vanitas paintings of the seventeenth century, where ephemeral objects are mirrored within the scene. This technique was combined with *mise-en-abyme* involving nesting images and presenting elements that highlight the part of the producer of the piece within the work itself. Elwes suggests that Krikorian's video moves away from masculine conventions of representation to 'reintroduce the possibility of narrative agency' for women (Elwes, 2005, p.57). Krikorian's narrative agency is expressed in her ideas about the nature of art, artistic communication and the potential of the new technology to interrupt established televisual ways of recounting and representing a woman's experience. There is a complex back-and-forth referencing in *Vanitas* (1977) which functions as a critique of television, the genre of Vanitas painting and the artist's subjective experience.

Similarly, *60 minutes* (2018) interrupts the romantic notion of landscape, nature and the sublime by bringing its representation down to the size of an iPhone screen. It represents my conflicted relationship with the domestic and demonstrates a desire to tell my own story about my home environment. It is a reclamation of narrative agency, as Elwes (2005) suggests.

In *Vanitas* (1977)*,* Krikorian makes a personal claim for video as an art form, questioning the traditional art history distinction between 'high art' (where women are the object of the gaze, embodied in painting, sculpture and theatre (Berger, 1972)) and the potential for what was at that time new video art, to represent an alternative perspective. I agree with Elwes' assessment of Krikorian's moving image making when she writes that her work:

> problematise[s] televisual formats and conventional representations of femininity... harnessing duration and cultural references to both disrupt and re-position the image of woman in representation (2005, p.57).

The *60 minutes* (2018) installation problematises conventional representations of the landscape both through the deliberate use of 'portrait' format and the use of prolonged duration. The interruption that occurs in Krikorian's *Vanitas* (1977) is contained within the multi-layered text itself and the image's implied critique of mainstream televisual representations of femininity. In the disruption of the image, the potential for a new kind of representation is created, one where the meaning is not fixed but is opened up with gaps and spaces to alternative interpretation.

Although *Vanitas* (1977) appears fragmented and disordered, it works on a complex and sophisticated level, disrupting the mainstream news narrative with a subjective account of her experience of watching the news. Krikorian writes of her work:

> Realising that broadcast TV is a bombardment of sound and quick changing image, I thought that by reversing the identity of TV as an entertainment medium and turning the whole process of viewing into a minimal experience, one might provoke a more engaged response from the viewer. (Hartney, 2003, p.158)

Krikorian confirms what Elwes suggests: *Vanitas* (1977) represents a highly erudite and deliberate critique of television. Taking inspiration from Krikorian's 'engaged response', flipping the viewers' inactive consumption of images into an active process of interpretation was a key objective in my exhibition. I wanted to create an environment where the act of looking was revealed to the attendee as an active process in contrast to the inert consumption of television.

3.2.3 iPhone installation

By using iPhones to shoot and display moving images in my exhibition, I explored the digital materiality of a phone camera. The initial concept behind the work was to interrupt the usual use of camera phones to make home movies in a similar way to the women in the case studies had used video to make moving image. I repurposed the iPhones' common applications of recording life events, holidays, weddings, birthdays and humour, turning it to visually consider a commonplace everyday home environment. I created a room with ten randomly placed hanging iPhones, an installation environment where the attendees were encouraged to engage bodily with the work and view images. I had shot mundane images in real-time, such as a minute of sky, grass, a sixty-second snippet of a television programme or cars passing. This technique promoted a corporeal meeting with the work which was important to its communicative function. Laura Marks (1988) writes about the bodily encounter with video which goes beyond mere visual perception:

> Haptic visuality draws upon other senses, the viewer's body is more obviously involved in the process of seeing than is the case with optical visuality... in a dialectical movement from solely visual to multisensory. (1998, p.332)

Entering the darkened space and holding iPhones in their hands, the phones are upside down so must be orientated to be viewed, the attendee actively employed the corporeal act of looking, moving the experience from purely visual to materially physical.

In *60 minutes* (2018), in contrast to conventional screen viewing, the combination of multiple screen and sound sources created a polymorphous environment lacking a preferred hierarchy. The minutes of real-time footage were designed to run on loops so at any point a viewer may engage with or

disengage from the images, visually stepping in and out of the verisimilitude of real-time passing on the iPhone. It asked the participant to encounter the film in a deliberately measured way while being reminded that this is merely a subjective depiction of space and time. I used domestic video as Krikorian had to query mainstream modes of moving image production by offering an alternative way of representing an environment. The immersive and interactive quality of this installation used duration and a static camera to highlight the opposition to the conventional domestic use of phone cameras.

The inherent interruption embodied in *60 minutes* (2018) was contained in its alternative use of technology and mode of address. Using a handheld camera in the majority of the sixty, one-minute pieces, I held the frame without camera movement for the entirety of the shot. This device allowed my small bodily movements, for example, the effort of my breathing, to become apparent as the shot unfolded. In *Vanitas* (1977), Krikorian highlighted the critique that her personal voiceover in the video offered a cultural history of Vanitas painting via an analysis of television. In the same way, through form and content, I drew attention to the structural differences between conventional landscape photography, which omits the intervention of the photographer and an approach that emphasises my personal subjective relationship with the image.

3.2.4 Time and the affect of interruption in XYZt

The act of watching – our corporeal encounter with the moving image over time – draws attention to the medium itself: video. The hapticity of video is at once seen and felt. Its narrative communicative characteristic and its ability to compress and expand time are laid bare. Deleuze refers to this as the 'consciousness of the sensation' (Kennedy, 2004, p.27) and this concept was an initial model for the construction of the exhibition. Reflecting women's use of duration and stillness in video allowed me to consciously develop my approach to time and duration in the exhibition (Bolser, 2020) . In my exhibition title, which emerged only towards the end of my research, XYZt refers to the concept of mapping 3D space on the X, Y and Z axes, and t represents time. On a basic level, visually mapping space over time describes the function of the moving image. The pieces in my exhibition reference this idea of the mapping of

movement and stillness in space and time, as reflected in their titles *60 seconds* (2018), *60 minutes* (2018) and *Closed Circuit* (2018) (Bolser, 2020) .

Visual observation centres on the representational power of the indexical image while haptic observation works through the interaction between the body and the materiality of the image, which goes beyond the representational (Marks, 2000). The key to how WIMIP is theorised in this research is recognising the role affect plays in its recontextualisation. One of the ways in which the WIMIP in the research is distinctive is in its use of affect created through disrupted time and duration structures. Although narrative disruption is a common *avant-garde* motif, my argument is that the WIMIPs in this research have used this technique to articulate their specific dislocation from mainstream narrative moving image making. Barbara Kennedy writes about what Gilles Deleuze (2004) may offer as a post-semiotic, post-linguistic exploration of moving image, where film is 'experienced': '[p]erception is not premised upon the visual alone, but through the synthetics of sensation' (2004, p.5). There is a body of film theory that attributes particular interruptive affects caused by movement and stillness in cinema (Deleuze, 1989; Mulvey, 2006; Deleuze, 2009; Rossaak, 2011). Writing on Deleuze, Elisabeth Grosz says '[d]uration is the "field" in which difference lives and plays itself out. Duration is that which undoes as well as what makes' (2005, p.4). This idea is significant in terms of interruption being an undoing of narrative flow. Key to the exhibition works, I held the frame for extended periods as Krikorian suggests, interrupting the fast-paced camera movements and using editing techniques common to contemporary screen moving images. In the stillness of the pieces, I sought to introduce an experience or event for the viewer; for them to be an active participant in constructing the meaning of the pieces, while simultaneously being aware that they are engaged in that production process.

Following this, the sensation caused by narrative interruptions may constitute the affective features of the WIMIP in this study. In the Deleuzian sense, the affective characteristics which go beyond the merely representational give the WIMIP in this research its particular quality. Mulvey writes about the narrative moment stilled in the film: '[s]tillness and movement have different relations to time [...] A still frame when repeated creates an illusion of stillness, a freeze-

frame, a halt in time' (2006, p.67). In its unconventional and stilled mode of address, *60 minutes* asked the audience a conceptual question about the nature of established representations. This has the ideological function of being interruptive of mainstream narrative forms.

This is demonstrated in the structure of Goddard's video *Time Spent* (1983). It does not rely a normative reading to construct its meaning. The editing rhythm is fragmented and unpredictable so that the narrative continuity is shattered. It visually challenges the ahistorical account of the female relationship with the domestic by profoundly disrupting its representation and presents Goddard's subjective relationship with her domestic surroundings. As Krikorian suggests, its power lies in its disjointed structure and its changeable flow. The 'intervention into flow shows up flow as flow' (Baraitser, 2007, p.68). Time does not progress in *Time Spent* (1983), yet it asks the viewer to encounter time through the act of watching its loops, gaps and repeated shots in real-time. The haptic quality of the interruption in *Time Spent* (1983) is simultaneously expressed in the knowledge that despite the breaks in visual flow, real-time is passing. *Time Spent* (1983) thus functions through what it does rather than what it means; it is experiential rather than merely representational. The interrupted technique presents the maker's awareness of incongruity and wish to claim agency, representing the divided experience of women's domestic relationships.

Women have used domestic moving image making techniques in particular ways to question their position in established narratives. Using prolonged duration is an assertion of my own intervention in the alternative depiction of my domestic spaces. This is a counterpoint to the experience of narrative flow typically experienced when watching conventional film. Like the women in the case studies' work, my moving image simultaneously interrupts conventional forms of representation while critiquing the domestic technology used to produce them. Affects are embodied within the materiality of the text; the assumed pleasure of a linear narrative discourse is interrupted. The meaning in my pieces is created in the break between knowing what is tangibly real, objects that exist in space and what is a representation over time. Rather than merely watching a moving image, the thing witnessed is the passage of time.

3.2.5 Time Spent: the domestic environment as metaphor

Through experimental camera techniques such as creating blur, Goddard destabilises the 'home movie' trope by presenting the domestic environment as abstracted and disjointed. She shot *Time Spent* (1983) in response to her MA tutor when asked how she spent her time at home (LUX, 2009). Luce Lippard has noted that '[women artists] work from such [household] imagery because it's there, because it's what they know best, because they can't escape it'. (1995, p.65). The use of the domestic environment to demonstrate women's ambivalence to their ascribed societal roles is demonstrated in Mather Rosler's *Semiotics of the Kitchen* (1977). Here is an example of how women have turned the banal and everyday into an ideological examination of women's relationship to the domestic environment. Blaetz writes that '[t]he assumption that these [women's domestic] films romantically document "feminine" matters involving the home, love relationships, children, or birth could hardly be further from the truth' (Blaetz, 2007, p.11).

In *Time Spent* (1983) as in my early works and my new works, the unconstructed domestic environment is a reoccurring theme. It is used not only as the backdrop to work but as its focus, tying together the use of available recording equipment and the immediately accessible environment to critique the domestic situation of women. These structural elements are used to construct a non-linear continuum which creates a counterpoint interrupting conventional representation of domestic space.

Time Spent (1983) is a mix of domestic images: a table covered in a gingham cloth, distorted reflections of movement, a vase of tulips and a painting of tulips disrupted by the colour and screen distortions common to early video technology. It contains extreme close-up, overexposure and out-of-focus shots; the video tape and camera movements create blurred and abstract images. Slow zooms sometimes start with almost pure colour; abstract, a rolling video screen, unstable, slowly revealing the environment, distorted by a mirror; objects morph from abstract to figurative; repeated banal sounds of chatting and classical music accompany the images. The same point of view is repeated

several times, shot in various distorted incarnations, decentring a unified point of view.

Goddard creates visual evocations of abstracted mental spaces, represented by visual distortions of objects. This action problematises the home movie trope by visually disrupting the cohesion of the domestic image seen through representational objects. It acts as an evocation of a temporal experience – a pictorial explanation that convincingly articulates Goddard's abstracted engagement with domestic space while also exploring the interrelationship between the camera and the recorded image. Michael O'Pray writes of Goddard's video work that 'external objects and events became metaphors for internal states' (O'Pray, 1994). This internal state that O'Pray identifies, I argue, may be gendered. Goddard's *Time Spent* (1983) expresses her displacement from her environment by depicting the experience as one of dislocation.

I have similarly approached my domestic space through the lens of abstraction. Mainly making moving image at home, my environment has been the subject of the majority of my work. I have at times reshot my family videos, using them as found footage and recontextualising their ordinary content through reworking technical elements such as slowing their speed (Bolser, 2020). Where affect in *Time Spent* (1983) is created by Goddard through 1980s video technology, I have used an iPhone. Although we have used different technologies and our moving images superficially appear very different, they have undoubted similarities. Like Goddard, I have used my immediate environment to express my conceptualised relationship with domestic space. Similarly, in *60 minutes,* many of the one-minute segments simultaneously depict a banal representation of my experience of the space mediated through the objects seen. These objects are presented simultaneously as documents and representational constructs. Some of the pieces are pastoral in nature, others banal. By placing them together in the installation, I ask the viewer to consider what it may mean to just look at the environment in an abstract way without comment. These images express my mental relation to my domestic environment. I observe objects within it, I am out of shot, silent, yet my subjective approach is signalled in the movement of the handheld camera technique.

In the exhibition, I extended the questioning of the viewer's relationship to the image, for example in *Closed Circuit* (Bolser, 2020)*.* I used a camera and a monitor to display flowers. The camera was focused on the vase at one end of the gallery and the image was displayed on a monitor at the other. The flowers were fresh at the beginning of the exhibition but slowly decayed under the continuous gaze of the digital camera. In this piece, I wanted to interrupt the relationship between the real object and its screen representation. I intended that the exhibition attendee would be concurrently aware of both the real ephemeral object and the technologically mediated image of the object occurring simultaneously in time. *Closed Circuit* engages with a self-reflexive look. Stillness is evoked as the camera does not record, but only watches. Like all the pieces in the exhibition it highlights the fundamental nature of the video circuit and the viewer's part in that relationship of constructed meaning.

3.2.6 Radical domestic/amateur technique

A feature that makes video technology distinctive is that it provides the ability to make complex representations with minimal technical effort. Its ease of use, its immediacy and its manipulability have been major attractions. For example, in *Time Spent* (1983) some shots show how the mechanical workings of the video camera's focus contest to visually define an object, calling attention to the technology that the images are made with. This technique highlights the limits of the technology. In my own work, I have reworked old home movie footage to visually explore the complex interactions between idealised family relationships and their representation in moving image (Bolser, 2020). In *Time Spent* (1983) the editing technique is disjointed, employing the tropes of amateur filmmaking, jump cuts and repetition. At one point, Goddard allows the camera to struggle to focus on a tulip and then finds its representation in a painting behind the video representation of the real thing, reminding us that we are watching an electronic representation of a tulip. This work is not an inept attempt to depict Goddard's environment; rather, it is a mediated and constructed representation of her engagement with the domestic.

Over a period of years, my practice has moved from the early use of VHS in the 1980s and Hi8 in the 1990s to digital recording methods. In the use of the

iPhone, I wanted to reflect the way the women in the research explored the radical potential of domestic video. Women like me have used the visual elements afforded by video-making techniques to constitute an incongruence between their representation and their lived experience. We have turned it from an immediate, haphazard capture tool into a considered, deliberate and expressive moving image making medium (Bolser, 2020).

Due to their modest construction and domestic subject matter, the radical potential of works like *Time Spent* (1983) has often gone unnoticed, subsumed under the universalising category of *avant-garde*. One of the tenets of *avant-garde* filmmaking is that aesthetic difference is radical (Mellencamp, 1990). Blaetz (2007, p.8), writing about women's experimental film, suggests that these works may offer 'a critical dialogue with the *avant-garde* itself'. I believe that WIMIP *avant-garde* functions differently from the universalised critique of mainstream moving image seen in men's work. Women were using *avant-garde* practice not just to challenge the status quo of general ideological subjugation, but to interrupt a patriarchal system where women hold a uniquely repressed position. It is not merely class, race or commercial interests that are addressed in WIMIP. Rather, it is what it 'feels' like to be excluded on the grounds of limiting prescribed gender roles that we see illustrated in the WIMIP in the research. The destabilisation suggested in *Time Spent* (1983) acts to critique the representation of family and, by extension, women's position within that trope. Women have achieved this often unheeded, challenging this complex undertaking by using domestic recording equipment and amateur techniques in radically alternative ways.

Women filmmakers like me have used the domestic material that is readily available to us to express often complex negotiations with domestic responsibility (Bolser, 2020). Robin Blaetz makes a distinction between 'film diary', the 'unsophisticated record of the filmmaker's world' and 'diary film', 'film [that] mediates the raw, unplanned material shot in daily life with editing, other kinds of material and sound'. (Blaetz, 2007, p.8). However, evidence of its downgrading seems to suggest that women's use of unconstructed mise-en-scène documenting their domestic surroundings has contributed to the works'

marginalisation in mainstream critical discourse. This is because the work has been construed as merely home movies or a film diary. *Time Spent* (1983) constitutes a chronicle of an internal experience with profound implications, unseating a casual reading which does not recognise its radical critique of home life. Once highlighted, the overlooked subversive function of this type of work elevates its power beyond its mundane domestic content. The deliberate domestic twist on *avant-garde* tropes expresses the standpoints of the women who made the works. Goddard's *Time Spent* (1983) and my *60 minutes* are diary film; thoughtful interpretations facilitated by video technology, rather than simply an inexpert amateur attempt to represent personal familial space.

The unsophisticated static tripod technique employed in Rist's *I'm Not the Girl* (1986) defines the physical parameters of her space. She designed this piece to be viewed on a domestic monitor (Taylor, 2004), referencing television. She appears in mid-shot, semi-clad and bare-chested, dancing while singing the line 'I am not the girl who misses much' over and over again. This blurred footage is sped-up at points and slowed down at others. The speed shifts alter the tone of her voice, so it is at times higher and lower in pitch. The whole creates a disjointed yet rhythmic sequence. In the sped-up sections, she appears manic and out of control, bouncing from one side of the screen to the other. Her hair appears backcombed and wild, reminiscent of images of mad women. Her sped-up erratic movements parody mainstream music video tropes. The piece has a rolling 'glitch', evocative of the appearance of older video technology. These devices combine to create a sequence that is fragmented and frantic, a vivid counterpoint to the slick 1980s music videos which appeared on television and featured idealised, sexualised images of women. While using many of the same visual techniques as music videos such as partial nakedness, Rist confronts the voyeurism inherent in commercial music video in *I'm Not the Girl* (1986). However, the type of nakedness is aggressive and confrontational and the static frame, the blurring and glitching act as a counterpoint suggesting that the image of Rist opposes a conventional reading of her body.

The representation of the female body was subject to much argument in the 1970s feminist debate around self-representation. It was reasoned that the

image of the female body was too loaded by heterosexual objectification to be recuperated by female artists, no matter how radical their intentions (Jones, 2008). This point reiterates a concern of many women artists around their representation of their bodies on video in a way that has not already been co-opted to the male gaze. However, women artists like Elwes saw the potential to reframe their bodies as signs of resistance to prescribed myth using video (n.paradoxa, 2019). This approach to the body and the representation of their relationship with children is discussed in the next section.

3.2.7 (Un) represented bodies

The breast in visual culture is often the object of sexual desire and so reclaiming the breast and asserting its biological function as a female organ has radical potential. To do this with video unseats the dominant perception of the breast as a giver of adult pleasure and offers the potential for a woman's and a child's reading of the breast. Elwes has made video works that focused on her body and her son, notably representing her lactating breast in *There is a Myth* (1984). Elwes's intention in *Myth* was to raise awareness of a lactating breast as a giver of life, reclaiming her autonomy over her own body (Battista, 2005). Battista writes:

> Finding an angle, a mother's or infant's eye view, was part of Elwes's attempt to undermine established visual language while asserting women's rights to their biology as well as their creativity. (2005)

The ability of Elwes to alter the direction of inquiry of mother and feeding child using video is fundamental to the subversion of the well-known religious tropes around women and breastfeeding and she takes control of its representation for women (Elwes, 1997). When discussing this work, Elwes develops the subjective representation into a discussion about personal experience representing a wider understanding of women as a collective group (Elwes, 1997). This work was not merely about her relationship with her child, but all women's relationships with their representations in visual culture.

Rist has similarly interrupted the sexualised display of the female breast in much of her work, as seen in *I'm Not the Girl* (1986), using nakedness in juxtapositions with a close-up and body-scanning handheld camera technique.

This has the effect of denying the scopophilia drawn from women's bodies as they conventionally appear in video. Writing about Rist, curators of the Guggenheim Collection write:

> Although she denies having an explicitly feminist agenda, Rist frequently merges eroticism and coquettishness with aggression and hysteria to produce provocative fantasies of female empowerment. (Guggenheim, 2018)

Projected on the celling, *Homo Sapiens Sapiens* (2005) features huge naked bodies of women. It is a highly coloured and richly surfaced work that reimagines paradise without Adam and Eve's original sin (Swissinfo, 2005). These bodies, shot from above and below, although sensuous in appearance, are not presented as sexualised. This repudiation of the sexualised image of the body is accomplished by the use of the non-standard handheld technique and large-scale projection of the images.

Normative representation of the feminine as passive in the moving image is disrupted again in Rist's *Ever is Over All* (1997). It shows a slowed down image of a smiling young woman in a diaphanous blue dress walking down a city street smashing car windows with a large flower. The colour is typical of Rist's video – dense and rich. This technique emphasises the woman's floating bright blue dress and the deep orange-red flower (which is actually a metallic representation of a flower called a 'red hot poker'). In *Ever is Over All* (1997), colour is used to create a saturated texture, yet the content is at odds with the surface appearance. Devised as an installation and a large projection, the street images are contrasted with another adjacent screen showing richly coloured close-ups of flowers, which mirror the flower used to smash the car windows. Like *I'm Not the Girl* (1986), Rist uses slow-motion in this piece, making the woman's movements appear overly deliberate and predictable. People pass her in the street making no attempt to stop her, including a policewoman who, rather than attempting to halt the vandalism, salutes her. The title and content of the piece suggest the actions of a woman who has been rejected. It contrasts filmic tropes of female hysteria and revenge such as smashing car windows with pleasurable activity and female solidarity, expressed through the smiling face of the woman and the supportive policewoman. In this way, *Ever is Over All* interrupts normative constructions of

the represented feminine body as passive and presents an alternative reality seen from the point of view of the artist, where women are free to take direct violent action without fear of cultural sanction.

I wanted to make a piece that moved away from the representation of bodies framed as commodified objects. To visually engage with techniques to accomplish this I used non-standard shot duration and display. I questioned the power relations between the watched and the watching in *60 seconds.* I asked young adults to look directly into the lens for one minute. I used a head height, display to return a gaze to the viewer. The gratification typically enjoyed by the audience is unseated by the unusually long duration of the shots as the young adults directly meet the watching eyes of the viewer. Through this method, I asked the viewer to confront their complicit relationship with a position of power over the young adults. This was a considered affect designed to interrupt mainstream representations of teenagers as the object of the gaze (Bolser, 2020).

It consists of two plasma screens with a looped series of screen portraits. The work was shot on a digital single-lens reflex camera; 16 young adults volunteered to look into the lens and we meet the young people's protracted uncompromising gaze directly.

Elizabeth Grosz writes:

> Duration entails an open future, it involves the fracturing and opening up of the past and the present to what is virtual in them, to what in them differs from the actual, to what in them can bring forth the new. This unbecoming is the very motor of becoming, making the past and present not given but fundamentally ever-altering, virtual. (Grosz, p 4 2005)

The young adults (my students) are at a point where they are constructing their identities, acutely aware of the societal pressures on them to conform. We see in these images that they are at first confident, reflecting their familiarity with being the objects of surveillance. Yet as the frame holds, the young people's gaze becomes increasingly unsure, revealing their vulnerability. In contrast to their filtered and perfected social media representation, these young people come to the frame as initially self-possessed but over the prolonged duration, their confidant gazes waver. Over the course of our scrutiny they become

exposed, as does our power in that relationship raising ideological questions about the authority of the watcher. My intention was twofold: to contrast the young people's gaze into the lens with highly mediated and glimpsed social media images of young people and to confront the viewer with their own power as a watcher of the watched. In *60 seconds*, the viewer is asked to become aware of their controlling gaze as it is reflected back to them via video.

I use an interrupting device, breaking the fourth wall and asking the viewer to become aware of their role in constructing the meaning of the piece. The style of production– characterising young people in an alternative way to common forms of mainstream depiction – refers to how the WIMIP in the study break with traditional practices of representation. It challenges the viewer to contemplate contemporary self-representations of young adulthood in social media. The young people appear both composed and exposed but are not made a spectacle. In the gallery, they take control of the space between their representation and their reception because the viewer must possess their own response or look away. Again, this device is designed to create affects in the experience of viewing. It functions to both oppose and reveal conventional representations in the same way that I have seen the WIMIP in this study work.

Elwes's *Kensington Gore* (1981) asks further questions about the represented body. It is a piece about Elwes's experience of making fake lacerations with makeup while working on the set of a large-budget film. It contrasts the construction of a fictional narrative about injury with the story of a real incident in which someone is badly injured by a horse on set. The video intercuts the construction of a fake slashed neck wound with repeated gestures, which demonstrate Elwes's bodily experience of being on set (fake blood is thrown in her face; she acts out the director's fainting). Through the juxtaposition of repeated actions and the use of repetitive dialogue, the narrative structure of the piece is disjointed. *Kensington Gore* deliberately interrupts the imagined filmic narrative of blood and injury with the real-life harm she witnesses on the film set.

The specificity of Elwes's work lies in its approach to representations of the body. She highlights an altered perspective on the representation of the

fictionalised body in *Myth* and *Kensington Gore* and reclaims a woman's agency over her own body in *Myth*. The interruption in her work functions on two levels. The first is contained in the means of its production – domestic video used in specific ways. Jump cuts, a shaky camera, repetition and disjointed non-lineal shots create a counterpoint to mainstream filmic narrative structures. Secondly, her subject matter functions through opposition to mainstream representations both of women's experience of motherhood and the female body.

In all the works discussed in this section, alternative modes of address were used in different ways to challenge the concepts behind traditional moving image representations of the body and the relationships between the watched and the watching. By this method, video has been used to critique limiting tropes and prescribed identities. Used in this way, the radical potential of video to articulate alternative perspectives is achieved.

3.2.8 Using the textual analysis findings in my practice

The specificity I have identified in the individual works by Krikorian, Goddard, Elwes and Rist is seen principally in the ways the artists have used materials to create their works. These constitute an interruption to the knowledge structures which have overlooked their significance to women's moving image making practices. Using practice-led research and reflection has allowed me to critically examine my practice and gain insights into how it has framed the changes in my work. Reflecting on the case studies through practice, I have been able to identify that the works are dissimilar in their content and approach to the subject matter, yet they contain discernibly similar features such as the use of domestic technology, environment and disrupted narrative time flow. These works establish a set of women's practices. The research cycle has raised questions about the interruptive nature of a type of women's independent moving image making and provoked a dialogue with the written accounts of women's practices.

This chapter has given an account of my textual analysis and its influence on my own PhD creative practice. I propose that the WIMIPs in the case studies' alternative set of practices express the rejection of mainstream representations

of women and their dissent in the face of limited access to mainstream modes of production. In the next chapter, the conclusion to my study, I address the research questions in the light of my findings. Can a re-evaluation of the WIMIP in this research amount to the recuperation of women's amateur moving image making? Does interruption constitute a tradition of WIMIP?

Chapter 4.   Conclusion

In this chapter, I give a summary of my research and construct a synthesis based on its findings. I describe what I did and explain why the research matters to the field of feminist film scholarship. I confirm what my original contribution to knowledge is and I reflect on what the problems in the research were. I think about what has emerged from the research and what effect it may have on future research trajectories in my field.

The genesis of this research was my own practice history. Critically examining my own position at the margins of the mainstream film industry, I thought about why my work did not fit into any existing category of which I was aware. I knew that women were underrepresented in directorial roles in the mainstream film industry, but that in archives, on digital platforms and at specialist festivals there was a huge amount of independent moving image made by women, nationally and globally. So, it was not women's lack of desire to make films that explained their absence from the mainstream film industry. This led to the question of whether it was their lack of access to resources.

Through my research in the distributed archive, it was evident that innumerable women were making moving image using limited resources. I began to focus on what women were making with the resources available to them. However, traditionally the set of practices I had defined as WIMIP had not been categorised as a cohesive grouping or understood as having the power to interrupt the prevailing ideology. Reflecting on my own experience as a practitioner, I narrowed the field of research to women making a moving image using similar approaches and techniques as me. Consequently, I developed a taxonomic categorisation of amateur video technology used to make a low- or no-budget moving image. I further narrowed the period covered and location of the research to mirror my own experience. This classification also highlighted the difficulties in creating the category. Through reading the subject literature, I discovered that this type of practice had not been theorised as a whole before; rather, it had been incorporated or subsumed into other similar practices. These included general women's independent filmmaking, non-gender-specific experimental and *avant-garde* practice, feminist film making, campaigning films

and documentaries. This generalisation was understandable because the WIMIP I was researching did fit into all these categories. However, when viewed at the margins of mainstream production, as a specific approach to moving image making, the all-encompassing field of visual representation may be challenged.

What I was able to bring to the field of research were the questions I had about my own practice. When I considered my practice, I was not comfortable for my work to sit within these broader categories (Bolser, 2020). I particularly wanted to eschew a generalised, univocal experimental or *avant-garde* label because I considered that there was a gendered element to my work. The really tricky questions were if and how it would be possible to identify this gendered specificity without engaging in a reductive essentialism which was possibly contributing to women's filmmaking marginalisation. The answer suggested itself as a question around a tradition of WIMIP, highlighting a set of practices and a specific approach that women have used to make moving image. I critically engaged with case study material and theorised its content and production techniques. That the WIMIP in the study could be theorised as an interrupting practice started to emerge from the research. In response to this idea, I made work and analysed what the reflective process fed into answering the research question. Using this methodology would allow me to reflect on the development of my practice in the light of the research and contextualise not only my practice but the under-theorised practices of other women.

Developing the research questions involved continuously engaging in feminist film scholarship, critically examining types of women's moving image making and reflecting on my own practice. This investigative route first engaged with the issue of what an art-based research project can contribute to a wider academic discourse that goes beyond a personal practice, and second, how an appreciation of my own practice in the context of other women's practices would add to knowledge about women's independent moving image making more generally. Third, I might be able to establish whether there was a tradition of WIMIP by these research methods. I made work throughout my research and produced a website to archive my old and new work.

Consequently, my unique contribution to knowledge is a retheorisation, through practice, of women's use of domestic recording technology to make moving image. Much work in feminist film scholarship is now uncovering the legacy of women's contribution to the development of the film industry. The research presented here has its genesis in that move to understand and reveal women's overlooked contribution to moving image making history. Due to women's scholarship and activism, the use of distributed archives, both in print and online, and the renewed interest in women's film festivals, there is an increasing awareness that women have made a significant contribution to the history of moving image making. In UK academia, work by the Women's Film and Television Network conferences characterises a shift towards mining the archive and recovering women's role in the history of television and filmmaking (Gledhill and Knight, 2015). Recent publications such as Lucy Reynolds' work on women artists, feminism and moving image (2020) demonstrate a growing interest.

My research develops a women's history that demonstrates the centrality of intimate, personal and sexual issues, as well as of the spheres of the everyday (Rabinovitz, 2006 p.42). It also highlights the potential of personal filmmaking as a counter to mainstream representation. This project sought to address the erasure of women's artistic endeavour by adding to its visibility through examining difference and its relevance to current practice. Connections to the present were made so that the relevance of past events were understood within a contemporary context. This research aimed to raise awareness of women's sustained and substantial engagement with a specific set of interrupting practices in independent moving image making. It has sought to name WIMIP as an important cultural phenomenon, reclaiming what has been misread and disregarded as unimportant.

Lis Rhodes reflected on her conflicted experience of the Film as Film, formal experiment in film 1910-1975 exhibited in 1979, where few women were selected to exhibit at the Hayward Gallery, London. She writes:

> Apparently, historical accuracy is based upon acceptable 'facts', that is those facts that are of concern to men. Unacceptable 'facts' are forgotten and rearranged (1979, pp.119–120).

The radical politics of lost-and-found scholarship (Rabinovitz, 2006) lie not in merely correcting a record that swept away women's contributions but in refashioning film theory and historiography. Understanding the legacy and reclaiming the cultural significance of these personal practice histories for all women's moving image making is crucial today. Critically re-examining these types of previously overlooked moving images allows their radical potential to be recognised.

Women have historically been largely excluded from access to directorial roles in mainstream filmmaking (Follows and Kreager, 2016). WIMIPs context as a challenge to female exclusion from mainstream filmmaking had been misconstrued, its specificity subsumed under a generalising categorisation that relied on a universalised male reading of the *avant-garde*. The loss of works, either because of the lack of recognition of their significance or the short-lived nature of materials and exhibition was a threat to the surviving history of WIMIP. A failure to see WIMIP in its authentic context had meant that it was difficult to see 'difference' or elements that spoke of a gendered experience in WIMIP, other than overtly campaigning or feminist works. Women's use of domestic recording equipment had been read as a non-professional practice, which had further marginalised their moving image making. These stylistic elements have added weight to the marginalisation of such work as it had been dismissed as simply personal, home movies or film diaries with no influence beyond the individual.

However, I proposed that women have used video in particular ways to express narrative agency. They have appropriated recording technology to create *avant-garde* and experimental moving image that expresses their marginalised relationship with mainstream filmmaking. Through exploiting the boundaries of their surroundings and production technology they have made an important intervention in the history of moving image making. I argue that, in the hands of women and used in ways that interrupt metanarratives, these video characteristics signal a specificity to WIMIP.

To address the problem that these works were not contextualised appropriately, they needed to be separated from works by men and recognised as addressing

women's experience of marginalisation although it is difficult to assert that women make different types of moving image to men, nor is it particularly desirable to claim this. In many texts (Rees, 1999; Elwes, 2005; Meigh-Andrews, 2014) WIMIP of the kind in this study is *not* separated from general *avant-garde* art production. Michael O'Pray (Arts Council of England, 1996), for instance, places women's moving image production within a broad *avant-garde* framework. Although the history written about the early video period talks principally about men's practice, women are regularly mentioned. This is significant because women's presence in historic writing reflects that women exhibited video in the 1970s alongside men but, as Rhodes has recounted, this was not trouble-free (1979).

The recent seemingly positive drive by the British Film Institute (BFI) and LUX to recognise women's independent moving image making practices as a historical phenomenon is a move towards a non-gendered categorisation. These organisations' recuperating practices are now beginning to incorporate previously overlooked women's moving image making into the experimental and *avant-garde* canon. The reclamation of Tait's body of work, now assimilated into the LUX canon, does not recognise that her practice represents a point of rupture both in its handling of subjects and its method of production. Tait's practice demonstrates a woman filmmaker working on the margins – a small-scale independent maker who did not have a significant impact in her own time. Without proper context, her work becomes included in the canon merely because she is a woman, not because her work speaks of a woman's cultural experience. If an ahistorical account of WIMIP in this study, not understood as having distinction, women's specificity within this cultural practice will not be recognised and its personal motifs and concerns not read as addressing women's interests. While women's work must be recognised, incorporating it into a general genre categorisation is perhaps not the best way to classify and acknowledge women's independent moving image making. Understanding the possibilities of difference in the type of WIMIP in this study is more important.

My thesis is part of the revisionist history writing in the field where much discussion has focused on the social, historical and political circumstances that have led to women's marginalisation in the mainstream film industry. Petrolle and Wexman (2005, p.5) argue that 'in the act of making movies, women remake cultural archetypes... they strengthen the presence of a female subject who wields power in public space'. I want to bring the WIMIP in this study into the kind of feminist scholarship which reclaims women's history and make a case for the creation of a new canon of WIMIP which correctly recognises its true context, not merely alongside men's, but standing confidently as a women's practice.

4.1 Realising the aims of the research

The completed works submitted as the practice element of the PhD perform the new knowledge I have gained and demonstrate why my tacit understanding of WIMIP is relevant to the research questions. I have looked at works whose ideas are about the self or subjectivity in a way that speaks more generally of the cultural position of the women moving image makers. This raises the possibility of an analysis that acknowledges a *female avant-garde,* characterised by a definable interrupting type of practice. Using an approach to types of feminist inquiry – political transformation and the change in power inequalities – the conditions of social production that have marginalised and divided WIMIP are interrupted.

Using selected examples of video by Rist, Elwes, Goddard and Krikorian illustrates how women have creatively employed independent moving image making and turned it to uses as art, as experiment, as protest, as record, or as document to interrupt mainstream representations of women's lives. A new canon functions not through the evolving incorporating narratives of institutions such as LUX and the BFI, but through WIMIP's interruption of these politically neutralising categories.

I have reflected on my own history and production context through the act of recontextualising other women's practices. Catherine Elwes writes:

> For women developing a new taxonomy of feminine subjectivity, a nascent video language, unburdened by centuries of patriarchal precedents, seemed to offer relatively virgin territory for the exploration of the feminine. (Elwes, 2005, p.41)

As she suggests, I have used this new taxonomy to create work and to think about the question of whether the WIMIPs in this study's approach constitute difference and whether that difference can be read as a tradition of practice. Blaetz (2007) writes of the loss of women's non-mainstream film practices through the lack of an archiving process and also links this to the general lack of recognition of women's works. This research reiterates that if the forces that shape the history of art are uninterested in women's cultural products, they will not be recognised and valued as important cultural artefacts.

With the growth of online digital platforms, it is now easier to make collections of both old and new women's moving image. Constructing a political and social geography and landscape of defined and recognised WIMIP is an important contribution to the field of feminist film scholarship. Evidence of women's involvement in many areas of the history of filmmaking marks a shift from studying women's absence to uncovering their presence. Women filmmakers today should be aware of their own history and aspiring filmmakers need access to the knowledge that what starts as a low- or no-budget film does not have a 'lesser cultural status' (Rabinovitz, 2006, p.42). After ten years of thinking about and researching a tradition of WIMIP, I have made an argument for its existence.

Women moving image makers, in the face of limiting circumstances, have used domestic recording technology with creativity and ingenuity to critique outmoded narratives about their lives and their role as filmmakers. Understanding this legacy, I now have a renewed confidence in my own ability as a practitioner operating with agency outside the bounds of mainstream film production. It provides a point of departure for other researchers, the foundation on which to build an analysis of a particular type of WIMIP. My research has found that there is a strong tradition of women's independent moving image making practice which predates the use of domestic video. Considering the specific historical and social locations in which they were made, as I have done

in this study, gives me new insight into the field of WIMIP. It has allowed me to construct a personal arts and research project that has wider implications for knowledge exchange in the field of feminist film scholarship.

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