never seen before, as did Martine Thevenier who introduced me to Chennai. Amongst other things, I was deeply impressed by the approaching experience.

Sarah Pacioli. The evidence for me was the level of political critique that engaged me in a relationship between filmmaking and a politics of subjectivity that is not broadened out the remit of male masochism between women. Feminist and postcolonial debate and queer theory were intersecting, spurring the ‘praties’ of a feminist modernist context. The radical approach to the language of structural film was sustained in much post-structuralist film work and brought with different subjectivities of the film-makers. They adopted a wider approach to film-making and started to experiment with aspects of image and narrative, as opposed to their radical exclusion in favour of process only. The artists I'm thinking of include all those around the table now, as well as Sarah Furnan, Tanya Sydenham, Sarah Lohane, Jenny Parker, Liz Riddell. I was also looking at artists from USA, for Barbara Alpert, Alighi Child, Ulrike Ottinger, as well as Sally Potter and Laura Mulvey in the UK who provided a content between avant-garde and larger Budget films.

I arrive at the screen at the end of the 1980s. There were a lot of important feminist artists teaching at the Made at the time who had a lot of interest in film (Riddles and Parkin, being her example). Although they taught there were exceptions to feminist critiques of art history, film styles and practices that all of which impacted on the work that was being made. There was a massive growth of feminist cinema on art and film, which interconnected with postcolonial and queer theory. At the time, experimental film and video artists were in the minority within the wider spectrum of practicing artists and many of them were teaching on fine art courses.

The Films Co-op in the 1980s, Centre in the 1990s and Cheltenham were part of this context. The centrepiece of experimental advertising and commercial cinematic language formed the basis of much radical and feminist cinematic experiment. The politics of film language was being interrogated. Because the artists also had a handle of knowledge of production, attention to context, style and sound was central in terms of the language of film. That made it suited all very well but this was the background context. It provided a space to explore image and narrative, and I ended up doing that.

Radical work from Europe and the USA and also from other time periods was being shown at the filmmaker's Co-op cinema, which you wouldn't see anywhere else. I remember being a bit shocked and thinking that it gave the place a really feel. The films shown had not gone through the censorship of museums or curating but came straight from the artists. It was an unexpected space set up and managed by the artists, which included screening programmes, distribution and workshops. I started to be blessed with possibilities to introduce, for radical dialogue between film-makers. I remember being slightly startled at the Films Co-op, but it was a place that was challenging and for me was formative for my film-making.

Jane Matthew: Up until the early 1990s, the Co-op was an important theatre of action (among others) in my life in London. I spent the late 1980s and the 1990s on Film Co-op screenings as a volunteer, often working the door and night for extreme theatre. In the workshops on my own films or collaborating with others on their work (for instance, I did the camera work for the film made by Maria Haiman on her performance Giver (1989), during the time of the war in Beirut), as well as participating in the discussion life around the cinema itself. For instance, Sarah Lohane, Alva Soder, Stuart Marshall and Malcolm La Chevu were a lot of intense discussions and different screenings on screening of the practices of women (for instance, I wrote on Nina Dannem's film for Underground). I also co-edited an event called 12:00 Midnight on Molenkla for the cinema.

The Co-op lived together more, probably arising from the production of alternative forms of being, knowing and practice. We explored the processes of becoming women, of becoming Other and becoming political subjects. Our fear of right and police
never seen before, as did Martine Bousquet, who introduced me to Chantal Akerman's films and a deeply personal way of approaching cinema.

Sarah Poulus: The context for me was the level of political critique that engaged in a relationship with the Western social and political context. My personal involvement with a second-wave feminist and political debate and queer theory was interesting, especially of a feminist modernist context. The radical approach to the language of structural film was sustained in much post-structuralist film work and brought to the different approaches to the film-makers. They adopted a wide approach to the film-making and started to experiment with aspects of image and narrative, as opposed to their radical exclusion in favour of personal stories. The films thus included all these around the table now, as Sarah Sarris, Tanya Stro, Sandra Lebo, Joyce Porter, Lin Rhodes. I was also looking at a film from USA. See Fredric, Michel Chab, Ulrike Ottinger, as well as Sally Potter and Lars Marby in the UK who provided a context between avant-garde and larger budgets films.

I arrived on the scene at the end of the 1980s. There was a lot of important feminist action taking place at this time, and there was a lot of interest in the work. I remember some of the films from the 1970s, like the early work of Cindy Sherman and Barbara Kruger. The films were often presented in contexts that were quite different from the films themselves. They were often shown in alternative spaces, like galleries or artist-run spaces.

At the time, experimental film and video art were in the minority in the wider spectrum of popular media. Many of them were shown in the context of fine art exhibitions, and the films were often presented in a way that was quite different from the films themselves. They were often shown in alternative spaces, like galleries or artist-run spaces.

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