

Circling Cinenova, Goldsmiths, University of London

Goldsmiths, University of London, Oct 01, 2018

Application deadline: May 7, 2018

Catherine Grant, Goldsmiths

CHASE Collaborative PhD Studentship: Circling Cinenova: A history of an evolving feminist arts organisation

Qualification type: PhD

Location: Goldsmiths, Lewisham Way, New Cross, London, SE14 6NW

Funding for: UK Students / EU Students

Funding amount: AHRC stipend: for academic year 2018-19 this will be £16,777 inclusive of London weighting for full-time study.

Hours: Full or Part Time

Closes: Monday 7 May 2018, 12 noon

Circling Cinenova: A history of an evolving feminist arts organisation

This CDA investigates an important history of collaborative feminist organising in the arts. Tracing the early history of the organisation Cinenova alongside its current activities, this project will explore the resonances in its evolution for the present day. The partnership with Cinenova will provide access to their archives and the ethos of this feminist organisation that curates, conserves and distributes women's film and video.

The research methodology will be grounded in archival research and oral history interviews. These primary materials will be used to construct a theoretical perspective, focusing on feminist self-organising strategies in the arts. To do this, this studentship will begin with the cataloguing of the paper archive, moving on to conduct oral histories with founding members and current members of the collective. Training will be given to conduct this primary research, with the researcher able to create their own methodological approach. and the PhD could be conducted as a thesis only or as a practice-based project.

The outputs of this project would be:

- A substantial history of an important feminist moving image organisation, linking its origins with its current volunteer collective. This would include a theoretical framework to explore this organisation's structure and aims, placing it within a history of feminist collectivity, and other art/film organisations that draw on structures of self-organisation.

- A catalogue of the paper archives of Cinenova, and a curated digital selection.

Supervised by Dr Catherine Grant, in the Art Department at Goldsmiths, University of London and Charlotte Procter from the Cinenova working group, this PhD would be particularly suited to candidates with a background in art history, film studies and/or feminism.

The studentship

Aims of this PhD studentship:

- To research and theorise the history of Cinenova, linking its origins with its current collective organisation and curation.

This PhD could be conducted as a thesis only or practice-based PhD.

To do this, the following would be necessary:

- Develop an historical and theoretical framework to explore this organisation's structure and aims, placing it within a history of feminist collectivity, and contextualised by other collective art/-film organisations that have drawn on feminist and socialist political structures.
- Catalogue Cinenova's paper archive.
- Digitise a selection from the archive.
- Conduct oral histories with founding members and current members of the collective.

The outputs of this project would be:

- A substantial history of an important feminist moving image organisation, linking its origins with its current volunteer collective which aims to continue to distribute, conserve and curate the collection. This could be through:

either

a written dissertation (80,000-100,000 words)

or

a combined studio/curatorial practice (with appropriate documentation) and written dissertation (40,000-50,000 words).

- A catalogue of the paper archives of Cinenova.
- A curated digital selection of material from this paper archive and a display, which could be online or as an exhibition.

Cinenova has not had a full-length study carried out across its different historical formations, and has a rich archive of material relating to its collection of women's moving image work that spans experimental film, feature films and video activism. This archive, along with the stories from collective members, is urgently in need of detailed scholarship. Cinenova extends beyond a typical

film distributor to encompass exhibitions, conservation, activism and education. Its evolving ethos provides crucial material for the theorisation of self-organising and educating in the context of feminism, collective politics and intersectional activism centred on women's rights.

The approach to theorising the thesis for this PhD would be left open for development by the researcher who takes up the post. However, it would be grounded by archival and oral history research. Part of the studentship would be to catalogue the paper archive of Cinenova, which includes a wide variety of material on feminist film festivals, as well as files on the artists and moving image works held in the collection. This cataloguing, and then a selection of some key materials for digitisation, would give the researcher unique access to the collection.

This would then be complemented by oral history interviews with members of the collectives – both founders and current members. Oral History training would be undertaken to facilitate these. By mapping a detailed account of the different members, the project would contribute to the gathering of oral histories around feminist organising in the UK.

The researcher would develop a methodology through which to write a history of Cinenova. This could be through experimental modes of history writing with or through art practice, as there is scope for a practice-based researcher to work with these archival materials. Having this project supervised in the Art Department at Goldsmiths would give an important interdisciplinary context, with specialism in art history, art practice, filmmaking and creative writing all being strengths.

Dr Catherine Grant, the lead supervisor, is currently working on collaborative art practices in contemporary art that look back to earlier models of feminist collectivity. She has experience in the fields of feminist art history, artists' film and experimental practice-based research. The supervisor from Cinenova, Charlotte Procter, is the Collection Manager of LUX, and is an archivist and film programmer who has previously worked with other film and video distributors and collections including Electronic Arts Intermix (New York) and the British Artist's Film and Video Study Collection at Central Saint Martins. Prof. Kristen Kreider, the third supervisor on the project, specialises in experimental forms of writing, and is currently working on a project that deals with community formation.

Cinenova resources: As well as access to the Cinenova archive and contacts with members for oral history work, the researcher would gain insight into areas of feminist curation and film preservation through Cinenova's distribution and screening programmes. Other collective members will also contribute to the project, with their range of experience in art, activism and curation. The researcher will assist on elements of running Cinenova, including contacting filmmakers regarding contracts and working on content for the website. These will contribute both to the researcher's professional experience, and provide detailed access to the way in which the organisation functions.

Goldsmiths resources: Goldsmiths has a wide range of programmes and specialist scholars that the researcher could draw upon. In particular, the Women's Art Library archivist, Althea Greenan has agreed to assist the researcher on the cataloguing and methodological approach to the archive. Dr Greenan is a specialist in feminist archiving and the digital humanities. There is also the Centre for Feminist Research, and the Art Department's MA in Artists' Film & Moving Image. Across these centres and programmes the researcher will be able to engage with a variety of

experimental and politically-engaged modes of archival research and historical writing.

The candidate:

Essential skills/attributes: You should normally have (or expect to be awarded) a taught Masters in a relevant subject area such as Art History or Fine Art, with a proven ability to write at a high level. You might also be considered if you aren't a graduate or your degree is in an unrelated field, but have relevant experience and can show that you have the ability to work at postgraduate level. We accept a wide range of international qualifications. If English isn't your first language, you'll need to meet our English language requirements to study with us. For this programme we require: IELTS 6.5 with a 6.5 in writing and no element lower than 6.0

Desirable skills/attributes: Research interests in some of the following areas: feminist art and art histories, experimental approaches to history writing, collectivity and self-organising, artists' moving image, experimental film, feature films and video activism. Experience of working with archival material, experience of cataloguing archival material and interviewing artists and activists.

How to apply

Applications for this studentship must be made via the CHASE application form.

Applicants must also apply for a place of study at Goldsmiths, University of London, please submit an application through the online application for the Art Department: <https://www.gold.ac.uk/pg/mphil-phd-art/>

Terms and conditions

The studentship is subject to RCUK eligibility criteria, and will cover home or EU fees and stipend at RCUK rates for a maximum of three years full-time, or six years part-time study.

Informal Enquiries

Informal enquiries about this collaborative project can be sent to Catherine Grant (c.grant@gold.ac.uk)

Closing Date: Monday 7 May, 2018, 12:00

Interview Date: w/c Monday 14 May

Reference:

STIP: Circling Cinenova, Goldsmiths, University of London. In: ArtHist.net, Apr 2, 2018 (accessed Apr 8, 2026), <<https://arthist.net/archive/17729>>.