

Katie Bird, Video Essay: “*young (women) filmmaker(s)*”

Abstract: This 9 minute and 30 second video essay, prepared for the conference “Teaching Women’s Filmmaking,” takes a literal approach to the conference theme. Using the film *The Souvenir* (Joanna Hogg, 2019) as an inspiration, the video explores how Hogg’s film presents a young woman in the process of becoming a film director. Inspired by Hogg’s own experience in film school, the video essay filmmaker, Katie Bird, uses *The Souvenir*, “Caprice” (Hogg’s student film from 1986), and *The Souvenir*’s making-of documentary to explore Bird’s own experiences as a young woman student filmmaker in the early 2000s. The collage of first-person accounts produces a series of questions about how these encounters with one’s own past and present creative work-flow allow for another approach to teaching not just women’s filmmaking, but the next generation of women filmmakers. Using Hogg’s own emphasis on uncertainty, discomfort, and learning (as a kind of a breath), the video essay celebrates the creative possibilities in returning to the mindset of a “young (woman) filmmaker” at any age. The video essay interrogates what the filmmaking process means to women and why aspects of hesitancy and sincerity should be given equal weight as confidence and charisma. Rather than proficiency or expertise, the film *The Souvenir* emphasizes learning through mistakes, this video essay thinks about how young filmmakers learn through comparing their own experiences to the experiences they are trying to film, to learn through the art of messy copying.

Bibliography:

films cited:

The Souvenir (Joanna Hogg, 2019)

“Caprice” (Joanna Hogg, 1986)

“Making of The Souvenir” (2019)

works cited:

Rebecca Mead, “Joanna Hogg, Self-Portrait of a Lady,” *The New Yorker* (May 2019)

Leonardo Gio, “Learning to Breath: a Conversation with Joanna Hogg,” *Senses of Cinema* (April, 2020)

Biography: Katie Bird, PhD is an Assistant Professor of Film and Digital Media production at The University of Texas at El Paso. She has research in *The Velvet Light Trap*, *Spectator*, *[in]Transition: The Journal of Videographic Moving Image Studies*, and has work forthcoming in *JCMS: The Journal of Cinema and Media Studies*. Katie’s current research projects focus on the history of craft labor in Hollywood and women camera operators.