

WOMEN'S CINEMA, WORLD CINEMA

PROJECTING CONTEMPORARY FEMINISMS

PATRICIA WHITE



Womens Cinema World Cinema Projecting Contemporary Feminisms

Sue Thornham



Womens Cinema World Cinema Projecting Contemporary Feminisms:

Women's Cinema, World Cinema Patricia White, 2015-04-20 In *Women's Cinema World Cinema* Patricia White explores the dynamic intersection of feminism and film in the twenty first century by highlighting the work of a new generation of women directors from around the world Samira and Hana Makhmalbaf Nadine Labaki Zero Chou Jasmila Zbanic and Claudia Llosa among others The emergence of a globalized network of film festivals has enabled these young directors to make and circulate films that are changing the aesthetics and politics of art house cinema and challenging feminist genealogies Extending formal analysis to the production and reception contexts of a variety of feature films White explores how women filmmakers are both implicated in and critique gendered concepts of authorship taste genre national identity and human rights *Women's Cinema World Cinema* revitalizes feminist film studies as it argues for an alternative vision of global media culture

Women's Cinema in Contemporary Portugal Mariana Liz, Hilary Owen, 2020-03-05 *Women's Cinema in Contemporary Portugal* brings together scholars from Portugal UK and the USA to discuss 14 women film directors in Portugal focussing on their production in both feature film and documentary genres over the last half century It charts the specific cinematic visions that these women have brought to the re emergence of Portuguese national cinema in the wake of the 1974 Revolution and African decolonisation and to the growing internationalisation of Portugal's arguably minor or small nation cinema with significant young women directors such as Leonor Teles achieving prominence abroad The history of Portuguese women's cinema only begins systematically after the 1974 revolution and democratisation This collection shows how female auteurs made their mark on Portugal's post revolutionary conceptualisation of a differently national cinema through the ethnographic output of the late 1970s It goes on to explore women's decisively gendered interventions in the cinematic memory practices that opened up around the masculine domain of the Colonial Wars in Africa Feminist political issues such as Portugal's 30 year abortion campaign and LGBT status have become more visible since the 1990s alongside preoccupations with global concerns relating to immigration transit and minority status communities The book also demonstrates how women have contributed to the evolution of soundscapes the genre of essay cinema film's relationship to the archive and the adaptation of the written word The result is a powerful provocative and definitive challenge to the marginalisation of Portuguese female directed film in terms of double minority

Rebecca Patricia White, 2021-05-06 The 1940 film adaptation of Daphne du Maurier's gothic romance *Rebecca* begins by echoing the novel's famous opening line Last night I dreamt I went to Manderley again Patricia White takes the theme of return as her starting point for an exploration of the film's enduring power Drawing on archival research she shows how the production and reception history of *Rebecca* the first fruit of the collaboration between Hollywood movie producer David O Selznick and British director Alfred Hitchcock is marked by the traces of women's contributions White provides a rich analysis of the film addressing the gap between perception and reality that is constantly in play in the gothic romance and highlighting the queer erotics circulating

around I the heroine Mrs Danvers and the dead but ever present Rebecca Her discussion of the film's afterlives emphasizes the lasting aesthetic impact of this dark masterpiece of memory and desire while her attention to its remakes and sequels speaks to the ongoing relevance of its vision of gender and power *On Women's Films* Ivone Margulies,Jeremi Szaniawski,2019-07-25 *On Women's Films* looks at contemporary and classic films from emerging and established makers such as Maria Augusta Ramos Xiaolu Guo Val rie Massadian Lynne Ramsay Lucrecia Martel Rakhshan Bani Etemad Chantal Akerman or Claire Denis The collection is also tuned to the continued provocation of feminist cinema landmarks such as Chick Strand's *Soft Fiction* Barbara Loden's *Wanda* Valie Export's *Invisible Adversaries* Cecilia Mangini's *Essere donna* Attentive to minor moments to the pauses and the charge and forms bodies adopt through cinema the contributors suggest the capacity of women's films to embrace shape and question the world Radical Equalities and Global Feminist Filmmaking - An Anthology Bernadette Wegenstein,Lauren Benjamin Mushro,2022-06-07 *Radical Equalities and Global Feminist Filmmaking An Anthology*'s main objective is to exhibit and unveil the fruit of the growing movement of feminist filmmakers around the world through interviews with current filmmakers themselves and through critical analysis of the works of these filmmakers Every filmmaker we examine tells their own story about radical equality from a place that they have lived are drawing from or have imagined The common theme in all of the films of our selected filmmakers is the obligation they feel towards the oppressed and the resulting ethics of interdependence their films exhibit Some films give voice to those who are suffering in the shadows or have been silenced and murdered because of their political orientation and work some films showcase vulnerable identities especially gender identities because the characters are inter sex transgender of a marginalised class and skin color are being forced into a split identity because of a colonial history or because they are living in a part of the world from which they cannot escape Other films highlight the feminist experience of lesbian love and its constraints or revolutions the experience of motherhood and the question of origin in all of its complexities The authors have to date conducted 16 interviews with filmmakers from around the world who in very different ways at times with comic relief at times by pointing the cameras back at themselves at times by inviting the viewer to grieve with them question radical equality and vulnerability We have selected these films on the basis of their unique stories and story telling style and their diverse points of view referencing different socio political historical realities around the world Each of them has one if not several female intersex or non binary characters as their leads each of them engage us with the question of feminism in a political way that highlights our obligation toward the character and her lived experience Each of them focuses on interdependence as an aesthetic and cinematic principle But what is most important is the fact that each filmmaker will be able to describe how they found their access and inspiration for their story and how the film reflects on their own lived experience that is socio economically and historically determined The Routledge Companion to Cinema & Gender Kristin Hole,Dijana Jelača,E. Kaplan,Patrice Petro,2016-11-10 Comprised of 43 innovative contributions this

companion is both an overview of and intervention into the field of cinema and gender. The essays included here address a variety of geographical contexts from an analysis of cinema Islam and women and television under Eastern European socialism to female audience reception in Nigeria to changing class and race norms in Bollywood dance sequences. A special focus is on women directors in a global context that includes films and filmmakers from Asia, Africa, Australia, Europe, North and South America. The collection also offers a solid overview of feminist contributions to thinking on genre from the chick flick to the action or Western film to film noir and the slasher. Readers will find contributions on a variety of approaches to spectatorship, reception studies and fandom as well as transnational approaches to star studies and essays addressing the relationship between feminist film theory and new media. Other topics include queer and trans cinema, eco cinema and the post human. Finally, readers interested in the history of film will find essays addressing the methodological dimensions of feminist film history, essays on silent and studio era women in film and histories of female filmmakers in a variety of non Western contexts.

A Dictionary of Film Studies Annette Kuhn, Guy Westwell, 2020-04-28. A Dictionary of Film Studies covers all aspects of its discipline as it is currently taught at undergraduate level. Offering exhaustive and authoritative coverage, this A-Z is written by experts in the field and covers terms, concepts, debates and movements in film theory and criticism, national, international and transnational cinemas, film history, movements and genres, film industry organizations and practices and key technical terms and concepts. Since its first publication in 2012, the dictionary has been updated to incorporate over 40 new entries including computer games and film disability, ecocinema, identity, portmanteau, film Practice as Research and film in Vietnam. Moreover, numerous revisions have been made to existing entries to account for developments in the discipline and changes to film institutions. More generally, indices of films and filmmakers mentioned in the text are included for easy access to relevant entries. The dictionary also has 13 feature articles on popular topics and terms, revised and informative bibliographies for most entries and more than 100 web links to supplement the text.

Women Filmmakers and the Visual Politics of Transnational China in the #MeToo Era Gina

Marchetti, 2025-10-01. Manoeuvring around mainland China's censors and pushing back against threats of lawsuits, online harassment and physical violence, MeToo activists shed a particularly harsh light on the treatment of women in the cinema and entertainment industries. Focusing on films from the People's Republic of China, Hong Kong, Taiwan and the Chinese diaspora, this book considers how female directors shape Chinese visual politics through the depiction of the look, the stare, the leer, the glare, the glimpse, the glance, the queer and the oppositional gaze in fiction and documentary filmmaking. In the years leading up to and following in the wake of MeToo, these cosmopolitan women filmmakers offer innovative angles on body image, reproduction, romance, family relations, gender identity, generational differences, female sexuality, sexual violence, sex work, labor migration, career options, minority experiences, media access, feminist activism and political rights within the rapidly changing Chinese cultural orbit.

Digital Platforms and Feminist Film Discourse Rosanna Maule, 2017-04-27. This

project offers a critical overview of how online activities and platforms are becoming an important source for the production and promotion of women's films. Inspired by a transnational feminist framework, Maule examines blogs, websites, online services, and projects related to women's filmmaking in an interrogation of the very meaning of women's cinema at the complex intersection with digital technology and globalization. It discusses women's cinema 2.0 as a resistant type of cinematic expression and brings attention to the difficulties inherent in raising and expanding visibility for women's filmic expression within a global sphere dominated by neo-liberalism and post-feminism. The author pays close attention to the challenges and contradictions involved in bringing a niche area of filmmaking and feminist discourse to the broad and diverse communities of the Internet and global media market while also highlighting the changing forms of media and feminism.

Incomplete Dr. Alix Beeston, 2023-06-06 This field-defining collection establishes unfinished film projects—abandoned, interrupted, lost, or open-ended—as rich and underappreciated resources for feminist film and media studies. In deeply researched and creatively conceived chapters, scholars join with film practitioners in approaching the unfinished film as an ideal site for revealing the lived experiences, practical conditions, and institutional realities of women's film production across historical periods and national borders. *Incomplete* recovers projects and practices marginalized in film industries and scholarship alike while also showing how feminist filmmakers have cultivated incompleteness as an aesthetic strategy. Objects of loss and of possibility, incomplete films raise profound historiographical and ethical questions about the always unfinished project of film history, film spectatorship, and film studies.

Contemporary Women's Cinema, Global Scenarios and Transnational Contexts Veronica Pravadelli, 2017-10-31 The anthology explores contemporary women's cinema in relation to issues related to gender and globalization. The anthology gathers scholars from several parts of the world: from Italy, the USA, Turkey, Iran, Greece, New Zealand, Argentina, Germany, and Canada. Such a global perspective is mirrored in the book's content: the essays consider women's production in the domain of cinema by looking at various films and filmmakers around the globe and by tackling the relation between national, transnational, and global contexts in film production. What comes out is a multifaceted picture showing that women filmmakers, and especially non-Western filmmakers, are key social actors able to narrate the complexities of the current geopolitical condition and of its subjects. The anthology explores contemporary women's cinema in relation to issues related to gender and globalization. The anthology gathers scholars from several parts of the world: from Italy, the USA, Turkey, Iran, Greece, New Zealand, Argentina, Germany, and Canada.

On Chantal Akerman Patricia White, 2019-05-10 The milestone 100th issue of *Camera Obscura* recognizes the work and legacy of Belgian filmmaker Chantal Akerman (1950–2015). Arguably the most important figure in feminist film culture, Akerman is central to *Camera Obscura*'s own legacy, and her film *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* was covered in one of the first issues of the journal. The contributors to this special issue return to Akerman's work, illuminating her films, writings, and installations through new criticism and discussion. The issue includes a rich collection of newly published photographs.

scholarly essays by leading Akerman scholars a filmography and installation list and rare interviews with Akerman's close collaborators Contributors Claire Atherton Janet Bergstrom Kelley Conway Sandy Flitterman Lewis Ute Holl Heike Klippel Eva Kuhn Matias Lavin Alisa Lebow Brenda Longfellow Babette Mangolte Ivone Margulies Michael Mazi re Eva Meyer Sandra Percival Jane Stein C ile Tourneur Maureen Turim Sonia Wieder Atherton Patricia White Spaces of Women's Cinema Sue Thornham, 2019-03-21 Sue Thornham explores issues of space place time and gender in feminist filmmaking through an examination of a wide range of films by contemporary women filmmakers ranging from the avant garde to mainstream Hollywood Beginning from questions about space itself and the way it has been gendered she asks how representation functions in relation to space and time and how this too is gendered before moving to an exploration of how such questions might be considered in relation to women's filmmaking In sections dealing with spaces from wilderness to city she analyses in detail how these issues have been dealt with by women filmmakers addressing the work of filmmakers such as Jane Campion Kathryn Bigelow Julie Dash Maggie Greenwald Patricia Rozema and Carol Morley and films including *An Angel at My Table* 1990 *Daughters of the Dust* 1991 *The Ballad of Little Jo* 1993 *Winter's Bone* 2010 *Zero Dark Thirty* 2012 and *The Falling* 2014 Films and Feminism Jasbir Jain, Sudha Rai, 2002 Contributed papers discussed earlier at a workshop

Feminisms in the Cinema Laura Pietropaolo, Ada Testaferri, 1995-06-22 *Feminisms in the Cinema* provides a platform for both women filmmakers and the women who analyze their films Bloomsbury Review invaluable demonstrates how gender and genre intersect how feminisms are flourishing at home and abroad Women's Review of Books Well known feminist theorists juxtapose their work with that of women filmmakers Each writer addresses some aspect of marginality discussing it as a political strategy and as a challenge to power structures Feminism, Film, Fascism Susan E. Linville, 1998 German society's inability and or refusal to come to terms with its Nazi past has been analyzed in many cultural works including the well known books *Society without the Father* and *The Inability to Mourn* In this pathfinding study Susan Linville challenges the accepted wisdom of these books by focusing on a cultural realm in which mourning for the Nazi past and opposing the patriarchal and authoritarian nature of postwar German culture are central concerns namely women's feminist autobiographical films of the 1970s and 1980s After a broad survey of feminist theory Linville analyzes five important films that reflect back on the Third Reich through the experiences of women of different ages Marianne Rosenbaum's *Peppermint Peace* Helma Sanders Brahm's *Germany Pale Mother* Jutta Br ckner's *Hunger Years* Margarethe von Trotta's *Marianne and Juliane* and Jeanine Meerapfel's *Malou* By juxtaposing these films with the accepted theories on German culture Linville offers a fresh appraisal not only of the films importance but especially of their challenge to misogynist interpretations of the German failure to grieve for the horrors of its Nazi past *Contemporary Mexican Cinema, 1989-1999* Miriam Haddu, 2007 This study examines contextualizes and evaluates the significance of contemporary Mexican filmmaking focusing on the so called *cine nuevo* of 1989-1999 Accordingly the study is divided into three sections representing the key generic discourses

that frame the films narratives and underlying aims The first analyzes contemporary Mexican cinema s re presentation of history on the cinematic screen and the second part of the book examines the rise in the number of women directors comparing it with the previous lack of female participation within the filmmaking arena the last section explores the re location of cinematic geographies in contemporary cinema

Om det sublimes- Camilla Ericsson,1999 Catalogue d exposition Liesbeth Bik Jos van der Pol Felix Gonzalez Torres Ann Veronica Janssens Mike Kelley Lars Nilsson Gabriel Orozco Hakan Rehnberg Cindy Sherman Hiroshi Sugimoto Wolfgang Tillmans Anders Widoff

Feminist Film Studies Karen Hollinger,2012-08-21 *Feminist Film Studies* is a readable yet comprehensive textbook for introductory classes in feminist film theory and criticism Karen Hollinger provides an accessible overview of women s representation and involvement in film complemented by analyses of key texts that illustrate major topics in the field Key areas include a brief history of the development of feminist film theory the theorization of the male gaze and the female spectator women in genre films and literary adaptations the female biopic feminism and avant garde and documentary film women as auteurs lesbian representation women in Third Cinema Each chapter includes a Films in Focus section which analyzes key texts related to the chapter s major topic including examples from classical Hollywood world cinema and the contemporary period This book provides students in both film and gender women s studies with a clear introduction to the field of feminist film theory and criticism

And the Mirror Cracked A. Smelik,1998-05-27 *And the Mirror Cracked* explores the politics and pleasures of contemporary feminist cinema Tracing the highly productive ways in which feminist directors create alternative film forms Anneke Smelik highlights cinematic issues which are central to feminist films authorship point of view metaphor montage and the excessive image In a continuous mirror game between theory and cinema this study explains how these cinematic techniques are used to represent female subjectivity positively and affirmatively Among the films considered are *A Question of Silence* *Bagdad Cafe* *Sweetie* and *The Virgin Machine*

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