

# PROJECTIONS 13

Women film-makers on film-making

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# Projections 13 Women Filmmakers On Filmmaking

**Janis L. Pallister**



## **Projections 13 Women Filmmakers On Filmmaking:**

**ReFocus: The Films of Susanne Bier** Missy Molloy, 2018-04-13 A dynamic scholarly engagement with Susanne Bier's work. The first volume to examine Susanne Bier's entire oeuvre. Includes original research from prestigious scholars in Scandinavian transnational and feminist film and media studies. Written in engaging accessible prose enlivened by detailed case studies. Engages with critical issues in Danish cinema related to screenwriting collaboration authorship gender identity ethics genre practitioner's agency and reception. Features an original interview with Susanne Bier. The award-winning Danish director Susanne Bier has become increasingly known for her generic innovations and industrial fluidity moving confidently between cinema and television at a time where the scarcity of women directors has become a subject of major critical and popular attention. **ReFocus: The Films of Susanne Bier** is a dynamic scholarly engagement with Bier's work and a timely consideration of her impressive authorial achievements. Featuring essays from both recognised and up and coming scholars in Scandinavian transnational and feminist film and media studies this book also includes an original interview with Bier addressing some of the provocative readings of her films advanced by the volume's contributors. **Deconstruction, Feminism, Film** Sarah Dillon, 2019-01-22 This book probes the feminist faultlines in Derrida's thought and generates original feminist insight into key concerns of contemporary film studies including spectatorship realism vs artifice narrative adaptation auto biography and the still. **The Cinema of Québec** Janis L. Pallister, 1995 Quebecois cinema too long neglected and too long unknown by American viewers and often not appreciated on its own terrain receives its well deserved defense in Janis L. Pallister's *The Cinema of Quebec Masters in Their Own House*. Women and Experimental Filmmaking Jean Petrolle, Virginia Wright Wexman, 2005 *Women and Experimental Filmmaking* gathers essays by some of the top scholars in cinema studies dealing with women experimental filmmakers. Tracking the topic across racial economic geographic and even temporal boundaries Jean Petrolle and Virginia Wexman's selections reflect the deep diversity of methodologies and research. The introduction sets out by addressing the basic difficulties of both historiography and definition before providing a historical overview of how these particular filmmakers have helped shape moviemaking traditions. The essays explore the major theoretical controversies that have arisen around the work of groundbreaking women such as Leslie Thornton Su Friedrich Nina Menkes and Faith Hubley. With the film makers representations of women's subjectivity ranging across film video digital media ethnography animation and collage *Women and Experimental Filmmaking* represents the full spectrum of genres techniques and modes. Women Filmmakers in Early Hollywood Karen Ward Mahar, 2008-08-25 *Women Filmmakers in Early Hollywood* explores when how and why women were accepted as filmmakers in the 1910s and why by the 1920s those opportunities had disappeared. In looking at the early film industry as an industry a place of work Mahar not only unravels the mystery of the disappearing female filmmaker but untangles the complicated relationship among gender work culture and business within modern industrial organizations. In the early 1910s the film industry followed a theatrical

model fostering an egalitarian work culture in which everyone male and female helped behind the scenes in a variety of jobs In this culture women thrived in powerful creative roles especially as writers directors and producers By the end of that decade however mushrooming star salaries and skyrocketing movie budgets prompted the creation of the studio system As the movie industry remade itself in the image of a modern American business the masculinization of filmmaking took root Mahar s study integrates feminist methodologies of examining the gendering of work with thorough historical scholarship of American industry and business culture Tracing the transformation of the film industry into a legitimate big business of the 1920s and explaining the fate of the female filmmaker during the silent era Mahar demonstrates how industrial growth and change can unexpectedly open and close opportunities for women

Women Filmmakers Jacqueline Levitin, Judith Plessis, Valerie Raoul, 2016-02-29 This wide ranging volume of new work brings together women filmmakers and critics who speak about what has changed over the past twenty years Including such filmmakers as Margarethe von Trotta Deepa Mehta and Pratibha Parmar and such critics as E Ann Kaplan this comprehensive volume addresses political artistic and economic questions vital

**Contemporary Argentine Women Filmmakers** Mirna Vohnsen, Daniel Mourenza, 2023-07-06 This edited volume offers a wide ranging picture of Argentine women filmmakers contribution to the film industry from the 1980s to the present by bringing together the work of highly acclaimed and emerging directors Through thirteen critical essays by leading scholars in the field of Argentine cinema the book acknowledges that contemporary women filmmakers have transformed the cinema of Argentina by questioning challenging and debunking hegemonic patriarchal systems of representation With a focus on women s voices and experiences the contributions redress both the under representation of women and girls onscreen and the perpetuation of stereotypes while exploring the innovative aesthetics used by these filmmakers

Women's Experimental Cinema Robin Blaetz, 2007-10-16 This volume offers introductions to the work of fifteen avant garde American women filmmakers

International Index to Film Periodicals , 2007 **The Oxford Encyclopedia of Women in World History** Bonnie G. Smith, 2008 The Encyclopedia of Women in World History captures the experiences of women throughout world history in a comprehensive 4 volume work Although there has been extensive research on women in history by region no text or reference work has comprehensively covered the role women have played throughout world history The past thirty years have seen an explosion of research and effort to present the experiences and contributions of women not only in the Western world but across the globe Historians have investigated womens daily lives in virtually every region and have researched the leadership roles women have filled across time and region They have found and demonstrated that there is virtually no historical social or demographic change in which women have not been involved and by which their lives have not been affected The Oxford Encyclopedia of Women in World History benefits greatly from these efforts and experiences and illuminates how women worldwide have influenced and been influenced by these historical social and demographic changes The Encyclopedia contains over 1 250 signed articles arranged in an A Z format for ease of

use The entries cover six main areas biographies geography and history comparative culture and society including adoption abortion performing arts organizations and movements such as the Egyptian Uprising and the Paris Commune womens and gender studies and topics in world history that include slave trade globalization and disease With its rich and insightful entries by leading scholars and experts this reference work is sure to be a valued go to resource for scholars college and high school students and general readers alike *Spanish National Cinema* Nuria Triana-Toribio,2012-11-12 This study examines the discourses of nationalism as they intersected or clashed with Spanish film production from its inception to the present While the book addresses the discourses around filmmakers such as Almod var and Medem whose work has achieved international recognition *Spanish National Cinema* is particularly novel in its treatment of a whole range of popular cinema rarely touched on in studies of Spanish cinema Using accounts of films popular film magazines and documents not readily available to an English speaking audience as well as case studies focusing on the key issues of each epoch this volume illuminates the complex and changing relationship between cinema and Spanish national identity *Revisiting Women's Cinema* Lingzhen Wang,2020-12-14 In *Revisiting Women s Cinema* Lingzhen Wang ponders the roots of contemporary feminist stagnation and the limits of both commercial mainstream and elite minor cultures by turning to socialist women filmmakers in modern China She foregrounds their sociopolitical engagements critical interventions and popular artistic experiments offering a new conception of socialist and postsocialist feminisms mainstream culture and women s cinema Wang highlights the films of Wang Ping and Dong Kena in the 1950s and 1960s and Zhang Nuanxin and Huang Shuqin in the 1980s and 1990s to unveil how they have been profoundly misread through extant research paradigms entrenched in Western Cold War ideology post second wave cultural feminism and post Mao intellectual discourses Challenging received interpretations she elucidates how socialist feminism and culture were conceptualized and practiced in relation to China s search not only for national independence and economic development but also for social emancipation proletarian culture and socialist internationalism Wang calls for a critical reevaluation of historical materialism socialist feminism and popular culture to forge an integrated emancipatory vision for future transnational feminist and cultural practices

French-speaking Women Film Directors Janis L. Pallister,1997 This guide offers listings of some 300 Francophone women from around the world their work Wherever possible entries include dates brief biographies descriptions brief critical analyses *The Empire of Effects* Julie A. Turnock,2022-06-14 2024 Finalist Marshall McLuhan Outstanding Book Award Media Ecology Association How one company created the dominant aesthetic of digital realism Just about every major film now comes to us with an assist from digital effects The results are obvious in superhero fantasies yet dramas like *Roma* also rely on computer generated imagery to enhance the verisimilitude of scenes But the realism of digital effects is not actually true to life It is a realism invented by Hollywood by one company specifically Industrial Light Magic *The Empire of Effects* shows how the effects company known for the puppets and space battles of the original *Star Wars* went on to develop the

dominant aesthetic of digital realism Julie A Turnock finds that ILM borrowed its technique from the New Hollywood of the 1970s incorporating lens flares wobbly camerawork haphazard framing and other cinematography that called attention to the person behind the camera In the context of digital imagery however these aesthetic strategies had the opposite effect heightening the sense of realism by calling on tropes suggesting the authenticity to which viewers were accustomed ILM's style on display in the most successful films of the 1980s and beyond was so convincing that other studios were forced to follow suit and today ILM is a victim of its own success having fostered a cinematic monoculture in which it is but one player among many

Alternative Projections David E. James, Adam Hyman, 2015-03-13 A collection of papers discussing Los Angeles's role in avant garde experimental and minority filmmaking Alternative Projections Experimental Film in Los Angeles 1945-1980 is a groundbreaking anthology that features papers from a conference and series of film screenings on postwar avant garde filmmaking in Los Angeles sponsored by Filmforum the Getty Foundation and the University of Southern California's School of Cinematic Arts together with newly commissioned essays an account of the screening series reprints of historical documents by and about experimental filmmakers in the region and other rare photographs and ephemera The resulting diverse and multi-voiced collection is of great importance not simply for its relevance to Los Angeles but also for its general discoveries and projections about alternative cinemas Alternative Projections provides a useful corollary and often a corrective to what has become a somewhat unilateral approach to experimental cinema in the period taken up here

Millennium Film Journal There are enough examples of ingenuity and achievement contained in this volume to unite a new generation of independent artists exhibitors and audiences in maintaining a viable outlet for cinematic creativity in Los Angeles

Los Angeles Review of Books MLA International Bibliography of Books and Articles on the Modern Languages and Literatures Modern Language Association of America, 2008 Vols for 1969 include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969

*Women's Cinema* Alison Butler, 2019-07-25 *Women's Cinema* provides an introduction to critical debates around women's filmmaking and relates those debates to a variety of cinematic practices Taking her cue from the groundbreaking theories of Claire Johnston Alison Butler argues that women's cinema is a minor cinema that exists inside other cinemas inflecting and contesting the codes and systems of the major cinematic traditions from within Using canonical directors and less established names ranging from Chantal Akerman to Moufida Tlatli as examples Butler argues that women's cinema is unified in spite of its diversity by the ways in which it reworks cinematic conventions

Women Directors Barbara Quart, 1989-12-12 Quart here extends her previous writings on what she terms the best narrative cinema women-centered cinema and feminist filmmaking Quart addresses American Western European and Eastern European directors closing with Third World examples Arguing that independent filmmaking best serves the quest for a woman's voice and vision Quart chronicles the survival of women directors She traces a heritage of women directors inside the Hollywood system and beyond This excellent study is recommended for undergraduates in film and women's

studies Choice The current level of activity among women directors is unequalled in the history of feature films This unprecedented study examines major contemporary women directors of narrative feature film their themes their art and the circumstances under which they work Quart contends that women are creating a film language and film sensibility that are unique strong and until now unexplored Her discussion centers on the ties between women directors rather than on a survey of women who direct films Beginning with the antecedents to today's burgeoning number of women directors the study progresses to American women directors Subsequent chapters focus on women directors in Western Europe and Eastern Europe with some attention as well to Asia and Latin America

*Experimental Film and Photochemical Practices* Kim Knowles, 2020-09-29 This book assesses the contemporary status of photochemical film practice against a backdrop of technological transition and obsolescence It argues for the continued relevance of material engagement for opening up alternative ways of seeing and sensing the world Questioning narratives of replacement and notions of fetishism and nostalgia the book sketches out the contours of a photochemical renaissance driven by collective passion creative resistance and artistic reinvention Celluloid processes continue to play a key role in the evolution of experimental film aesthetics and this book takes a personal journey into the work of several key contemporary film artists It provides fresh insight into the communities and infrastructures that sustain this vibrant field and mobilises a wide range of theoretical perspectives drawn from media archaeology new materialism ecocriticism and social ecology

**Durational Cinema** Michael Walsh, 2022-12-08 This book argues for a durational cinema that is distinct from slow cinema and outlines the history of its three main waves the New York avant garde of the 1960s the European art cinema in the years after 1968 and the international cinema of gallery spaces as well as film festivals since the 1990s Figures studied include Andy Warhol Ken Jacobs Chantal Akerman Marguerite Duras Claude Lanzmann James Benning Kevin Jerome Everson Lav Diaz and Wang Bing Durational cinema is predominantly minimal but has from the beginning also included a more encompassing or encyclopedic kind of filmmaking Durational cinema is characteristically representational and converges on certain topics the Holocaust deindustrialization the experience of the working class and other marginalized people but has no one meaning signifying differently at different moments and in different hands Warhol's durational cinema of subtraction is quite different from Jacobs's durational cinema of social disgust while Lav Diaz's durational sublime is quite different from Kevin Jerome Everson's unblinking studies of African American working people

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