

Feminist Film Criticism

- Feminist film criticism, rather than responding to established theories, emerged from the daily ongoing concerns of women re-evaluating the culture in which they had been socialized and educated.
- In other words, feminist film criticism did not evolve on a purely intellectual level, but grew out of the female desire for social and cultural change.

Revision Essays In Feminist Film Criticism

Peter Fraser



Revision Essays In Feminist Film Criticism:

Re-vision Mary Ann Doane, 1984 *Issues in Feminist Film Criticism* Patricia Erens, 1990 This anthology makes it abundantly clear that feminist film criticism is flourishing and has developed dramatically since its inception in the early 1970s *Journal of Aesthetics and Art Criticism* Erens brings together a wide variety of writings and methodologies by U S and British feminist film scholars The twenty seven essays represent some of the most influential work on Hollywood film women s cinema and documentary filmmaking to appear during the past decade and beyond Contributors include Lucie Arbuthnot Linda Artel Pam Cook Teresa de Lauretis Mary Ann Doane Elizabeth Ellsworth Lucy Fischer Jane Gaines Mary C Gentile Bette Gordon Florence Jacobowitz Claire Johnston E Ann Kaplan Annette Kuhn Julia Lesage Judith Mayne Sonya Michel Tania Modleski Laura Mulvey B Ruby Rich Gail Seneca Kaja Silverman Lori Spring Jackie Stacey Maureen Turim Diane Waldman Susan Wengraf Linda Williams and Robin Wood **Re-vision:essays in Feminist Film Criticism** ma;mellencamp doane

(p;williams, l), 1984 *Feminism and Documentary* Diane Waldman, Janet Walker, 1999 Documentary and feminist film studies have long been separate or parallel universes that need to converse or collide The essays in this volume written by prominent scholars and filmmakers demonstrate the challenges that feminist perspectives pose for documentary theory history and practice They also show how fuller attention to documentary enriches and complicates feminist theory especially regarding the relationship between gender and sexuality race and ethnicity class and nation *Feminism and Documentary* begins with a substantial historical introduction that highlights several of the specific areas that contributors address debates over realism the relationship between filmmaker and subject historical thinking about documentary and thinking about the historical documentary biography and autobiography and the use of psychoanalysis Other essays most of which appear here for the first time range from broad overviews to close analyses of particular films and videos and from discussions of well known works such as *Roger and Me* and *Don t Look Back* to lesser known texts that might revise the canon The collection includes an extensive filmography and videography with useful distribution information and a bibliography of work in this neglected area of scholarship Lucid sophisticated and eye opening this book will galvanize documentary studies and demonstrate the need for women s and cultural studies to grapple with visual media what cu

Queer Looks Martha Gever, Pratibha Parmar, John Greyson, 2013-06-17 *Queer Looks* is a collection of writing by video artists filmmakers and critics which explores the recent explosion of lesbian and gay independent media culture A compelling compilation of artists statements and critical theory producer interviews and image text works this anthology demonstrates the vitality of queer artists under attack and fighting back Each maker and writer deploys a surprising array of techniques and tactics negotiating the difficult terrain between street pragmatism and theoretical inquiry finding voices rich inchutzpah and subtlety From guerilla Super 8 in Manila to AIDS video activism in New York *Queer Looks* zooms in on this very queer place in media culture revealing a wealth of strategies a plurality of aesthetics and an artillery of resistances **Studying**

Feminist Film Theory Terri Murray, 2019-12-17 This book is aimed at helping media and film studies teachers introduce the basics of feminist film theory No prior knowledge of feminist theory is required the intended readers being university undergraduate teachers and students of film and media studies Areas of emphasis include spectatorship narrative and ideology Many illustrative case studies from popular cinema are used to offer students an opportunity to consider the connotations of visual and aural elements of film narrative conflicts and oppositions the implications of spectator positioning and viewer identification and an ideological critical approach to film Explanations of key terminology are included along with classroom exercises and practice questions Each chapter begins with key definitions and explanations of the concepts to be studied including some historical background where relevant Case studies include film noir Kathryn Bigelow's *Strange Days* and the work of directors Spike Lee Claire Denis and Paul Verhoeven *Studying Feminist Film Theory* is a revised and expanded version of *Feminist Film Studies A Teacher's Guide* published by Auteur in 2007 Re-Vision Mary A.

Doane, Linda Williams, Patricia Mellencamp, 1984 **Canadian National Cinema** Chris Gittings, 2012-10-02 Canadian National Cinema explores the idea of the nation across Canada's film history from early films of colonisation and white settlement such as *The Wheatfields of Canada* and *Back to God's Country* to recent films like *N L E Confessional* *Mon Oncle Antoine* *Grey Fox* *Highway 61* *Kanehsatake* and *I've Heard the Mermaids Singing* **Deleuze and Cinema** Barbara

Kennedy, 2000-12-15 This book aims to bring back debates about film as an art form as part of an aesthetic process which incorporates the bodies of our material technological and molecular worlds **New Vocabularies in Film Semiotics**

Robert Stam, 2005-07-08 First published in 1992 Routledge is an imprint of Taylor Francis an informa company The A to Z of Horror Cinema Peter Hutchings, 2009-09-02 Horror is one of the most enduring and controversial of all cinematic genres Horror films range from the subtle and the poetic to the graphic and the gory but what links them all is their ability to frighten disturb shock provoke delight irritate amuse and bemuse audiences Horror's capacity to serve as an outlet to capture the changing patterns of our fears and anxieties has ensured not only its notoriety but also its long term survival and its international popularity Above all however it is the audience's continual desire to experience new frights and evermore horrifying sights that continue to make films like *The Exorcist* *A Nightmare on Elm Street* *Halloween* *Night of the Living Dead* *The Texas Chainsaw Massacre* *Psycho* *Ringu* and *The Shining* captivate viewers *The A to Z of Horror Cinema* traces the development of horror cinema from the beginning of the 20th century to the present day This is done through a chronology an introductory essay a bibliography and hundreds of cross referenced dictionary entries Entries cover all the major movie villains including *Frankenstein* and his monster the vampire the werewolf the mummy the zombie the ghost and the serial killer the film directors producers writers actors cinematographers make up artists special effects technicians and composers who have helped to shape horror history significant production companies and the major films that have come to stand as milestones in the development of the horror genre and the different national traditions in horror cinema as well as horror's

most popular themes formats conventions and cycles *A Christian Response to Horror Cinema* Peter Fraser, 2015-04-29
 Christianity has had a powerful influence on every sphere of Western art even art which on the surface might seem antithetical to the faith This book argues that point with an analysis of the horror film genre examining nine classics which illustrate the evolution of horror and reveal a culture haunted by fear of the unspeakable The history and literary roots of the horror genre are also discussed The author concludes that our innate dread of evil and the imperative of warding it off are the key mechanics of the horror experience Films covered include *Vampyr* 1932 *The Mummy* 1932 *The Thing* 1951 *Night of the Demon* 1957 *The Wicker Man* 1973 *The Exorcist* 1973 *Halloween* 1978 *Ringu* 1998 and *Pan's Labyrinth* 2006 Word & Image in Colonial and Postcolonial Literatures and Cultures Michael Meyer, 2009 Verbal imagery and visual images as well as the intricate relationships between verbal and visual representations have long shaped the imagination and the practice of intercultural relationships The contributions to this volume take a fresh look at the ideology of form especially the gendered and racial implications of the gaze and the voice in various media and intermedial transformations Analyses of how culturally specific forms of visual and verbal expression are individually understood and manipulated complement reflections on the potential and limitations of representation The juxtaposition of visual and verbal signifiers explores the gap between them as a space beyond cultural boundaries Topics treated include *Caliban* English satirical iconotexts Oriental travel writing and illustration expatriate description and picturesque illustration of Edinburgh ethnographic film African studio photography South African cartoons imagery ekphrasis and race in South African art and fiction face and visibility representation and memory in Asian fiction Bollywood Asian historical film Asian British pop music Australian landscape in painting and fiction indigenous children's fiction from Aotearoa New Zealand Canada and the USA Canadian photography Native Americans in film Writers and artists discussed include Philip Kwame Apagya the Asian Dub Foundation Breyten Breytenbach Richard Burton Peter Carey Gurinder Chadha Daniel Chodowiecki J M Coetzee Ashutosh Gowariker Patricia Grace W Greatbatch Hogarth Francis K Honny Jim Jarmusch Robyn Kahukiwa Seydou Keita Thomas King Vladyana Krykorka Alfred Kubin Michael Arvaarluk Kusugak Kathleen and Michael Lacapa Leszla Lakner George Littlechild Ken Lum Franz Marc Zakes Mda Ketan Mehta M I A Maya Arulpragasam Timothy Mo William Kent Monkman Lady Mary Wortley Montagu John Hamilton Mortimer Sidney Nolan Jean Rouch Salman Rushdie William Shakespeare Robert Louis Stevenson Richard Van C Zapiro

Literature and Homosexuality , 2021-11-01 *Stardom* Christine Gledhill, 2003-09-02 In the past stars have been studied as cogs in a mass entertainment industry selling desires and ideologies But since the 1970s new approaches have reopened debate as film and cultural studies try to account for the active role of the star in producing meanings pleasures and identities for a diversity of audiences Stardom brings together for the first time some of the major writing of the last decade which seeks to understand the phenomenon of stars and stardom Gathered under four headings The System Stars and Society Performers and Signs Desire and Politics these essays represent a range of approaches drawn from film history

sociology textual analysis audience research psychoanalysis and cultural politics They raise important issues about the politics of representation and the cultural limitations and possibilities of stars *Murder by the Book?* Sally Rowena

Munt, 2003-09-02 A thorough and thoroughly enjoyable look at the genre of the feminist crime novel in Britain and the United States A pioneering work in the field and an indispensable guide for readers and scholars of the genre **Word & Image in**

Colonial and Postcolonial Literatures and Cultures, 2009-01-01 Verbal imagery and visual images as well as the intricate relationships between verbal and visual representations have long shaped the imagination and the practice of intercultural relationships The contributions to this volume take a fresh look at the ideology of form especially the gendered and racial implications of the gaze and the voice in various media and intermedial transformations Analyses of how culturally specific forms of visual and verbal expression are individually understood and manipulated complement reflections on the potential and limitations of representation The juxtaposition of visual and verbal signifiers explores the gap between them as a space beyond cultural boundaries Topics treated include Caliban English satirical iconotexts Oriental travel writing and illustration expatriate description and picturesque illustration of Edinburgh ethnographic film African studio photography South African cartoons imagery ekphrasis and race in South African art and fiction face and visuality representation and memory in Asian fiction Bollywood Asian historical film Asian British pop music Australian landscape in painting and fiction indigenous children's fiction from Aotearoa New Zealand Canada and the USA Canadian photography Native Americans in film Writers and artists discussed include Philip Kwame Apagya the Asian Dub Foundation Breyten Breytenbach Richard Burton Peter Carey Gurinder Chadha Daniel Chodowiecki J M Coetzee Ashutosh Gowariker Patricia Grace W Greatbatch Hogarth Francis K Honny Jim Jarmusch Robyn Kahukiwa Seydou Keita Thomas King Vladyslava Krykorka Alfred Kubin Michael Arvaarluk Kusugak Kathleen and Michael Lacapa Leszla Lakner George Littlechild Ken Lum Franz Marc Zakes Mda Ketan Mehta M I A Maya Arulpragasam Timothy Mo William Kent Monkman Lady Mary Wortley Montagu John Hamilton Mortimer Sidney Nolan Jean Rouch Salman Rushdie William Shakespeare Robert Louis Stevenson Richard Van Camp Zapiro **Film**

Theory Robert Stam, 2017-11-20 This book is a lively and provoking introduction to film theory It is suitable for students from any discipline but is particularly aimed at students studying film and literature as it examines issues common to both subjects such as realism illusionism narration point of view style semiotics psychoanalysis and multiculturalism It also includes coverage of theorists common to both Barthes Lacan and Bakhtin among others Robert Stam renowned for his clarity of writing will also include studies of cinema specialists providing readers with a depth of reference not generally available outside the field of film studies itself Other material covered includes film adaptations of works of literature and analogies between literary and film criticism **Historical Dictionary of Horror Cinema** Peter Hutchings, 2017-11-22 Horror is one of the most enduring and controversial of all cinematic genres Horror films range from subtle and poetic to graphic and gory but what links them together is their ability to frighten disturb shock provoke delight irritate and amuse audiences Horror's

capacity to take the form of our evolving fears and anxieties has ensured not only its notoriety but also its long term survival and international popularity This second edition has been comprehensively updated to capture all that is important and exciting about the horror genre as it exists today Its new entries feature the creative personalities who have developed innovative forms of horror and recent major films and cycles of films that ensure horror s continuing popularity and significance In addition many of the other entries have been expanded to include reference to the contemporary scene giving a clear picture of how horror cinema is constantly renewing and transforming itself The Historical Dictionary of Horror Cinema traces the development of the genre from its beginnings to the present This is done through a chronology an introductory essay a bibliography and hundreds of cross referenced dictionary entries The entries cover all major movie villains including Frankenstein and his monsters the vampire the werewolf the mummy the zombie the ghost and the serial killer film directors producers writers actors cinematographers make up artists special effects technicians and composers who have helped shape horror history significant production companies major films that are milestones in the development of the horror genre and different national traditions in horror cinema as well as popular themes formats conventions and cycles

Inside/Out Diana Fuss, 2013-04-15 Lesbians and gays have gone from coming out to acting up to outing meanwhile radically redefining society s views on sexuality and gender The essays in *Inside Out* employ a variety of approaches psychoanalysis deconstruction semiotics and discourse theory to investigate representations of sex and sexual difference in literature film video music and photography Engaging the figures of divas dykes vampires and queens the contributors address issues such as AIDS pornography pedagogy authorship and activism *Inside Out* shifts the focus from sex to sexual orientation provoking a reconsideration of the concepts of the sexual and the political

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