

# **Cinema And The Second Sex Womens Filmmaking In France In The 1980s And 1990s Women Make Cinema**

South Korean Golden Age Melodrama Indian Sex Life Feminist Film Studies Cool Men  
and the Second Sex Existentialism and Contemporary Cinema Le Deuxième  
Sexe Existentialism and Contemporary Cinema Easy Riders Raging Bulls Hispanic  
and Lusophone women filmmakers A History of X Intercourse in Television and  
Film Italy's Other Women The Psychosocial Implications of Disney Movies Sex,  
Sadism, Spain, and Cinema Indie Reframed Sex and Storytelling in Modern  
Cinema From Internationalism to Postcolonialism A Companion to Contemporary  
French Cinema The World That Belongs To Us: An Anthology of Queer Poetry from  
South Asia Cinema and the Second Sex Les Belles Images The Accidental  
Billionaires She Found It at the Movies Kim Jiyoung, Born 1982: A Novel The Body and  
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American Cinema Gender in Film and Video

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## **South Korean Golden Age Melodrama**

Simone de Beauvoir's work has not often been associated with film studies, which appears paradoxical when it is recognized that she was the first feminist thinker to inaugurate the concept of the gendered 'othering' gaze. This book is an attempt to redress this balance and reopen the dialogue between Beauvoir's writings and film studies. The authors analyse a range of films, from directors including Claire Denis, Michael Haneke, Lucille Hadzihalilovic, Sam Mendes, and Sally Potter, by drawing from Beauvoir's key works such as *The Second Sex* (1949), *The Ethics of Ambiguity* (1947) and *Old Age* (1970).

## **Indian Sex Life**

Explores the films, practitioners, production and distribution contexts that currently represent American womens independent cinema. With the consolidation of a indie culture in the 21st century, female filmmakers face an increasingly indifferent climate. Within this sector, women work across all aspects of writing, direction, production, editing and design, yet the dominant narrative continues to construe an amaverick white male auteurs such as Quentin Tarantino or Wes Anderson as the face of indie discourse. Defying the formulaic myths of the mainstream chick flick

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and the ideological and experimental radicalism of feminist counter-cinema alike, womens indie filmmaking is neither ironic, popular nor political enough to be readily absorbed into pre-existing categories. This ground-breaking collection, the first sustained examination of the work of female practitioners within American independent cinema, reclaims the adifference of female indie filmmaking. Through a variety of case studies of directors, writers and producers such as Ava DuVernay, Lena Dunham and Christine Vachon, contributors explore the innovation of a range of female practitioners by attending to the sensibilities, ideologies and industrial practices that distinguish their work while embracing the ain-between space in which the narratives they represent and embody can be revealed. Key Features Covers American womens independent cinema since the late 1970s Analyses the work of acclaimed but critically overlooked female practitioners such as Kelly Reichardt, Christine Vachon, Miranda July, Kasi Lemmons, Nicole Holofcener, Mira Nair, Lisa Cholodenko, Megan Ellison, Lynn Shelton, Ava DuVernay, Mary Harron and Debra Granik Distinguishes four different approaches to analysing womens independent cinema through: production and industry perspectives; genre and other classificatory modalities; political, cultural, social and professional identities; and collaborative and collectivist practices Contributors John Alberti, Northern Kentucky University Linda Badley, Middle Tennessee State University Cynthia Baron, Bowling Green State University Shelley Cobb, University of Southampton Corinn Columpar, University of Toronto Chris Holmlund, University of Tennessee-Knoxville Geoff King, Brunel

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Yannis Tzioumakis, University of Liverpool  
Patricia White, Swarthmore College  
Patricia R. Zimmermann, Ithaca College

### **Feminist Film Studies**

For the past twenty-five years, cinema has been a vital terrain on which feminist debates about culture, representation, and identity have been fought. This anthology charts the history of those debates, bringing together the key, classic essays in feminist film theory. *Feminist Film Theory* maps the impact of major theoretical developments on this growing field—from structuralism and psychoanalysis in the 1970s, to post-colonial theory, queer theory, and postmodernism in the 1990s. Covering a wide range of topics, including oppressive images, "woman" as fetishized object of desire, female spectatorship, and the cinematic pleasures of black women and lesbian women, *Feminist Film Theory* is an indispensable reference for scholars and students in the field. Contributors include Judith Butler, Carol J. Clover, Barbara Creed, Michelle Citron, Mary Ann Doane, Teresa De Lauretis, Jane Gaines, Christine Gledhill, Molly Haskell, bell

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hooks, Claire Johnston, Annette Kuhn, Julia Lesage, Judith Mayne, Tania Modleski, Laura Mulvey, B. Ruby Rich, Kaja Silverman, Sharon Smith, Jackie Stacey, Janet Staiger, Anna Marie Taylor, Valerie Walkerdine, and Linda Williams.

### **Cool Men and the Second Sex**

The 1940s was a watershed decade for American cinema and the nation. Shaking off the grim legacy of the Depression, Hollywood launched an unprecedented wave of production, generating some of its most memorable classics. Featuring essays by a group of respected film scholars and historians, "American Cinema of the 1940s" brings this dynamic and turbulent decade to life with such films as "Citizen Kane," "Rebecca," "The Lady Eve," "Sergeant York," "How Green Was My Valley," "Casablanca," "Mrs. Miniver," "The Road to Morocco," "Yankee Doodle Dandy," "Kiss of Death," "Force of Evil," "Caught," and "Apology for Murder." Illustrated with many rare stills and filled with provocative insights, the volume will appeal to students, teachers, and to all those interested in cultural history and American film of the twentieth century.

### **Existentialism and Contemporary Cinema**

"Women stars in Hollywood were invariably in two categories," said director Otto

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Preminger. "One group was of women who were exploited by men, and the other, much smaller group was of women who survived by acting like men." Beginning with silent film vamp Theda Bara and continuing with icons like Greta Garbo, Marilyn Monroe and Raquel Welch, this study of film industry misogyny describes how female stars were maltreated by a sexist studio system—until women like Katharine Hepburn and Bette Davis fought for parity. The careers of Doris Day, Brigitte Bardot, Carole Landis, Frances Farmer, Dorothy Dandridge, Inger Stevens and many others are examined, along with more recent actresses like Demi Moore and Sharon Stone. Women who worked behind the scenes, writing screenplays, producing and directing without due credit, are also covered.

### **Le Deuxième Sexe**

"During the colonial period, Indian intellectuals--philologists, lawyers, scientists and literary figures--all sought to hold a mirror to their country. Whether they wrote novels, polemics, or scientific treatises, all sought a better understanding of society in general and their society in particular. Curiously, female sexuality and sexual behavior play an outside role in their writing. The figure of the prostitute is ubiquitous in everything from medical texts and treatises on racial evolution to anti-Muslim polemic and studies of ancient India. In this book, Durba Mitra argues that between the 1840s and the 1940s, the new science of sexuality became foundational to the scientific study of Indian social progress. The colonial state and

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an emerging set of Bengali male intellectuals extended the regulation of sexuality to far-reaching projects that sought to define what society should look like and how modern citizens should behave. An exploration of this history of social scientific thought offers new perspectives to understand the power of paternalistic and deeply violent claims about sexual norms in the postcolonial world today. These histories reveal the enduring authority of scientific claims to a tradition that equates social good with the control of women's free will and desire. Thus, they managed to dramatically reorganize their society around upper-caste Hindu ideals of strict monogamy"--

### **Existentialism and Contemporary Cinema**

A fierce international bestseller that launched Korea's new feminist movement, Kim Jiyoung, Born 1982 follows one woman's psychic deterioration in the face of rigid misogyny. Truly, flawlessly, completely, she became that person. In a small, tidy apartment on the outskirts of the frenzied metropolis of Seoul lives Kim Jiyoung. A thirtysomething-year-old "millennial everywoman," she has recently left her white-collar desk job—in order to care for her newborn daughter full-time—as so many Korean women are expected to do. But she quickly begins to exhibit strange symptoms that alarm her husband, parents, and in-laws: Jiyoung impersonates the voices of other women—alive and even dead, both known and unknown to her. As she plunges deeper into this psychosis, her discomfited

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husband sends her to a male psychiatrist. In a chilling, eerily truncated third-person voice, Jiyoung's entire life is recounted to the psychiatrist—a narrative infused with disparate elements of frustration, perseverance, and submission. Born in 1982 and given the most common name for Korean baby girls, Jiyoung quickly becomes the unfavored sister to her princeling little brother. Always, her behavior is policed by the male figures around her—from the elementary school teachers who enforce strict uniforms for girls, to the coworkers who install a hidden camera in the women's restroom and post their photos online. In her father's eyes, it is Jiyoung's fault that men harass her late at night; in her husband's eyes, it is Jiyoung's duty to forsake her career to take care of him and their child—to put them first. Jiyoung's painfully common life is juxtaposed against a backdrop of an advancing Korea, as it abandons “family planning” birth control policies and passes new legislation against gender discrimination. But can her doctor flawlessly, completely cure her, or even discover what truly ails her? Rendered in minimalist yet lacerating prose, Kim Jiyoung, Born 1982 sits at the center of our global #MeToo movement and announces the arrival of writer of international significance.

### **Easy Riders Raging Bulls**

The author identifies a number of male figures with 'cool masculinity', including Edward Said, Henry Louis Gates Jr, Quentin Tarantino, Spike Lee and Brian de

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Palma.

## **Hispanic and Lusophone women filmmakers**

'A bold and necessary correction to the subcontinent's poetry canon.' - Jeet Thayil  
This first-of-its-kind anthology brings together the best of contemporary queer poetry from South Asia, both from the subcontinent and its many diasporas. The anthology features well-known voices like Hoshang Merchant, Ruth Vanita, Suniti Namjoshi, Kazim Ali, Rajiv Mohabir as well as a host of new poets. The themes range from desire and loneliness, sexual intimacy and struggles, caste and language, activism both on the streets and in the homes, the role of family both given and chosen, and heartbreaks and heartjoins. Writing from Bangalore, Baroda, Benares, Boston, Chennai, Colombo, Dhaka, Delhi, Dublin, Karachi, Kathmandu, Lahore, London, New York City, and writing in languages including Bengali, Gujarati, Hindi, Kannada, Urdu, Manipuri, Malayalam, Marathi, Punjabi, Tamil, and, of course, English, the result is an urgent, imaginative and beautiful testament to the diversity, politics, aesthetics and ethics of queer life in South Asia today.

## **A History of X**

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With full-frontal genitalia, erections, even actual sex featuring increasingly in films, this explicitness in presentation has caused critical consternation and accusations that such film narratives are pornographic. This book explores how, rather than being pornographic, explicit sex can be an essential element of cinematic storytelling today. Offering detailed analysis of how choices are made in the presentation of explicit sex in often very controversial films, such as "Shame", "Baise-Moi", "Antichrist", "Dogtooth" and "Lust, Caution", the expert contributors - including Barbara Creed, Jacob Held and Linda Ruth Williams - show how sexual content can aid characterisation, highlight themes, and provide events that serve to develop plot. The impact of explicit sex as an element of a film's narrative is also revealed to be assisted by effective, nuanced performances and the incisive deployment of directorial technique. Together they detail through the fundamentals of cinema the shot by shot, moment by moment manner in which explicit sex can be an essential component of a dramatically powerful narrative.

### **Intercourse in Television and Film**

An examination of the relationship between narrative style and sexual politics. Looking at contemporary films from the USA, Europe and Japan, the book examines the ways in which films relate to sexual politics and the organization within our culture of gender and sexuality.

## **Italy's Other Women**

America on Film: Representing Race, Class, Gender, and Sexuality in the Movies, 2nd Edition is a lively introduction to issues of diversity as represented within the American cinema. Provides a comprehensive overview of the industrial, socio-cultural, and aesthetic factors that contribute to cinematic representations of race, class, gender, and sexuality Includes over 100 illustrations, glossary of key terms, questions for discussion, and lists for further reading/viewing Includes new case studies of a number of films, including Crash, Brokeback Mountain, and Quinceañera

## **The Psychosocial Implications of Disney Movies**

Renewed interest in Latin American film industries has opened a host of paths of scholarly exploration. Productions from different countries reflect particular social attitudes, political climates and self-conceptions, and must be considered separately and as a whole. The search for national identity is a key component of Latin American films in a time of decreasing cultural diversity and pressures to westernize. Globalization and falling government support have fueled cross-border collaborations, calling into question the idea of a movie's "nationality," and leaving some nations' film industries on the brink of collapse. Whether thriving or barely

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surviving, struggling to remain distinct or embracing globalization on its own terms, addressing the government or society, Latin American cinema remains vibrant, offering a wealth of material to scholars of all stripes. These collected essays explore important elements of Latin American cinema and its associated national film industries. The first section of essays examines the impact of modernization on both Latin American screen images and the industry itself, offering modern and historical perspectives. The second section focuses on filmmakers who deal with issues of gender and sexuality, whether sexual transgression, the role of female characters, or societal attitudes towards sex and nudity. The final section of essays discusses the relationship between national identity and Latin American film industries: how movies are used to create a sense of self; Uruguay's ongoing identity crisis; and Brazil's use of Hollywood's stereotypical depiction of the country to depict itself. Photographs and an annotated bibliography accompany each essay, and an index supplements the text.

### **Sex, Sadism, Spain, and Cinema**

Examination of how the exploration of female subjectivity by selected French and British women film-makers has expanded and reinvigorated the "language" of contemporary cinema.

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## **Indie Reframed**

Simone de Beauvoir's work has not often been associated with film studies, which appears paradoxical when it is recognized that she was the first feminist thinker to inaugurate the concept of the gendered 'othering' gaze. This book is an attempt to redress this balance and reopen the dialogue between Beauvoir's writings and film studies. The authors analyse a range of films, from directors including Claire Denis, Michael Haneke, Lucille Hadzihalilovic, Sam Mendes, and Sally Potter, by drawing from Beauvoir's key works such as *The Second Sex* (1949), *The Ethics of Ambiguity* (1947) and *Old Age* (1970).

## **Sex and Storytelling in Modern Cinema**

Seminar paper from the year 2019 in the subject English Language and Literature Studies - Other, grade: 1,7, University of Regensburg, language: English, abstract: The Ukrainian-American avant-garde video artist Maya Deren is going to be in the object of study in the main body of this paper which focuses on the question of what, in particular, makes her representations of femininity outstanding and contrary to the ones in the contemporary woman's film. As to the structure of the paper at hand, the first part will briefly outline Simone de Beauvoir's academic theory of femininity, the key aspects of representation of women in woman's

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cinema and give information on avant-garde cinema. In the second part, then, Maya Deren's approach to gender will be introduced. Following and based on the first part, the third part will then closely analyze, how femininity is treated in her works and, thus, how it differs from the woman's film's approach. Finally, the results will be summarized into a conclusion and an outlook will be offered.

### **From Internationalism to Postcolonialism**

The classic manifesto of the liberated woman, this book explores every facet of a woman's life.

### **A Companion to Contemporary French Cinema**

Examining the theoretical, historical, and contemporary impact of South Korea's Golden Age of cinema.

### **The World That Belongs To Us: An Anthology of Queer Poetry from South Asia**

Offers a unified theory of Western culture, identifying major patterns that have endured over the centuries

## **Cinema and the Second Sex**

From 1968 to 1977, Spain experienced a boom in horror-movie production under a restrictive economic system established by the country's dictator, Francisco Franco. Despite hindrance from the Catholic Church and Spanish government, which rigidly controlled motion picture content, hundreds of horror films were produced during this ten-year period. This statistic is even more remarkable when compared with the output of studios and production companies in the United States and elsewhere at the same time. What accounts for the staggering number of films, and what does it say about Spain during this period? In *Sex, Sadism, Spain, and Cinema: The Spanish Horror Film*, Nicholas G. Schlegel looks at movies produced, distributed, and exhibited under the crumbling dictatorship of General Franco. The production and content of these films, the author suggests, can lead to a better understanding of the political, social, and cultural conditions during a contentious period in Spain's history. The author addresses the complex factors that led to the "official" sanctioning of horror films—which had previously been banned—and how they differed from other popular genres that were approved and subsidized by the government. In addition to discussing the financing and exhibiting of these productions, the author examines the tropes, conventions, iconography, and thematic treatments of the films. Schlegel also analyzes how these movies were received by audiences and critics, both in Spain and abroad. Finally, he looks at the circumstances that led to the rapid decline of such films in

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the late 1970s and early 1980s. By examining how horror movies thrived in Spain during this decade, this book addresses a sorely neglected gap in film scholarship and also complements existing literature on Spanish national cinema. Sex, Sadism, Spain, and Cinema will appeal to fans of horror films as well as scholars of film history, European history, genre studies, and cultural studies.

### **Les Belles Images**

In 1969, a low-budget biker movie, *Easy Rider*, shocked Hollywood with its stunning success. An unabashed celebration of sex, drugs, and rock 'n' roll (onscreen and off), *Easy Rider* heralded a heady decade in which a rebellious wave of talented young filmmakers invigorated the movie industry. In *Easy Riders, Raging Bulls*, Peter Biskind takes us on the wild ride that was Hollywood in the '70s, an era that produced such modern classics as *The Godfather*, *Chinatown*, *Shampoo*, *Nashville*, *Taxi Driver*, and *Jaws*. *Easy Riders, Raging Bulls* vividly chronicles the exuberance and excess of the times: the startling success of *Easy Rider* and the equally alarming circumstances under which it was made, with drugs, booze, and violent rivalry between costars Dennis Hopper and Peter Fonda dominating the set; how a small production company named BBS became the guiding spirit of the youth rebellion in Hollywood and how, along the way, some of its executives helped smuggle Huey Newton out of the country; how director Hal Ashby was busted for drugs and thrown in jail in Toronto; why Martin Scorsese

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attended the Academy Awards with an FBI escort when Taxi Driver was nominated; how George Lucas, gripped by anxiety, compulsively cut off his own hair while writing Star Wars, how a modest house on Nicholas Beach occupied by actresses Margot Kidder and Jennifer Salt became the unofficial headquarters for the New Hollywood; how Billy Friedkin tried to humiliate Paramount boss Barry Diller; and how screenwriter/director Paul Schrader played Russian roulette in his hot tub. It was a time when an "anything goes" experimentation prevailed both on the screen and off. After the success of Easy Rider, young film-school graduates suddenly found themselves in demand, and directors such as Francis Coppola, Peter Bogdanovich, George Lucas, and Martin Scorsese became powerful figures. Even the new generation of film stars -- Nicholson, De Niro, Hoffman, Pacino, and Dunaway -- seemed a breed apart from the traditional Hollywood actors. Ironically, the renaissance would come to an end with Jaws and Star Wars, hugely successful films that would create a blockbuster mentality and crush innovation. Based on hundreds of interviews with the directors themselves, producers, stars, agents, writers, studio executives, spouses, and ex-spouses, this is the full, candid story of Hollywood's last golden age. Never before have so many celebrities talked so frankly about one another and about the drugs, sex, and money that made so many of them crash and burn. By turns hilarious and shocking, Easy Riders, Raging Bulls is the ultimate behind-the-scenes account of Hollywood at work and play.

### **The Accidental Billionaires**

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NOW A MAJOR MOTION PICTURE The #1 bestselling author of *Saturday* and *Atonement* brilliantly illuminates the collision of sexual longing, deep-seated fears and romantic fantasy in his unforgettable, emotionally engaging novel. The year is 1962. Florence, the daughter of a successful businessman and an aloof Oxford academic, is a talented violinist. She dreams of a career on the concert stage and of the perfect life she will create with Edward, the earnest young history student she met by chance and who unexpectedly wooed her and won her heart. Edward grew up in the country on the outskirts of Oxford where his father, the headmaster of the local school, struggled to keep the household together and his mother, brain-damaged from an accident, drifted in a world of her own. Edward's native intelligence, coupled with a longing to experience the excitement and intellectual fervour of the city, had taken him to University College in London. Falling in love with the accomplished, shy and sensitive Florence--and having his affections returned with equal intensity--has utterly changed his life. Their marriage, they believe, will bring them happiness, the confidence and the freedom to fulfill their true destinies. The glowing promise of the future, however, cannot totally mask their worries about the wedding night. Edward, who has had little experience with women, frets about his sexual prowess. Florence's anxieties run deeper: she is overcome by conflicting emotions and a fear of the moment she will surrender herself. From the precise and intimate depiction of two young lovers eager to rise above the hurts and confusion of the past, to the touching story of how their

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unexpressed misunderstandings and fears shape the rest of their lives, *On Chesil Beach* is an extraordinary novel that brilliantly, movingly shows us how the entire course of a life can be changed--by a gesture not made or a word not spoken.

### **She Found It at the Movies**

A Companion to Contemporary French Cinema presents a comprehensive collection of original essays addressing all aspects of French cinema from 1990 to the present day. Features original contributions from top film scholars relating to all aspects of contemporary French cinema Includes new research on matters relating to the political economy of contemporary French cinema, developments in cinema policy, audience attendance, and the types, building, and renovation of theaters Utilizes groundbreaking research on cinema beyond the fiction film and the cinema-theater such as documentary, amateur, and digital filmmaking Contains an unusually large range of methodological approaches and perspectives, including those of genre, gender, auteur, industry, economic, star, postcolonial and psychoanalytic studies Includes essays by important French cinema scholars from France, the U.S., and New Zealand, many of whose work is here presented in English for the first time

### **Kim Jiyong, Born 1982: A Novel**

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Gender in Film and Video tracks changes in gender on screen by documenting trends of the internet age. The jargon-free book focuses on six instances of media in transition and their histories, including the rise of feminism on television, in sports events, and in comedy-drama series; the growth of DIY production by underrepresented groups through crowdfunding and YouTube channels; and struggles between fans and producers over control of casting and storytelling. This volume focuses on the breakdown of the categories (content, production, reception) that top-down production/distribution in TV and cinema tended to keep distinct. This text is for students in sociology, media studies, and women's and gender studies.

### **The Body and the Screen**

### **Abstinence Cinema**

Would there have been a Third World without the Second? Perhaps, but it would have looked very different. Although most histories of these geopolitical blocs and their constituent societies and cultures are written in reference to the West, the interdependence of the Second World in the East and the Third World is evident not only from a common nomenclature but also from their near-simultaneous

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disappearance around 1990. From Internationalism to Postcolonialism addresses this historical blind spot by recounting the story of two Cold War-era cultural formations that claimed to represent the Third World project in literature and cinema: the Afro-Asian Writers Association (1958-1991) and the Tashkent Festival for African, Asian, and Latin American Film (1968-1988). The inclusion of writers and filmmakers from the Soviet Caucasus and Central Asia and extensive Soviet support aligned these organizations with Soviet internationalism. While these cultural alliances between the Second and the Third World never achieved their stated aim - the literary and cinematic independence from the West of these societies from the West - they did forge what Ngugi wa Thiong'o called "the links that bind us," along which now-canonical postcolonial authors, texts, and films could circulate across the non-Western world until the end of the Cold War. In the process of this historical reconstruction, From Internationalism to Postcolonialism inverts the traditional relationship between Soviet and postcolonial studies: rather than studying the (post-)Soviet experience through the lens of postcolonial theory, it documents the multiple ways in which that theory and its attendant literary and cinematic production have been shaped by the Soviet experience.

### **Routledge Handbook of East Asian Gender Studies**

In this volume of 15 articles, contributors from a wide range of disciplines present their analyses of Disney movies and Disney music, which are mainstays of popular

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culture. The power of the Disney brand has heightened the need for academics to question whether Disney's films and music function as a tool of the Western elite that shapes the views of those less empowered. Given its global reach, how the Walt Disney Company handles the role of race, gender, and sexuality in social structural inequality merits serious reflection according to a number of the articles in the volume. On the other hand, other authors argue that Disney productions can help individuals cope with difficult situations or embrace progressive thinking. The different approaches to the assessment of Disney films as cultural artifacts also vary according to the theoretical perspectives guiding the interpretation of both overt and latent symbolic meaning in the movies. The authors of the 15 articles encourage readers to engage with the material, showcasing a variety of views about the good, the bad, and the best way forward.

### **Exam Prep for: Cinema and the Second Sex Womens Filmmaking**

An introduction to feminist film theory as a discourse from the early seventies to the present. McCabe traces the broad ranging theories produced by feminist film scholarship, from formalist readings and psychoanalytical approaches to debates initiated by cultural studies, race and queer theory.

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## **Feminist Film Theory**

. . . he breaks legitimate stories that have a huge impact. Meet Luke Ford, chronicler of the porn world. - Online Journalism Review This first comprehensive and most in-depth history of cinematic pornography details sex in film from 100 years ago to today, concentrating on the quarter-century since Deep Throat, when pornography became a subject of popular culture. Luke Ford is the best-known source on the porn film world today-the only journalist writing about the industry who is not also employed by it. This unique position gives Ford the objectivity to report without bias, and he is often consulted as a trusted news source on the porn industry by many major news publications. Insightful, entertaining, and bold, A History of X takes us from the primitive film studios of the 1900s, where porn got its start as a daring experiment in sexual freedom, to the closed-door, multi-million-dollar porn-film corporations of today. Ford includes exclusive interviews with the stars, the producers, and the distributors as well as detailed data on censorship attempts from the early days to the present. He documents the controversial careers of top porn stars Marilyn Chambers, John Holmes, Linda Lovelace, Harry Reems, Gerard Damiano, Georgina Spelvin, Traci Lords, Max Hardcore, Ginger Lynn, and others, revealing both the great benefits and the tragic consequences that often come from fame and fortune in the porn industry. He also discusses the many controversial aspects to the business, including Mafia influences, the impact of the AIDS epidemic on the industry, and the myths and realities behind child

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pornography. Extensively researched and documented, *A History of X* is a fascinating exposé of a business few dare to touch. Luke Ford was educated in Australia and has worked as a radio host as well as a journalist. He now operates a website on the porn industry: [www.lukeford.com](http://www.lukeford.com).

### **Hollywood's Second Sex**

NATIONAL BESTSELLER "The Social Network, the much anticipated movie...adapted from Ben Mezrich's book *The Accidental Billionaires*." —The New York Times Best friends Eduardo Saverin and Mark Zuckerberg had spent many lonely nights looking for a way to stand out among Harvard University's elite, competitive, and accomplished student body. Then, in 2003, Zuckerberg hacked into Harvard's computers, crashed the campus network, almost got himself expelled, and was inspired to create Facebook, the social networking site that has since revolutionized communication around the world. With Saverin's funding their tiny start-up went from dorm room to Silicon Valley. But conflicting ideas about Facebook's future transformed the friends into enemies. Soon, the undergraduate exuberance that marked their collaboration turned into out-and-out warfare as it fell prey to the adult world of venture capitalists, big money, and lawyers. From the Trade Paperback edition.

## **Chinese Women's Cinema**

From the perspective of cultural conservatives, Hollywood movies are cesspools of vice, exposing impressionable viewers to pernicious sexually-permissive messages. Offering a groundbreaking study of Hollywood films produced since 2000, *Abstinence Cinema* comes to a very different conclusion, finding echoes of the evangelical movement's abstinence-only rhetoric in everything from *Easy A* to *Taken*. Casey Ryan Kelly tracks the surprising sex-negative turn that Hollywood films have taken, associating premarital sex with shame and degradation, while romanticizing traditional nuclear families, courtship rituals, and gender roles. As he demonstrates, these movies are particularly disempowering for young women, concocting plots in which the decision to refrain from sex until marriage is the young woman's primary source of agency and arbiter of moral worth. Locating these regressive sexual politics not only in expected sites, like the *Twilight* films, but surprising ones, like the raunchy comedies of Judd Apatow, Kelly makes a compelling case that Hollywood films have taken a significant step backward in recent years. *Abstinence Cinema* offers close readings of movies from a wide spectrum of genres, and it puts these films into conversation with rhetoric that has emerged in other arenas of American culture. Challenging assumptions that we are living in a more liberated era, the book sounds a warning bell about the powerful cultural forces that seek to demonize sexuality and curtail female sexual agency.

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### **On Chesil Beach**

This volume examines the films of Hispanic and Lusophone women filmmakers from the 1930s to the present day. It establishes productive connections between film practices across these geographical areas by identifying common areas of concern on the part of these female filmmakers. Focusing on aesthetic, theoretical and socio-historical analyses, it questions the manifest or latent gender and sexual politics that inform and structure the emerging cinematic productions by women filmmakers in Portugal, Spain, Latin America and the US. With a combination of scholars from the UK, the US, Spain and Latin America, the volume documents and interprets a fascinating corpus of films made by Hispanic and Lusophone women and proposes research strategies and methodologies that can expand our understanding of socio-cultural and psychic constructions of gender and sexual politics. An essential resource to rethink notions of gender identity and subjectivity, it is a unique contribution to Spanish and Latin American Film Studies and Film Studies.

### **American Cinema of the 1940s**

In the period 1940 1965 the female prostitute featured in at least 10 per cent of Italian-made films. This book explains why she was so prevalent in Italian cinema

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of this period and offers a new account of her on-screen presence. The author shows that prostitutes in Italian cinema are much more than simply tarts with hearts or martyr figures. "

### **Sexual Personae**

The Routledge Handbook of East Asian Gender Studies presents up-to-date theoretical and conceptual developments in key areas of the field, taking a multi-disciplinary and comparative approach. Featuring contributions by leading scholars of Gender Studies to provide a cutting-edge overview of the field, this handbook includes examples from China, Japan, South Korea, Taiwan and Hong Kong and covers the following themes: theorising gender relations; women's and feminist movements; work, care and migration; family and intergenerational relationships; cultural representation; masculinity; and state, militarism and gender. This handbook is essential reading for scholars and students of Gender and Women's Studies, as well as East Asian societies, social policy and culture.

### **The New Face of Political Cinema**

Because Timothee Chalamet's eyes gleam with the light of a thousand suns. Because you'd let Zoë Kravitz get away with putting gum in your hair. And because

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there really should be a national monument dedicated to Gene Kelly's ass. From the tongue-in-cheek to the righteously enraged, *She Found it at the Movies* explores women's secret desires, teen crushes, and one-sided movie star love affairs, flipping the switch on a century of cinema's male-gaze domination. With misogyny and sexism still taking center stage in the real world--what can women's relationships with movies tell us about the wider landscape of sexuality, politics and culture? Featuring writers you know and love from BuzzFeed, The Guardian, and Vulture, these essays pose thoughtful questions about sex and fantasy at the cinema. Like a guilt-free chat with your smartest girlfriends, this book is a positive celebration of female sexuality at its thirstiest.

### **Countering Established Conventions. Re-Inventions of Femininity in Maya Deren's Avant-Garde Cinema**

Women's filmmaking in France has been a source of both delight and despair. On the one hand, the numbers are impressive - over 250 feature-length films were made by over 100 women directors in France in the 1980s and 1990s. On the other hand, despite the heritage of French feminism, French women directors characteristically disclaim their gender as a significant factor in their filmmaking. This incisive study provides an informative, critical guide to this major body of work, exploring the boundaries between personal films (intimate psychological

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dramas relating to key stages in life) and genre films (which demonstrate women's ability to appropriate and rework popular genres). It analyzes the effects of postfeminism, women's desire to enter the mainstream, and the impact of a new generation of filmmakers, enabling readers to take stock of the wealth and diversity of women's contribution to French cinema during the 1980s and 1990s.

### **America on Film**

### **Sexual Politics and Narrative Film**

The first of its kind in English, this collection explores twenty one well established and lesser known female filmmakers from mainland China, Hong Kong, Taiwan, and the Chinese diaspora. Sixteen scholars illuminate these filmmakers' negotiations of local and global politics, cinematic representation, and issues of gender and sexuality, covering works from the 1920s to the present. Writing from the disciplines of Asian, women's, film, and auteur studies, contributors reclaim the work of Esther Eng, Tang Shu Shuen, Dong Kena, and Sylvia Chang, among others, who have transformed Chinese cinematic modernity. Chinese Women's Cinema is a unique, transcultural, interdisciplinary conversation on authorship, feminist cinema, transnational gender, and cinematic agency and representation. Lingzhen

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Wang's comprehensive introduction recounts the history and limitations of established feminist film theory, particularly its relationship with female cinematic authorship and agency. She also reviews critiques of classical feminist film theory, along with recent developments in feminist practice, altogether remapping feminist film discourse within transnational and interdisciplinary contexts. Wang's subsequent redefinition of women's cinema, and brief history of women's cinematic practices in modern China, encourage the reader to reposition gender and cinema within a transnational feminist configuration, such that power and knowledge are reexamined among and across cultures and nation-states.

### **Latin American Cinema**

Since 1995 there has been a widespread return of commitment to French cinema taking it to a level unmatched since the heady days following 1968. But this new wave of political film is very different and urgently calls out for an analysis that will account for its development, its formal characteristics and its originality. This is what this book provides. It engages with leading directors such as Cantet, Tavernier, Dumont, Kassovitz, Zonca and Guédiguian, takes in a range of less well known but important figures and strays across the Belgian border to engage with the seminal work of the Dardenne brothers. It shows how the works discussed are helping to reinvent political cinema by finding stylistic and narrative strategies adequate to the contemporary context.

## **Gender in Film and Video**

As many critics and theorists have noted, non-pornographic films, documentaries, and quality television series have increasingly included explicit sex scenes since the 1990s, some of such scenes featuring the performance of actual sex acts. The incidence of sex in narratively powerful, resonant visual media can no longer be dismissed as a trend. What was once an aesthetic weapon in the arsenal of provocateurs is now frequently integrated seamlessly into the *mise-en-scène* and exposition of widely viewed and culturally significant films and television series. *Intercourse in Television and Film: The Presentation of Explicit Sex Acts* analyzes the aesthetic and narrative contexts for the visual media presentation of the sexual act, both those which are non-simulated and those which are explicit to that point that their simulation is brought into question by the viewer. In this book, questions involving the performance choices of actors, the framing and editing of the sex act, and the director's attempts at integrating sexuality into the overall narrative structure as well as their effects are explored.

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