

# Sexuality In World Cinema

Queer Cinema in the World - Karl Schoonover 2016-11-18  
Proposing a radical vision of cinema's queer globalism, Karl Schoonover and Rosalind Galt explore how queer filmmaking intersects with international sexual cultures, geopolitics, and aesthetics to disrupt dominant modes of world making. Whether in its exploration of queer cinematic temporality, the paradox of the queer popular, or the deviant ecologies of the queer pastoral, Schoonover and Galt reimagine the scope of queer film studies. The authors move beyond the gay art cinema canon to consider a broad range of films from Chinese lesbian drama and Swedish genderqueer documentary to Bangladeshi melodrama and Bolivian activist video. Schoonover and Galt make a case for the centrality of queerness in cinema and trace how queer

cinema circulates around the globe—institutionally via film festivals, online consumption, and human rights campaigns, but also affectively in the production of a queer sensorium. In this account, cinema creates a uniquely potent mode of queer worldliness, one that disrupts normative ways of being in the world and forges revised modes of belonging.

## **Exploring Morality and Sexuality in Asian Cinema** -

Peter C. Pugsley 2016-04-15  
This ground-breaking book explores the moral dimensions of sexual imagery in contemporary, general-release Asian films. It examines debates that arise over aesthetic styles and the cultural and traditional influences that determine the content and impact of these films. The social and regulatory environments for filmmakers

across Asia reflect distinct national and cultural differences. In just the past decade, for instance, Indian cinema has rapidly moved from representations of coy and submissive female protagonists to highly eroticized leading ladies unafraid of flaunting their sexuality. On the other hand, the cinema emerging from the Chinese mainland has been much more circumspect in its representations of overt sexuality, at times in conflict with other Chinese cinemas from Hong Kong and Taiwan. This use of sexual imagery or morally questionable film content raises on-going debates into censorship and the use of state or industry controls to protect certain sectors of society from exposure to particular narratives or images. Film, like all forms of art, fulfils a number of aesthetic functions for local, regional and international audiences. As distribution and technological advances make Asian films more readily available across the globe, an understanding of

the different aesthetics at play will enable readers of this book to recognize key cultural motifs in representations of onscreen sexuality and the surrounding controversies found in cinematic texts from Asia.

### **African American Women and Sexuality in the Cinema**

- Norma Manatu 2014-01-10

The representation of African American women is an important issue in the overall study of how women are portrayed in film, and has received serious attention in recent years. Traditionally, "women of color," particularly African American women, have been at the margins of studies of women's on-screen depictions--or excluded altogether. This work focuses exclusively on the sexual objectification of African American women in film from the 1980s to the early 2000s. Critics of the negative sexual imagery have long speculated that control by African American filmmakers would change how African American women are depicted. This work examines sixteen films made by

males both white and black to see how the imagery might change with the race of the filmmaker. Four dimensions are given special attention: the diversity of the women's roles and relationships with men, the sexual attitudes of the African American female characters, their attitudes towards men, and their nonverbal and verbal sexual behaviors. This work also examines the role culture has played in perpetuating the images, how film influences viewers' perception of African American women and their sexuality, and how the imagery polarizes women by functioning as a regulator of their sexual behaviors based on cultural definitions of the feminine.

### **Selling Sex on Screen** -

Karen A. Ritzenhoff 2015-07-16

The volume explores contemporary and historical films about "marked women" in various national cinema traditions. The essays focus on the depictions of prostitution and promiscuity in visual media from Silent Film in America to Weimar Cinema in Germany, the Golden Years in Hollywood,

to the present. The book also touches on the Western genre, exploitation film, pornography, independent, and exploitation movies.

**America on Film** - Harry M. Benshoff 2011-08-26

**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 Sexual Subject** - Screen 1992

Brings together indispensable writings on sexuality which have appeared in *Screen*, posing new conjunctions and

making connections in one volume between debates which have spanned the last two decades in film theory. The Sexual Subject brings together writing on sexuality which has appeared in Screen over the past two decades. It reflects the journal's continuing engagement with questions of sexuality and signification in the cinema, an engagement which has had a profound influence on the development of the academic study of film and on alternative film and video. The collection opens with Laura Mulvey's classic "Visual Pleasure and Narrative Cinema" with its conjunction of semiotics and psychoanalysis, the critical approach which is most closely associated with Screen's rise to international prominence. The Reader then goes on to explore the particular questions and debates which that conjunction provoked: arguments around pornography and the representation of the body; questions of the representation of femininity and masculinity, of the female spectator, and of

the social subject. Many of the writings in this Reader have become indispensable texts within the study of film. The purpose of the Reader is not only to make the articles available to a wider readership, and to a new generation, but also to pose new conjunctions, making connections in one volume between debates and inquiries which spanned two crucial decades of film theory. The Sexual Subject is intended not only for all those with a particular interest in film and film theory, but for anyone with a serious commitment to cultural theory, theories of representation, and questions of sexuality and gender.

**Nationalising Femininity -**

Christine Gledhill 1996

What was the relation between gender and nation when the waiting woman was displaced by the mobile woman and homes were flattened by bombs? What happened to notions of femininity, sexual difference and class as women moved into the workplace and donned dungarees, military

uniforms and utility clothing?  
**Sexuality in World Cinema:**  
**L-Z** - James L. Limbacher 1983

**Irish Queer Cinema** - Allison  
Macleod 2019-11-30

In recent years queer identities have become increasingly visible in Irish cinema, a shift that can be linked to political, economic and social changes taking place both in Ireland and around the world, as well as to changes in national film policy to cater more to international audiences. *Irish Queer Cinema* explores the sexual politics and socio-economic conditions that have determined the shape and evolution of these representations whilst interrogating the relationship between on-screen visibility and progressive sexual politics. Drawing together 23 films as depictive of an Irish queer cinema, including *Clash of the Ash*, *The Crying Game* and *Me First*, the book investigates the different ways gender and sexuality intersect with nationhood and national forms of belonging, and explores the

role of queerness within the constitution of an Irish national culture.

**America on Film** - Harry M.  
Benshoff 2009-01-20

This book provides a comprehensive overview of the industrial, socio-cultural, and aesthetic factors that contribute to cinematic representations of race, class, gender, and sexuality. It chronicles the cinematic history of various cultural groups, examines forces and institution bias and stimulates discussion about the relationship between film and American national culture.

*Sexuality in World Cinema* -  
James L. Limbacher 1983

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[Sexuality in world cinema. 2. L-Z](#) - James L. Limbacher 1983

**Reversing the Lens** - Jun Xing  
2003

*Reversing the Lens* is relevant to anyone who is curious about how video and film can be utilized to expose ethnicity,

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race, gender, and sexuality as social constructions subject to political contestation and in dialogue with other potential forms of difference."--BOOK JACKET.

*Race, Gender, and Sexuality in Post-Apocalyptic TV and Film* - Barbara Gurr 2015-10-07

This book offers analyses of the roles of race, gender, and sexuality in the post-apocalyptic visions of early twenty-first century film and television shows. Contributors examine the production, reproduction, and re-imagination of some of our most deeply held human ideals through sociological, anthropological, historical, and feminist approaches.

*Screening Love and Sex in the Ancient World* - Monica S. Cyrino 2013-02-05

This dynamic collection of essays by international film scholars and classicists addresses the provocative representation of sexuality in the ancient world on screen. A critical reader on approaches used to examine sexuality in classical settings, contributors

use case studies from films and television series spanning from the 1920s to the present.

*Bad Women* - Janet Staiger 1995

On female sexual morality  
*Sexuality in World Cinema* - James L. Limbacher 1983

*Queer Masculinities in Latin American Cinema* - Gustavo Subero 2014

"Gustavo Subero offers an assessment of the influence, importance and impact of a body of films from the mid 1970s to date that, he argues, constitute a Latin American Queer Cinema. Gustavo Subero addresses major issues surrounding homosexuality in different Latin American societies, starting with the notions of gender and sexuality that are paramount in the construction of queer subjects in these regions. He explores questions of male effeminacy and how the maricon has become synonymous with homosexuality in the popular imaginary, suggesting how this stereotype might be reclaimed as authentic. He also analyses

issues of masculine homosexuality in a series of films in which the main protagonists do not correspond to the previous stereotype, such as *La leon* and the work of Julian Hernandez, considering as he does so the closet and passing as hetero, as well as notions of hetero-patriarchy and masculinity. He also illuminates the way in which the male body structures, organises and redirects notions of queer masculinity in Latin America while it also demonstrates the importance of filmmaking in societies in which homosexuality may be repressed to guarantee the circulation of queer narratives (and experiences) among gay subjects."--

**Straight Skin, Gay Masks and Pretending to be Gay on Screen** - Gilad Padva

2020-05-11

*Straight Skin, Gay Masks and Pretending to Be Gay on Screen* examines cinematic depictions of pretending-to-be-gay, assessing performances that not only reflect heteronormative and explicitly

homophobic attitudes, but also offer depictions of gay selfhood with more nuanced multidirectional identifications. The case of straight protagonists pretending to be gay on screen is the ideal context in which to study unanticipated progressivity and dissidence in regard to cultural construction of human sexualities in the face of theatricalized epistemological collapse. Teasing apart the dynamics of depictions of both sexual stability and fluidity in cinematic images of men pretending to be gay offers new insights into such salient issues as sexual vulnerability and dynamics and long-term queer visibility in a politically complicated mass culture which is mostly produced in a heteronormative and even hostile cultural environment. Additionally, this book initially examines queer uses of sexuality masquerade in *Alternate Gay World Cinema* that allegorically features a world pretending to be gay, in which straights are harassed and persecuted, in order to

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expose the tragic consequences of sexual intolerance. Films and TV series examined as part of the analysis include *The Gay Deceivers*, *Victor/Victoria*, *Happy Texas*, William Friedkin's *Cruising* and many other straight and gay screens. This is a fascinating and

important study relevant to students and researchers in Film Studies, Media Studies, Gender Studies, Queer Studies, Sexuality Studies, Communication Studies and Cultural Studies.

**Sexuality in world cinema.**

**Vol. II. L-Z** - J.L. Limbacher  
1983



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