

## Sexuality In The Movies

**The Erotic Screen** Thomas Wolman 2020-02-28 The Erotic Screen takes as its starting point that Hollywood movies were steeped in eroticism from the beginning but censorship forced filmmakers to devise hidden sexual subtexts to preserve a film's subliminal eroticism. In this way, Hollywood films seed our collective psyches with unconscious subtexts. Science fiction films are particularly effective, using horror to induce sexual excitement, as studied in 'Part I: The nature of desire in a trio of science fiction thrillers.' Another device was to display unrestricted consumption of alcohol and tobacco and gratuitous spending. Today, this is a cliché of mainstream cinema but some filmmakers expose the dark underbelly. The five films scrutinized in 'Part II: Portraits of addiction in Hollywood melodrama' make explicit the connections between greed, addictions, and sexuality. Finally, in 'Part III: Perverse desire in mainstream cinema,' the nuanced position toward the psychosexual obsessions on view in the films is investigated by posing the provocative question of whether S&M practice can work as a "cure" for psychic suffering, by raising the alarm over sexuality run amok in a suburban community, and by offering a devastating critique of voyeurism's "fatal attraction" to viewers. The Erotic Screen is an investigation of the nature of human sexuality through the medium of film. It stirs up discussion and debate - and helps these movies live on in our minds.

**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.

**Sleeping with Strangers** David Thomson 2019-01-29 In this wholly original work of film criticism, David Thomson, celebrated author of *The Biographical Dictionary of Film*, probes the many ways in which sexuality has shaped the movies—and the ways in which the movies have shaped sexuality. Exploring the tangled notions of masculinity, femininity, beauty, and sex that characterize our cinematic imagination—and drawing on examples that range from advertising to pornography, *Bonnie and Clyde* to *Call Me by Your Name*—Thomson illuminates how film as art, entertainment, and business has historically been a polite cover for a kind of erotic séance. In so doing, he casts the art and the artists we love in a new light, and reveals how film can both expose the fault lines in conventional masculinity and point the way past it, toward a more nuanced understanding of what it means to be a person with desires.

**Heroes of Eros** Michael Malone 1979

**The Power of the Image** Annette Kuhn 2013-06-17 Analyses a wide range of film and still photographs to explore culturally dominant images and how they work. Extensively illustrated, this challenging collection of essays is essential reading for all students of media and women's studies.

**Abstinence Cinema** Casey Ryan Kelly 2016-03-08 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.

**Bigger Than Life** Jeffrey Escoffier 2010-10-19 Hardcore porn - both the straight and gay varieties - entered mainstream American culture in the 1970s as the sexual revolution swept away many of the cultural inhibitions and legal restraints on explicit sexual expression. The first porn movie ever to be reviewed by *Variety*, the entertainment industry's leading trade journal, was *Wakefield Poole's Boys in the Sand* (1971), a sexually-explicit gay movie shot on Fire Island with a budget of \$4000. Moviegoers, celebrities and critics - both gay and straight - flocked to see *Boys in the Sand* when it opened in mainstream movie theaters in New York, Los Angeles and San Francisco. Within a year, *Deep Throat*, a heterosexual hardcore feature opened to rave reviews and a huge box office - exceeding that of many mainstream Hollywood features. Almost all of those involved in making "commercial" gay pornographic movies began as amateurs in a field that had virtually never existed before, either as art or commerce. Many of their "underground" predecessors had repeatedly suffered arrest and other forms of legal harassment. There was no developed gay market and any films made commercially were shown in adult x-rated theaters. After the Stonewall riots and the emergence of the gay liberation movement in 1969, a number of entrepreneurs began to make gay adult movies for the new mail order market. The gay porn film industry grew dramatically during the next thirty years and transformed the way men - gay men in particular - conceived of masculinity and their sexuality. *Bigger Than Life* tells that story.

**Gender and Sexuality in Latin American Horror Cinema** Gustavo Subero 2016-05-20 *Gender and Sexuality in Latin American Horror Cinema* explores the different mechanisms and strategies through which horror films attempt to reinforce or contest gender relations and issues of sexual identity in the continent. The book explores issues of machismo, marianismo, homosociality, bromance, among others through the lens of horror narratives and, especially, it offers an analysis of monstrosity and the figure of the monster as an outlet to play out socio-sexual anxieties in different societies or gender groups. The author looks at a wide range of films from countries such as Cuba, Peru, Mexico and Argentina and draws points of commonality, as well as comparing essential differences, between the way that horror fictions - considered by many as low-brow cinema - can be effective to delve into the way that sexuality and gender operates and circulates in the popular imaginary in these regions.

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

**Sexual Politics and Narrative Film** Robin Wood 1998 One of the most distinctive voices in film criticism explores relationships between narrative style and sexual politics. Robin Wood, well known for his books *Hollywood from Vietnam to Reagan* and *Hitchcock's Films Revisited*, probes the political and sexual ramifications of fascism and cinema, marriage and the couple, romantic love, and representations of women, race, and gender in contemporary films from the United States, Europe, and Japan. He looks closely at the works of Leo McCarey and Jacques Rivette, Ozu's "Noriko Trilogy," and the recent Generation X films *Before Sunrise* and *The Doom Generation*. In a chapter on fascism and cinema that juxtaposes Leni Riefenstahl's *Triumph of the Will* and Alain Resnais's *Night and Fog*, Wood finds that what is most important is not these films' record of another time and place but "the light they can throw on our contemporary cultural situation." Wood's central concern in these chapters is the ways in which the films relate to sexual politics and the organization within our culture of gender and sexuality. Seeing humanity as a "battleground" of a struggle between forces for Life and those of Death, Wood holds out hope for a joining of the forces of feminism, antiracism, lesbian and gay rights, and environmentalism necessary for authentic movement toward liberation.

**Screening Sex** Linda Williams 2008-09-23 For many years, kisses were the only sexual acts to be seen in mainstream American movies. Then, in the 1960s and 1970s, American cinema "grew up" in response to the sexual revolution, and movie audiences came to expect more knowledge about what happened between the sheets. In *Screening Sex*, the renowned film scholar Linda Williams investigates how sex acts have been represented on screen for more than a century and, just as important, how we have watched and experienced those representations. Whether examining the arch artistry of *Last Tango in Paris*, the on-screen orgasms of Jane Fonda, or the anal sex of two cowboys in *Brokeback Mountain*, Williams illuminates the

forms of pleasure and vicarious knowledge derived from screening sex. Combining stories of her own coming of age as a moviegoer with film history, cultural history, and readings of significant films, Williams presents a fascinating history of the on-screen kiss, a look at the shift from adolescent kisses to more grown-up displays of sex, and a comparison of the "tasteful" Hollywood sexual interlude with sexuality as represented in sexploitation, Blaxploitation, and avant-garde films. She considers *Last Tango in Paris* and *Deep Throat*, two 1972 films unapologetically all about sex; *In the Realm of the Senses*, the only work of 1970s international cinema that combined hard-core sex with erotic art; and the sexual provocations of the mainstream movies *Blue Velvet* and *Brokeback Mountain*. She describes art films since the 1990s, in which the sex is aggressive, loveless, or alienated. Finally, Williams reflects on the experience of screening sex on small screens at home rather than on large screens in public. By understanding screening sex as both revelation and concealment, Williams has written the definitive study of sex at the movies. Linda Williams is Professor of Film Studies and Rhetoric at the University of California, Berkeley. Her books include *Porn Studies*, also published by Duke University Press; *Playing the Race Card: Melodramas of Black and White from Uncle Tom to O. J. Simpson*; *Viewing Positions: Ways of Seeing Film*; and *Hard Core: Power, Pleasure, and the "Frenzy of the Visible."* A John Hope Franklin Center Book November 424 pages 129 illustrations 6x9 trim size ISBN 0-8223-0-8223-4285-5 paper, \$24.95 ISBN 0-8223-0-8223-4263-4 library cloth edition, \$89.95 ISBN 978-0-8223-4285-4 paper, \$24.95 ISBN 978-0-8223-4263-2 library cloth edition, \$89.95

**Eros in the Mind's Eye** Donald Palumbo 1986-07-16 This lively collection offers a wide-ranging exploration of the erotic and the fantastic in painting, illustration, and film. It covers Western art of six centuries--from medieval woodcuts to contemporary poster art--and the cinema of six decades--from horror classics of the 1930s to recent slasher films--documenting the surprising variety of guises in which sexuality appears in fantasy art and cinema. Among the subjects treated are occult eroticism in Medieval and Renaissance art; the use of fantasy as a vehicle for depicting erotic subjects in periods of sexual repression; the fascination with unconscious and aberrant sexuality in the visual arts since the publication of Freud's theories; movie monsters and aliens as emblems of the submerged id or libido; and monstrous metamorphosis as a symbol of the changes accompanying puberty.

*Gender, Ethnicity, and Sexuality in Contemporary American Film* Jude Davies 2013-09-13 Hollywood has devoted big budgets and established stars to films about controversial issues in the last ten years. Identities considered marginal have come into prominence on the big screen. The authors of this title look at the issues raised by these developments, bring together debates in identity politics with film studies, and launch an innovative theorization of the cinematic representation of identity. Movies from *Forrest Gump* to *Philadelphia*, from *Malcolm X* to *Falling Down* have been specifically concerned with multiculturalism and identity politics. This book is concerned with the meanings put into circulation by these mainstream films and audiences' reactions to them. It provides an accessible introduction to issues such as arguments over positive and negative images and the relationship between cultural representation and political power in American life.

**Sexuality in the Movies** Thomas R. Atkins 1975

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*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-imagining of some of our most deeply held human ideals through sociological, anthropological, historical, and feminist approaches.

*Gender, Ethnicity and Sexuality in Contemporary American Film* Jude Davies 2020-03-31 Over the past ten years Hollywood has devoted big budgets and established stars to films about controversial issues, while identities previously considered marginal have come into prominence on the big screen. The authors examine the issues raised by these developments, bringing together debates in identity politics with film studies and launching an innovative theorisation of cinematic representation of identity. Movies from *Forrest Gump* to *Philadelphia*, from *Malcolm X* to *Falling Down*, have engaged explicitly with notions of multiculturalism and identity politics. This book is concerned pre-eminently with the meanings put into circulation by these mainstream films and audiences' readings of them. It provides a brief and accessible introduction to such issues as arguments over positive and negative images and the relationship between cultural representation and political power.

*The Role of Sexuality in the British Vampire Films by Hammer* Roman Büttner 2008-03 Seminar paper from the year 2004 in the subject English Language and Literature Studies - Literature, grade: 1,6, University of Marburg (Institut für Anglistik und Amerikanistik), course: Blood, Lust, and (Un)death: Vampires in American and British Cultures, 10 entries in the bibliography, language: English, abstract: Terence Fisher's masterpiece was his 1958 movie version of Bram Stoker's *Dracula*, starring Christopher Lee and Peter Cushing. With the huge success of that film, Fisher and Hammer Films started a whole new era of horror movies. Other *Dracula* films were to follow. Vampirism has traditionally been associated with lust and sexuality, which becomes clear in various modern vampire movies. But this is rather an exception because the film history of blood suckers demonstrates that, when times were different, vampires were depicted differently, too. In Fisher's films, sexuality began to play a bigger role in the genre than ever before and became the key to success of each and every vampire film made by Hammer. Using two of the early Hammer movies, *Dracula* (1958) and its sequel *Dracula, Prince of Darkness* (1966), this paper will not only present the necessary historical background that made it all possible but will also analyze these movies with regard to the role of sexuality in them.

**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.

*Straitjacket Sexualities* Celine Shimizu 2012-05-09 Depictions of Asian American men as effeminate or asexual pervade popular movies. Hollywood has made clear that Asian American men lack the qualities inherent to the heroic heterosexual male. This restricting, circumscribed vision of masculinity—a straitjacketing, according to author Celine Parreñas Shimizu—aggravates Asian American male sexual problems both on and off screen. *Straitjacket Sexualities: Unbinding Asian American Manhoods in the Movies* looks to cinematic history to reveal the dynamic ways Asian American men, from Bruce Lee to Long Duk Dong, create and claim a variety of masculinities. Representations of love, romance, desire, and lovemaking show how Asian American men fashion manhoods that negotiate the dynamics of self and other, expanding our ideas of sexuality. The unique ways in which Asian American men express intimacy is powerfully represented onscreen, offering distinct portraits of individuals struggling with group identities. Rejecting "macho" men, these movies stake Asian American manhood on the notion of caring for, rather than dominating, others. *Straitjacket Sexualities* identifies a number of moments in the movies wherein masculinity is figured anew. By looking at intimate relations on screen, power as sexual prowess and brute masculinity is redefined, giving primacy to the diverse ways Asian American men experience complex, ambiguous, and ambivalent genders and sexualities.

*Intercourse in Television and Film* Lindsay Coleman 2018-03-12 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.

**Bad Women** Janet Staiger 1995 Based on videotaping of 28 families with infants in their homes and extensive interviews with the parents, Geiger (educational psychology and statistics, State U. of New York-Albany) documents changing practices of child care in the US. In half of the families, the father had become the primary caregiver, and proved to be as nurturing and competent as mothers, though with some differences in style. In the other families too she found that childcare is now negotiated within an assumption of shared responsibility. Annotation copyright by Book News, Inc., Portland, OR

**Gender and Sexuality in East German Film** Kyle Frackman 2018 The first scholarly collection in English or German to fully address the treatment of gender and sexuality in the productions of DEFA across genres and in social, political, and cultural context.

**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*

**Animating Difference** C. Richard King 2010 *Animating Difference* studies the way race, ethnicity, sexuality, and gender are portrayed in recent animated films from 1990 through the present. Ranging from *Aladdin* to *Toy Story* to *Up*, these popular films are key media through which children (and adults) learn about the world and how to behave. While racial and gender stereotypes may not be as obvious as they may have been in films of decades past, they often continue to convey troubling messages and stereotypes in subtle and surprising ways.

**Swinging Single** Hilary Radner 1999 Critics and defenders alike connect today's widespread anxieties about sexuality and culture to the political activism of the 1960s and the counterculture's preoccupation with the individual pursuit of pleasure. In contrast, the essays in *Swinging Single* attribute the new sexual mores of that era not to its political upheavals but to a confluence of social, cultural, and economic factors that encouraged personal gratification and altered traditionally defined gender roles. Contributors analyze a broad range of topics: the commercialization of avant-garde and exploitation films; new visions of female sexuality in *That Girl* and *The Avengers*; the social context of such cultural icons as Hugh Hefner and Charles Manson; the intersection of race and sexuality in Eldridge Cleaver's *Soul on Ice*; and depictions of sexual pleasure in pornography and scientific films.

**Contemporary Black American Cinema** Mia Mask 2012-08-21 *Contemporary Black American Cinema* offers a fresh collection of essays on African American film, media, and visual culture in the era of global multiculturalism. Integrating theory, history, and criticism, the contributing authors deftly connect interdisciplinary perspectives from American studies, cinema studies, cultural studies, political science, media studies, and Queer theory. This multidisciplinary methodology expands the discursive and interpretive registers of film analysis. From Paul Robeson's and Sidney Poitier's star vehicles to Lee Daniels's directorial forays, these essays address the career legacies of film stars, examine various iterations of Blaxploitation and animation, question the comedic politics of "fat suit" films, and celebrate the innovation of avant-garde and experimental cinema. *Sex in Cinema* Fareed Kazmi 2010 From tragedy queen Meena Kumari to the haughty mother-in-law Lalita Pawar, women characters have been known for particular traits in Bollywood movies. This book is a history of female sexuality and its portrayal in Indian Films.

**Cinema, Censorship and Sexuality 1909-1925 (Routledge Revivals)** Annette Kuhn 2016-04-06 First published in 1988. This book shows how censorship as a set of institutions, practices and discourses was involved in the struggle over the nature of cinema in the early twentieth century. It also reveals the part played in this struggle by other institutions, practices and discourses — for example 'new' knowledge about sexuality and organisations devoted to the promotion of public morality. Instead of censorship simply being an act of prohibition by a special institution, this work reveals the issues at work were far more complex and contradictory — opening up critical scrutiny and challenging assumptions. This title will be of interest to students of media and film studies.

**Queer Images** Benshoff 2005-10-13 *Queer Images* chronicles representations of lesbian, gay, bisexual, and queer sexualities over one hundred years of American film. The most up-to-date and comprehensive book of its kind, it explores the ever-changing images of queer characters onscreen as well as the work of queer filmmakers and the cultural histories of queer audiences—from the works of discreetly homosexual filmmakers during Hollywood's Golden Age and classical Hollywood's attempt to purge sex perversion from films, to queer exploitation and physique films, cinematic responses to AIDS, and how contemporary Hollywood deals with queer issues. An essential volume for film buffs and anyone interested in sexuality and culture. Visit our website for sample chapter!

**Sex Ed** Robert T. Eberwein 1999 In a 1914 movie, *Damaged Goods*, a doctor shows a character the horrific effects of venereal disease. In contrast, many of today's sex ed videos encourage viewers to realize their sexuality more fully as a source of pleasure. In *Sex Ed*, Robert Eberwein demonstrates how films and videos used for sex education have provided a complex ideological framework in which questions of sexuality, gender, and race are compellingly foregrounded. Eberwein starts his investigation in the silent and early sound eras with educational films used both to warn audiences about venereal disease and to provide basic contraception information. World War II movies, he states, waged their own war against venereal disease—in the armed services and at home. Newer works deal with birth control and focus in particular on AIDS. *Sex Ed* also highlights the classroom. Eberwein draws connections between the earliest and most recent examples of educational films as he analyzes their ideological complexity. He concludes by examining marriage-manual films of the early 1970s and very recent videos for couples and individuals seeking instruction in sexual techniques to increase pleasure.

**Film and Sexual Politics** Kylo-Patrick R. Hart 2009-01-14 *Film and Sexual Politics: A Critical Reader* features a variety of noteworthy critical essays that explore the evolution, representation, and social construction of sex, gender, and sexual orientation from the early days of cinema to the early twenty-first century. This collection investigates the complex relations between film form/style and sexual politics (past and present), as well as the ideological and social ramifications of those relations for the lived realities of individuals in the United States over the course of the twentieth century and beyond. Contrary to popular perceptions of films as relatively simplistic forms of "entertainment," the essays in this collection demonstrate clearly how the act of producing meaning through the use of cinematic verbal and visual signs is far from a simple process with negligible historical consequences. This book offers insightful and satisfying reading to established and emerging scholars who explore film history, theory, and criticism, as well as to all readers with a general interest in film history and the effects of cinema on individuals and popular culture. The range of films analyzed includes *Being John Malkovich*, *Citizen Kane*, *Elizabeth*, *Female Perversions*, *From Here to Eternity*, *Gidget*, *The Incredible Shrinking Man*, *Jackass the Movie*, *The Matrix*, *Maurice*, *My Own Private Idaho*, *Porcile*, *The Road to Ruin*, and *Wilde*.

**Queer Movie Medievalisms** Tison Pugh 2016-12-05 How is history even possible, since it involves recapturing a past already lost? It is through this urge to understand, feel and experience, that films based on medieval history are made. They attempt to re-create the past, but can only do so through a queer re-visioning that inevitably replicates modernity. In these mediations between past and present, history becomes misty, and so, too, do constructions of gender and sexuality leading to the impossibility of heterosexuality, or of any sexuality, predicated upon cinematic medievalism. *Queer Movie Medievalisms* is the first book of its kind to grapple with the ways in which mediations between past and present, as registered on the silver screen, queerly undercut assumptions about sexuality throughout time. It will be of great interest to scholars of Gender and Sexuality, Cultural and Media Studies, Film Studies and Medieval History.

**Cinemachismo** Sergio de la Mora 2009-01-27 After the modern Mexican state came into being following the Revolution of 1910, hyper-masculine machismo came to be a defining characteristic of "mexicanidad," or Mexican national identity. Virile men (pelados and charros), virtuous prostitutes as mother figures, and minstrel-like gay men were held out as desired and/or abject models not only in governmental rhetoric and propaganda, but also in literature and popular culture, particularly in the cinema. Indeed, cinema provided an especially effective staging ground for the construction of a gendered and sexualized national identity. In this book, Sergio de la Mora offers the first extended analysis of how Mexican cinema has



represented masculinities and sexualities and their relationship to national identity from 1950 to 2004. He focuses on three traditional genres (the revolutionary melodrama, the cabaretera [dancehall] prostitution melodrama, and the musical comedy "buddy movie") and one subgenre (the fichera brothel-cabaret comedy) of classic and contemporary cinema. By concentrating on the changing conventions of these genres, de la Mora reveals how Mexican films have both supported and subverted traditional heterosexual norms of Mexican national identity. In particular, his analyses of Mexican cinematic icons Pedro Infante and Gael García Bernal and of Arturo Ripstein's cult film *El lugar sin límites* illuminate cinema's role in fostering distinct figurations of masculinity, queer spectatorship, and gay male representations. De la Mora completes this exciting interdisciplinary study with an in-depth look at how the Mexican state brought about structural changes in the film industry between 1989 and 1994 through the work of the Mexican Film Institute (IMCINE), paving the way for a renaissance in the national cinema.

**The History of Sex in American Film** Jody Pennington 2007-07-30 Although American films, especially Hollywood fare, are often belittled for their one-dimensional portrayal of sex, a close examination of the history of sex in American motion pictures reveals that American cinema has actually represented sex in myriad ways. A more complete understanding of the ways in which sex has been represented onscreen requires an approach that pays equal attention to cinematic techniques and to the diversity of sexual values and behaviors in American society. It is necessary to frame this discussion within the multiple contradictions of an industry that has both repressed and represented sex with equal fervor over the course of its history; of audiences that have both taken offense at and flocked to films with sexual themes; and a body politic that has regulated the sexual in popular culture even as its discourse has been saturated with sexual images and topics. *The History of Sex in American Cinema* moves seamlessly between general film and social history to clarify how exactly sex has been expressed cinematically, and how we have responded to those expressions as a culture. In March of 1965 the Supreme Court put into motion legal changes that marked the end of local film censorship as it had existed since the early years of the twentieth century. In Hollywood that same year, *The Pawnbroker* was released with a Production Code Seal of Approval, despite nudity that violated that Code. As sexual liberation occurred onscreen, parallel developments occurred in the way we lived our lives, and by the end of the 1960s Americans were having sex more often, and with more partners, than ever before. There was also now a public debate surrounding sexuality, and one of the loudest and most continually active voices in this debate was that of American film. This work begins with an examination of some of the earliest altercations in what later came to be known as the culture wars, and follows those skirmishes, more often than not provoked by American film, up to the modern day. By looking at how sex in the cinema has contributed to the demise of the fragile consensus between liberals and conservatives on freedom of expression, *The History of Sex in American Film* suggests a perspective from which today's culture wars can be better understood. This work combines close readings of many representative films-including *Who's Afraid of Virginia Woolf?*, *The Graduate*, *Blue Velvet*, *Philadelphia*, *L.A. Confidential*, and *Closer*-with a social and historical account of the most significant changes in American sexual behavior and sexual representation over the past fifty years.

*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.

**Sexual Health and Bollywood Films** Anvita Madan-Bahel 2008 And Conclusion P.194

[Sex and the Cinema](#) Tanya Krzywinska 2006 'Sex And The Cinema' traces the numerous factors and contexts - artistic, institutional, political and socio-culture - that have shaped the way that sex appears in film.

[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.

**Working Girls** Yvonne Tasker 2002-09-11 How has the new Hollywood' responded to the new woman'? *Working Girls* investigates contemporary cinema's ambivalent and complex relationship with gender and sexual identities in the wake of feminism. Tasker addresses the versions of the working woman offered by contemporary Hollywood: spunky' heroines of action movies such as *True Lies* and *The Long Kiss Goodnight* ; female cops and FBI agents, in *The Silence of the Lambs*, *Blue Steel* and *Copycat*, the singer as movie-star, as typified by Barbra Streisand and Whitney Houston, and sharp-shooting cowgirls in new Westerns' such as *Bad Girls* and *The Quick and the Dead* . She also discusses the increasing prominence of women as producers and directors as well as stars and performers.

## Sexuality In The Movies

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