

# Cinema And The Second Sex

## **Feminist Film Theory** - Sue Thornham 1999-04

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 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.

## *A Companion to British and Irish Cinema* - John Hill 2019-07-18

A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas. British and Irish film studies have expanded in scope and depth in recent years, prompting a growing number of critical debates on how these cinemas are analysed, contextualized, and understood. *A Companion to British and Irish Cinema* addresses arguments surrounding film historiography, methods of textual analysis, critical judgments, and the social and economic contexts that are central to the study of these cinemas. Twenty-nine essays from many of the most prominent writers in the field examine how

British and Irish cinema have been discussed, the concepts and methods used to interpret and understand British and Irish films, and the defining issues and debates at the heart of British and Irish cinema studies.

Offering a broad scope of commentary, the Companion explores historical, cultural and aesthetic questions that encompass over a century of British and Irish film studies—from the early years of the silent era to the present-day. Divided into five sections, the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods, the contexts in which films are produced, distributed and exhibited, the genres and styles that have been adopted by British and Irish films, issues of representation and identity, and debates on concepts of national cinema at a time when ideas of what constitutes both 'British' and 'Irish' cinema are under question. *A Companion to British and Irish Cinema* is a valuable and timely resource for undergraduate and postgraduate students of film, media, and cultural studies, and for those seeking contemporary commentary on the cinemas of Britain and Ireland.

## Gender in the Media - Niall Richardson 2014-05-19

This lively and engaging text introduces students to the key contemporary issues in the study of gender and the media. Integrating cultural theory with text-based criticism, *Gender in the Media* analyses recent debates in feminist cultural theory, masculinity studies and queer theory, before applying these cultural paradigms to critical readings in relevant media contexts. Richardson and Wearing address a wide range of new media texts and topics, covering television dramas, make-over shows, life-style magazines, internet dating and more. Critical, current and far-reaching, this book is invaluable for all students of media and gender studies, as well as for anyone interested in gender representation

in different media forms.

Countering Established Conventions. Re-Inventions of Femininity in Maya Deren's Avant-Garde Cinema - Victoria Schatara 2020-05-06  
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 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.

*Media, Gender: Materiality, Perspectives and Dimensions* - Jishnu D 2021-08-01

This book explores multifarious topics related to gender, media and society. It focuses mainly on cinema and gender, which is what the first section of the book is exclusively dedicated to. This section thus discusses the various gender issues of Indian cinema. The second part of the book is devoted to 'print media and gender', which illustrates a couple of gender concerns relating to newspapers and magazines. The book concludes with some intriguing studies on gender, media, and society as the final section explores feminist activism and transgender issues. Edited by: Jishnu D, Akhila S and Jishnu Nampoothiri P J  
Month/Year: August 2021 ISBN: 978-81-946971-1-4 Publisher: In-Depth Communication, New Delhi

*Cinema and the Second Sex* - Carrie Tarr 2016-10-06

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 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.

A Feminist Reader in Early Cinema - Jennifer M. Bean 2002-11-21

The first anthology in a rapidly expanding area of cinema studies.

**The Body and the Screen** - Kate Ince 2017-01-12

Winner of the British Association of Film, Television and Screen Studies Best Book Prize 2018 Since the 1980s the number of women regularly directing films has increased significantly in most Western countries; in France, Claire Denis and Catherine Breillat have joined Agnès Varda in gaining international renown, while British directors Lynne Ramsay and Andrea Arnold have forged award-winning careers in feature film. This new volume in the "Thinking Cinema" series draws on feminist philosophers and theorists from Simone de Beauvoir on to offer readings of a range of the most important and memorable of these films from the 1990s and 2000s, focusing as it does so on how the films convey women's lives and identities. Mainstream entertainment cinema traditionally distorts the representation of women, objectifying their bodies, minimizing their agency, and avoiding the most important questions about how cinema can "do justice" to female subjectivity. Kate Ince suggests that the films of independent women directors are progressively redressing the balance, reinvigorating both the narratives and the formal ambitions of European cinema. Ince uses feminist philosophers to interpret such films as *Sex Is Comedy*, *Morvern Callar*, *White Material*, and *Fish Tank* anew, suggesting that a philosophical understanding of

female subjectivity as embodied and ethical should underpin future feminist film study.

**A Companion to Contemporary French Cinema** - Alistair Fox  
2015-01-27

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

The Second Sex - Simone de Beauvoir 1997

Of all the writing that emerged from the existentialist movement, Simone de Beauvoir's groundbreaking study of women will probably have the most extensive and enduring impact. It is at once a work of anthropology and sociology, of biology and psychoanalysis, from the pen of a writer and novelist of penetrating imaginative power. THE SECOND SEX stands, five decades after its first appearance, as the first landmark in the modern feminist upsurge that has transformed perceptions of the social relationship of man and womankind in our time

**Disruptive Feminisms** - Gwendolyn Audrey Foster 2015-11-19

Disruptive Feminisms provides a revolutionary new approach to feminism as a disruptive force. By examining various films and filmmakers who are not so obviously read as feminist or Marxist, Gwendolyn Foster showcases their ability to disrupt and effectively challenge everything from class and racism, as well as sexism, ageism,

and homophobia.

Female Agencies and Subjectivities in Film and Television - Diğdem Sezen 2020-10-29

This volume provides an overview of the landscape of mediated female agencies and subjectivities in the last decade. In three sections, the book covers the films of women directors, television shows featuring women in lead roles, and the representational struggles of women in cultural context, with a special focus on changes in the transformative power of narratives and images across genres and platforms. This collection derives from the editors' multi-year experiences as scholars and practitioners in the field of film and television. It is an effort that aims to describe and understand female agencies and subjectivities across screen narratives, gather scholars from around the world to generate timely discussions, and inspire fellow researchers and practitioners of film and television.

**Hollywood's Second Sex** - Aubrey Malone 2015-04-10

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

**Existentialism and Contemporary Cinema** - Jean-Pierre Boulé  
2012-09-30

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).

**Women in Neoliberal Postfeminist Television Drama** - Cat Mahoney 2019-11-07

"In this insightful book, Cat Mahoney offers a fascinating analysis of contemporary TV dramas such as *Home Fires*, *Land Girls* and *The Bletchley Circle*. Developing the idea that history is told through the preoccupations of the present, she argues compellingly that these are postfeminist dramas which work through troubling ideas about heteronormative romance, domesticity, beauty and whiteness, while reinforcing the idea that feminism as a political movement is not necessary. A bold and original contribution to television studies, gender studies and popular history." – Rosalind Gill, City, University of London, UK

By examining contemporary television drama set during and immediately after the Second World War, this book illustrates the ways in which postfeminism has shaped representations of women in contemporary culture. Mahoney offers a new perspective to debates that have previously been concerned with questions of historical accuracy. She argues that depictions of women from the past in modern television drama spawn from the neoliberal postfeminist media climate which originated in the 1990s. These depictions respond to a cultural need to naturalise and de-historicise a version of neoliberal postfeminist femininity that is compatible with the current media climate and far more reflective of the concerns of the present than any "real" or lived experience of women in the past. The result of this process of naturalisation is the assertion that postfeminist values are natural and eternal, rather than a product of the 1980s economic turn and the present political moment. By identifying and interrogating postfeminist norms within four television drama series produced since the 2008 financial crash, this book argues that postfeminism is a dominant

structuring force in their depiction of female characters and of the past.

**Nancy Meyers** - Deborah Jermyn 2017-07-27

Nancy Meyers is acknowledged as the most commercially successful woman filmmaker of all time, described by Daphne Merkin in *The New York Times* on the release of *It's Complicated* as "a singular figure in Hollywood – [she] may, in fact, be the most powerful female writer-director-producer currently working". Yet Meyers remains a director who, alongside being widely dismissed by critics, has been largely absent in scholarly accounts both of contemporary Hollywood cinema, and of feminism and film. Despite Meyers' impressive track record for turning a profit (including the biggest box-office return ever achieved by a woman filmmaker at that time for *What Women Want* in 2000), and a multifaceted career as a writer/producer/director dating back to her co-writing *Private Benjamin* in 1980, Meyers has been oddly neglected by Film Studies to date. Including Nancy Meyers in the *Bloomsbury Companions to Contemporary Filmmakers* rectifies this omission, giving her the kind of detailed consideration and recognition she warrants and exploring how, notwithstanding the challenges authorship holds for feminist film studies, Meyers can be situated as a skilled 'auteur'. This book proposes that Meyers' box-office success, the consistency of style and theme across her films, and the breadth of her body of work as a writer/producer/director across more than three decades at the forefront of Hollywood, (thus importantly bridging the second/third waves of feminism) make her a key contemporary US filmmaker. Structured to meet the needs of both the student and scholar, Jermyn's volume situates Meyers within this historical and critical context, exploring the distinctive qualities of her body of work, the reasons behind the pervasive resistance to it and new ways of understanding her films.

**Before Bemberg** - Matt Losada 2020-09-18

A history of the gendered division of labor in Argentine Cinema -- Eva Landeck -- Beauvoir before Bemberg : Lah, Avellaneda-Walsh, Bemberg.

[A "Belle Epoque"?](#) - Diana Holmes 2006

The period 1890 to 1910 was a period of lively, articulate and surprisingly radical feminist activity in France. It was also a time of

intense artistic production, with women disproving the critical near-consensus that art was a masculine activity. This book explores this rich period of French women's history.

*When Things of the Spirit Come First* - Simone de Beauvoir 1983

A "**belle Epoque**"? - Diana Holmes 2007

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