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Collana	Thinking cinema
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Nota di bibliografia	Includes bibliographical references, filmography and index. Includes filmography.
Nota di contenuto	Female subjectivity in philosophy and theory -- Feminist film studies and women's cinema after psychoanalysis -- Body -- Look -- Speech -- Performance -- Desire -- Freedom -- Conclusion.
Sommario/riassunto	"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 Agnes 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."--Bloomsbury Publishing.
