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| Nota di contenuto       | Cover; WOMEN AND FILM: Both sides of the camera; Copyright; Contents; List of plates; Preface; Acknowledgements; Introduction; PART I The classical and contemporary Hollywood cinema; 1 Is the gaze male?; 2 Patriarchy and the male gaze in Cukor's Camille (1936); 3 Fetishism and the repression of Motherhood in Von Sternberg's Blonde Venus (1932); 4 The struggle for control over the female discourse and female sexuality in Welles's Lady from Shanghai (1946); 5 Forms of phallic domination in the contemporary Hollywood film: Brooks's Looking for Mr Goodbar (1977)<br>PART II The independent feminist film<br>6 The avant-gardes in Europe and the USA; 7 Silence as female resistance in Marguerite Duras's Nathalie Granger (1972); 8 Female politics in the symbolic realm: Von Trotta's Marianne and Juliane (The German Sisters) (1981); 9 The American experimental woman's film: Yvonne Rainer's Lives of Performers and Film about a Woman Who . . . (1972-4); 10 The realist debate in the feminist film: a historical overview of theories and strategies in realism and the avant-garde theory film (1971-81)<br>11 The avant-garde theory film: three case studies from Britain and the |

USA: Sigmund Freud's Dora (1979), Thriller (1979), Mulvey/Wollen's Amy! (1980) 12 Mothers and daughters in two recent women's films: Mulvey/Wollen's Riddles of the Sphinx (1976) and Michelle Citron's Daughter-Rite (1978); 13 The woman director in the Third World: Sara Gomez's One Way or Another (1974); 14 The future of the independent feminist film: strategies of production, exhibition, and distribution in the USA; 15 Conclusion: Motherhood and patriarchal discourse; Notes; Filmographies and synopses; Appendix for teachers  
BibliographyName index; Subject index

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Sommario/riassunto

""Written with unequivocal enthusiasm for film, feminism and theory, ""Women and Film"" is a welcome and useful guide to a complex area.""  
--""The Arts""

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