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Nota di contenuto	1. Introduction -- 2. Agnès Varda and the Singular Feminine -- 3. Female Agency in Pelin Esmer Films: The Play (2005) and Queen Lear (2019) -- 4. The Feminine Indistinction in Susanne Bier's Cinema: The Brothers (2005), In a Better World (2010), Bird Box (2019) -- 5. Consuming Bodies, Abject Spaces: Ana Lily Amirpour's Transcultural Expressionism -- 6. Claire Underwood: Feminist Warrior or Shakespearean Villain? Re-visiting Feminine Evil in House of Cards -- 7. The Phenomenology of Orphan Black as Molecular Politics -- 8. 'I will not be bullied into submission': Discussing subjection and resistance in GLOW (2017) -- 9. Female Body Language: Cutting, Scarring, and Becoming in HBO's Sharp Objects -- 10. The Strong Female Lead: Postfeminist Representation of Women and Femininity in Netflix Shows, Derya Özkan, Deborah Hardt -- 11. The Technological Turn of the Femme Fatale: The Fembot and Alternative Fates -- 12. Women Remembering: Gender and Genre in Persona and Happy Valley -- 13. Bridal anxieties: Politics of gender, neoconservatism and daytime TV in Turkey -- 14. International Filmmor Women's Film Festival on Wheels: "Women's Cinema, Women's Resistance, Cinema of Resistance."- 15. Machine gaze on women: How everyday machine-vision-technologies see women in films.
Sommario/riassunto	"This volume is an exuberant account of the ways in which female agencies and subjectivities in visual culture have expanded and multiplied through digital technology and globalization. It is an

invaluable contribution to contemporary discussions in film and television studies, as well as feminist theory and practice.” -Süheyla Schroeder, Berlin International University of Applied Sciences, Germany

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.

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