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Nota di contenuto	Images and women / Robin Wood -- Unspoken and unsolved: Tell me a riddle / Florence Jacobowitz and Lori Spring -- Desperately seeking difference / Jackie Stacey -- Female narration, women's cinema: Helke Sander's The all-round reduced personality/redupers / Judith Mayne --

Feminist or tendentious? Marleen Gorris's *A question of silence* / Mary C. Gentile -- *Anti-porn: soft issue, hard world* / B. Ruby Rich -- *Variety: the pleasure in looking* / Bette Gordon. *Seduced and abandoned: recollection and romance in Letter from an unknown woman* / Lucy Fischer -- *Illicit pleasures: feminist spectators and Personal best* / Elizabeth Ellsworth -- *White privilege and looking relations: race and gender in feminist film theory* / Jane Gaines -- *The political aesthetics of the feminist documentary film* / Julia Lesage -- *Feminism, film, and public history* / Sonya Michel -- *Textual politics* / Annette Kuhn -- *In the name of feminist film criticism* / B. Ruby Rich -- *Rethinking women's cinema, aesthetics and feminist theory* / Teresa de Lauretis -- *Dis-embodiment the female voice* / Kaja Silverman. *Positive images: screening women's films* / Linda Artel and Susan Wengraf -- *There's more to a positive image than meets the eye* / Diane Waldman -- *The place of woman in the cinema of Raoul Walsh* / Pam Cook and Claire Johnston -- *Visual pleasure and narrative cinema* / Laura Mulvey -- *Film and the masquerade: theorizing the female spectator* / Mary Ann Doane -- *Hitchcock, feminism, and the patriarchal unconscious* / Tania Modleski -- *Women and representation: Can we enjoy alternative pleasure?* / Jane Gaines -- *Gentlemen consume blondes* / Maureen Turim -- *Pre-text and text in Gentlemen prefer blondes* / Lucie Arbuthnot and Gail Seneca -- *The case of the missing mother: maternal issues in Vidor's Stella Dallas* / E. Ann Kaplan -- *"Something else besides a mother": Stella Dallas and the maternal melodrama* / Linda Williams.

Sommario/riassunto

Issues in Feminist Film Criticism brings together a wide variety of writings and methodologies by U.S. and British feminist film scholars. The twenty-seven essays represent some of the most influential work on Hollywood film, women's cinema, and documentary filmmaking to appear during the past decade and beyond. Among the subjects treated are images of women on the screen; questions of film realism; the notion of counter-cinema; the concept of "reading against the grain," the use of psychoanalytic theories; concerns over female spectatorship; women's place in specific genres, especially film melodrama; and issues related to the representation of lesbians and women of color. Authors represented are Lucie Arbuthnot, Linda Artel, Pam Cook, Teresa de Lauretis, Mary Ann Doane, Elizabeth Ellsworth, Lucy Fischer, Jane Gaines, Mary C. Gentile, Bette Gordon, Florence Jacobowitz, Claire Johnston, E. Ann Kaplan, Annette Kuhn, Julia Lesage, Judith Mayne, Sonya Michel, Tania Modleski, Laura Mulvey, B. Ruby Rich, Gail Seneca, Kaja Silverman, Lori Spring, Jackie Stacey, Maureen Turim, Diane Waldman, Susan Wengraf, Linda Williams, and Robin Wood.
