

1. Record Nr.	UNINA9910590814403321
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Titolo	Negotiating dissidence : the pioneering women of Arab documentary / / Stefanie Van de Peer [[electronic resource]]
Pubbl/distr/stampa	Edinburgh University Press, 2017 Edinburgh : , : Edinburgh University Press, , 2017
ISBN	1-4744-3483-5 1-4744-2338-8 0-7486-9607-5
Descrizione fisica	1 online resource (238 pages) : digital, PDF file(s)
Disciplina	070.18174927
Soggetti	Documentary films - Middle East - History and criticism Documentary films - Africa, North - History and criticism Women motion picture producers and directors - Africa, North - History Women motion picture producers and directors - Middle East - History Censorship - Middle East - History Censorship - Africa, North - History Criticism, interpretation, etc. Africa, North Middle East
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 23 Feb 2018).
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- List of Figures -- Acknowledgements -- Introduction -- 1 Ateyyat El Abnoudy: Poetic Realism in Egyptian Documentaries -- 2 Jocelyne Saab: Artistic-Journalistic Documentaries in Lebanese Times of War -- 3 Selma Baccar: Non-fiction in Tunisia, the Land of Fictions -- 4 Assia Djebar: Algerian Images-son in Experimental Documentaries -- 5 Mai Masri: Mothering Film-makers in Palestinian Revolutionary Cinema -- 6 Izza Génini: The Performance of Heritage in Moroccan Music Documentaries -- 7 Hala Alabdallah Yakoub: Documentary as Poetic Subjective Experience in Syria -- Works Cited -- Index

In spite of harsh censorship, conservative morals and a lack of investment, women documentarists in the Arab world have found ways to subtly negotiate dissidence in their films, something that is becoming more apparent since the 'Arab Revolutions'. In this book, Stefanie Van de Peer traces the very beginnings of Arab women making documentaries in the Middle East and North Africa (MENA), from the 1970s and 1980s in Egypt and Lebanon, to the 1990s and 2000s in Morocco and Syria.

Supporting a historical overview of the documentary form in the Arab world with a series of in-depth case studies, Van de Peer looks at the work of pioneering figures like Ateyyat El Abnoudy, the 'mother of Egyptian documentary', Tunisia's Selma Baccar and the Palestinian filmmaker Mai Masri. Addressing the context of the films' production, distribution and exhibition, the book also asks why these women held on to the ideals of a type of filmmaking that was unlikely to be accepted by the censor, and looks at precisely how the women documentarists managed to frame expressions of dissent with the tools available to the documentary maker.
