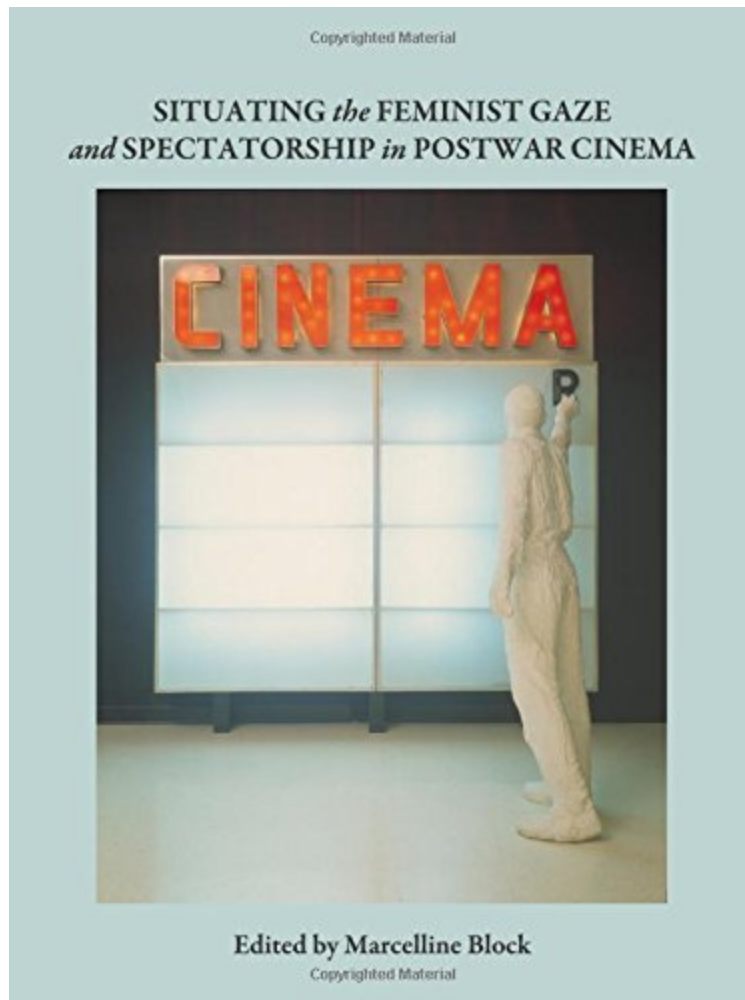


(Free download) Situating the Feminist Gaze and Spectatorship in Postwar Cinema

Situating the Feminist Gaze and Spectatorship in Postwar Cinema

Marcelline Block

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#6249157 in Books 2010-08-01 Format: Unabridged Original language: English PDF # 1 8.00 x .90 x 5.70l, 1.05 #File Name: 1443822264410 pages | File size: 29.Mb

Marcelline Block : Situating the Feminist Gaze and Spectatorship in Postwar Cinema before purchasing it in order to gauge whether or not it would be worth my time, and all praised *Situating the Feminist Gaze and Spectatorship in Postwar Cinema*:

0 of 0 people found the following review helpful. Love this book, full of interesting insights, analyses based on solid understandings of film theory and diverse approaches to it By David B. Ramsey I would highly recommend this book for diverse sophisticated audiences. I came to the book without much background on film critique or theory and with only an amateur sort of background on feminist theory, and a genuine curiosity. I got an immense amount from reading it. I found it accessible to the lay reader, while at the same time very advanced in terms of the authors' analyses, their grounding in theory and knowledge of their fields. It was also fun to read the chapters about some popular films (such as *Lost in Translation*, or *Jurassic Park*) that I had seen several times and loved watching, and will

never see in quite the same light again, now that I've read this book. Kudos to Marcelline Block for putting this together and weaving together the various chapters into a cohesive whole in her introductory and conclusion chapters. 0 of 0 people found the following review helpful. A book well worth reading and re-reading. I recently read *Situating the Feminist Gaze and Spectatorship in Postwar Cinema* (ed. Marcelline Block). As an historian who usually shies away from literary theory, I found it remarkable that Marcelline Block's anthology sustained my attention from cover to cover: she has gathered a fascinating collection of essays that explores a wide spectrum of films using a variety of theoretical and literary approaches. In my opinion, the most memorable were the articles on *Jurassic Park* and *The Thirteenth Warrior* as well as on Hitchcock's "Good-Looking Blondes." Yet, the most compelling essay is Marcelline Block's introduction, itself entitled "Dissidents of Patriarchy," in which she puts the films and essays in perspective and analyzes them in their various contexts, thus providing intriguing insights into feminist film theoretical terms and concepts, which are the sharpest that I have ever found. For those interested in gender studies and film theory, this would be a valuable addition to your libraries; for the rest, most chapters are informative and didactic reads--some even entertaining--due to their wealth of information, and the in-depth consideration of the connections between film studies, philosophy and other pursuits in the humanities. A book well worth reading and re-reading.

Marcelline Block's *'Situating the Feminist Gaze and Spectatorship in Postwar Cinema'* breaks new ground in exploring feminist film theory. It is a wide-ranging collection (re)visiting important theoretical questions as well as offering close analyses of films produced in the United States, France, England, Belgium, and Russia. This anthology investigates exciting areas of research for critical inquiry into film and gender studies as well as feminist, queer, and postfeminist theories, and treats film texts from 'Marguerite Duras' to 21st century horror films; from Agnes Varda's 2007 installation at the Pantheon to the post-Soviet Russian filmmakers Aleksei Balabanov and Valerii Todorovskii; from Quentin Tarantino's *'Death Proof'* to Sofia Coppola's postfeminist trilogy; from Chantal Akerman's 'transhistorical, transgressive and transgendered gaze' to the 'quantum gaze' in Steven Spielberg's *'Jurassic Park'*; from Hitchcock's 'good-looking blondes' to the career-woman-in-peril thriller, among others. According to the semiotician Marshall Blonsky of the New School University in New York, 'given the breadth of the editor's choices, this volume makes a splendid contribution to feminist and cinematic fields, as well as cultural and media studies, postmodernism, and postfeminism. It lends readers 'new eyes' to view canonical and other film texts'. David Sterritt, chairman of the National Society of Film Critics, states that this anthology 'should be required reading for students and scholars, among other readers interested in the interaction of cinema with contemporary culture'. *'Situating the Feminist Gaze and Spectatorship'* is prefaced by Jean-Michel Rabate's brilliant essay, 'Mulvey was the First'.

A valuable resource for advanced scholarly research offering substantive content to those looking to integrate new material into specific course design. -Professor Eileen M. Angelini, Canisius College --*Women in French Studies* 18 (2010, 163-164). For the graduate level. Block's efforts help bring French cinema into interdisciplinary focus. The substantive, interdisciplinary, and internationalist approach is one of the collection's major strengths. -*The French* 84.5, 4/2011, p.1047. A fresh and innovating addition to existing theories and methods of critical and aesthetical inquiry into women and cinema. --Prof. Marzia Caoprare, *Studies in 20th and 21st Century Literature*, 34/2 (summer 2010), p. 338. Book of the Month (The Arts), January 2012, Cambridge Scholars Publishing. From the Publisher "This volume will be invaluable in helping readers to look afresh at questions of gender, sexuality, and representation in the light of the methodological, aesthetic, and strategic shifts outlined here...*Situating the Feminist Gaze and Spectatorship in Postwar Cinema* includes fresh, bold, and new voices alongside very well established scholars in the field, and will no doubt make an important and dynamic contribution to conversations about the role of feminism in contemporary film theory and history. I look forward to teaching sections of this book in a variety of courses, including my courses on film theory, women and film, and the Road Movie." -Karen Beckman, Elliot and Roslyn Jaffe Associate Professor of Film Studies; Director, Program in Cinema Studies, University of Pennsylvania "I wish to emphasize how strong a contribution Marcelline Block's edited volume makes to scholarship about gender, power, and film in the post-World War II era. *Situating the Feminist Gaze and Spectatorship in Postwar Cinema* uniquely impacts this field...This project makes an important contribution to the fields of women and gender studies, film and cultural studies. It is a major resource for research and teaching in undergraduate and graduate programs across the humanities, visual arts, and social sciences. I intend to use this book in my own program at Brooklyn College Graduate Center." -Immanuel Ness, Professor, Brooklyn College Graduate Center, City University of New York "Marcelline Block has edited a compelling collection of essays which includes illuminating discussions of contemporary European and North American filmmakers in which issues pertaining to film theory and women's studies intersect...This is a rich volume and important new book that recontextualizes key concepts by renowned feminist film theorists, and succeeds in reframing those crucial early insights within a new conceptual and historical configuration of feminist film theory in tune with recent cinematic production and historical and cultural realities." -Gabriel Riera, Dept. of Spanish, French, Italian and Portuguese, University of Illinois, Chicago "I have read the manuscript of Marcelline Block's edited

collection *Situating the Feminist Gaze and Spectatorship in Postwar Cinema* with great interest, and I am pleased to submit the following observations. I will say at the outset that the volume makes valuable, original, and often unique contributions to a remarkably wide array of feminist and cinematic fields. Its essays should be required reading for scholars, students, and general readers who care about cinema's increasingly complex interactions with contemporary culture at large. The range and variety of the chapters constitute one of the book's best assets, especially since their diversified contents rarely lose sight of the collection's unifying concern(s) with the ways in which major issues of feminist and postfeminist theory are currently articulated by and through engagements with the politics, aesthetics, and practices of gender, sexuality, authorship, and representation in today's moving-image media. A welcome byproduct of Marcelline Block's approach is the rare (and badly needed) consideration given to filmmakers whose unconventional methods and techniques are chronically overlooked (even by many supposedly enlightened critics) precisely because they grow from a recognition that female/feminist filmmakers must conduct risky experiments with the medium if there is to be a chance of overturning the commercial-patriarchal cinema (a *cinma du papa* in every sense) that has dominated and determined patterns of production, distribution, exhibition, and reception since the early days of cinema. I must add a note of appreciation for Marcelline Block's introduction, which amounts to a concisely written summary of where feminist and postfeminist theory have recently been and are situated at the present time, and a richly suggestive view of where they are likely to be in the near future. Marcelline Block and her colleagues are in the forefront of the growing number of scholars who remember that Mulvey's influential essay concludes with a call for using film theory as a political weapon capable of challenging, disputing, and ultimately overturning the engines of patriarchal bias that have operated for more than a century through the easily exploited conduits of mass-media visual expression. *Situating the Feminist Gaze and Spectatorship in Postwar Cinema* will play an important part in academic, sociopolitical, and film-cultural skirmishes for a long time to come." - David Sterritt, Ph.D., School of the Arts, Columbia University; Liberal Arts, Maryland Institute College of Art; Professor Emeritus of Theater and Film, Long Island University; Chair, National Society of Film Critics; Editorial Board, *Quarterly of Film and Video* ; Contributing Writer, *Moviemaker Magazine* ; Distinguished Visiting Faculty, *Goldring Arts Journalism*, Syracuse University

From the Back Cover "Feminist film theory presented in the lucid critical polyphony gathered with unerring critical instinct by Marcelline Block will insist upon a dynamic and mobile attitude facing the gaze." - Jean-Michel Rabat, Vartan Gregorian Professor in the Humanities, University of Pennsylvania