



FEMINISM IN FILM

What is Feminism?

Feminism

- Feminism is a range of political movements, ideologies, and social movements that share a common goal: to define and advance political, economic, personal, and social rights for women. This includes seeking to establish equal opportunities for women in education and employment.



Feminism

- Feminist theory is the extension of feminism into theoretical or philosophical fields. It encompasses work in a variety of disciplines, including anthropology, sociology, economics, women's studies, literary criticism, art history, psychoanalysis and philosophy. Feminist theory aims to understand gender inequality and focuses on gender politics, power relations, and sexuality.

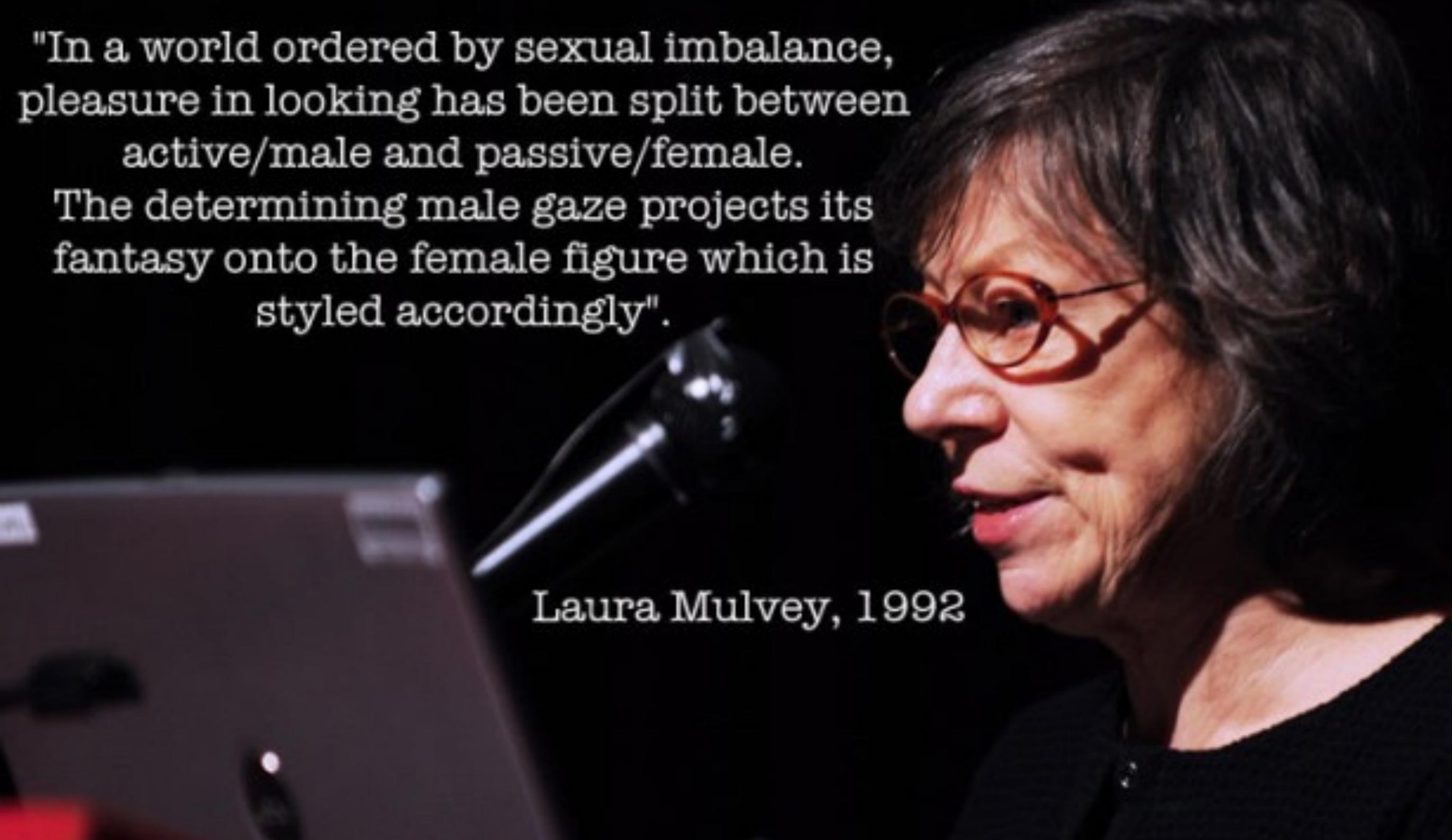


Feminist film theory

- Feminist film theory is a theoretical film criticism derived from feminist politics and feminist theory. Feminists have many approaches to cinema analysis, regarding the film elements analyzed and their theoretical underpinnings.
- The development of feminist film theory was influenced by second wave feminism and women's studies in the 1960s and 1970s. Initial attempts in the United States in the early 1970s were generally based on sociological theory and focused on the function of female characters in film narratives or genres.

Feminist film theory

- In contrast, film theoreticians in England integrated perspectives based on critical theory, psychoanalysis, semiotics, and Marxism. Eventually, these ideas gained hold within the American scholarly community in the later 1970s and 1980s.
- Modern feminist film theory has been heavily influenced by British feminist film theorist, **Laura Mulvey**, who is best known for her essay, *Visual Pleasure and Narrative Cinema*, written in 1973 and published in 1975 in the influential British film theory journal, *Screen*.
- Her article, which was influenced by the theories of Sigmund Freud and Jacques Lacan, is one of the first major essays that helped shift the orientation of film theory towards a psychoanalytic framework.

A photograph of Laura Mulvey, a British feminist film theorist, speaking at a podium. She is wearing glasses and a dark top. The background is dark, and a microphone is visible in the foreground.

"In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its fantasy onto the female figure which is styled accordingly".

Laura Mulvey, 1992

LAURA MULVEY

British feminist film theorist



In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female...In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness

— *Laura Mulvey* —

AZ QUOTES

The Male Gaze Theory

- Laura Mulvey expands on this conception to argue that in cinema, women are typically depicted in a passive role that provides visual pleasure through scopophilia, and identification with the on-screen male actor.
- Voyeurism is the sexual interest in or practice of spying on people engaged in intimate behaviors, such as undressing, sexual activity, or other actions usually considered to be of a private nature.
- She asserts: "In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness,"

The Male Gaze Theory

- <https://www.youtube.com/watch?v=QUcviJmCVcl>
- <https://www.youtube.com/watch?v=5MpDbbvM3qo>
- <https://www.youtube.com/watch?v=a3HfVK4WjOM>
- <https://www.youtube.com/watch?v=vw-ps5mFQzA>

Realism and Counter Cinema

- The early work of Marjorie Rosen and Molly Haskell on the representation of women in film was part of a movement to depict women more realistically, both in documentaries and narrative cinema. The growing female presence in the film industry was seen as a positive step toward realizing this goal, by drawing attention to feminist issues and putting forth an alternative, true-to-life view of women.

Patriarchy

- Patriarchy is a social system in which males hold primary power and predominate in roles of political leadership, moral authority, social privilege and control of property. In the domain of the family, fathers or father-figures hold authority over women and children. Some patriarchal societies are also patrilineal, meaning that property and title are inherited by the male lineage.
- Feminist theory defines patriarchy as an unjust social system that enforces gender roles and is oppressive to both men and women. It often includes any social, political, or economic mechanism that evokes male dominance over women. Feminist theory typically characterizes patriarchy as a social construction, which can be overcome by revealing and critically analyzing its manifestations.

Feminism's view on FILMS

SUSAN SARANDON GEENA DAVIS



ein RIDLEY SCOTT Film

THELMA & LOUISE



PREPARE TO BE SEDUCED



SALMA HAYEK ALFRED MOLINA AND GEOFFREY RUSH

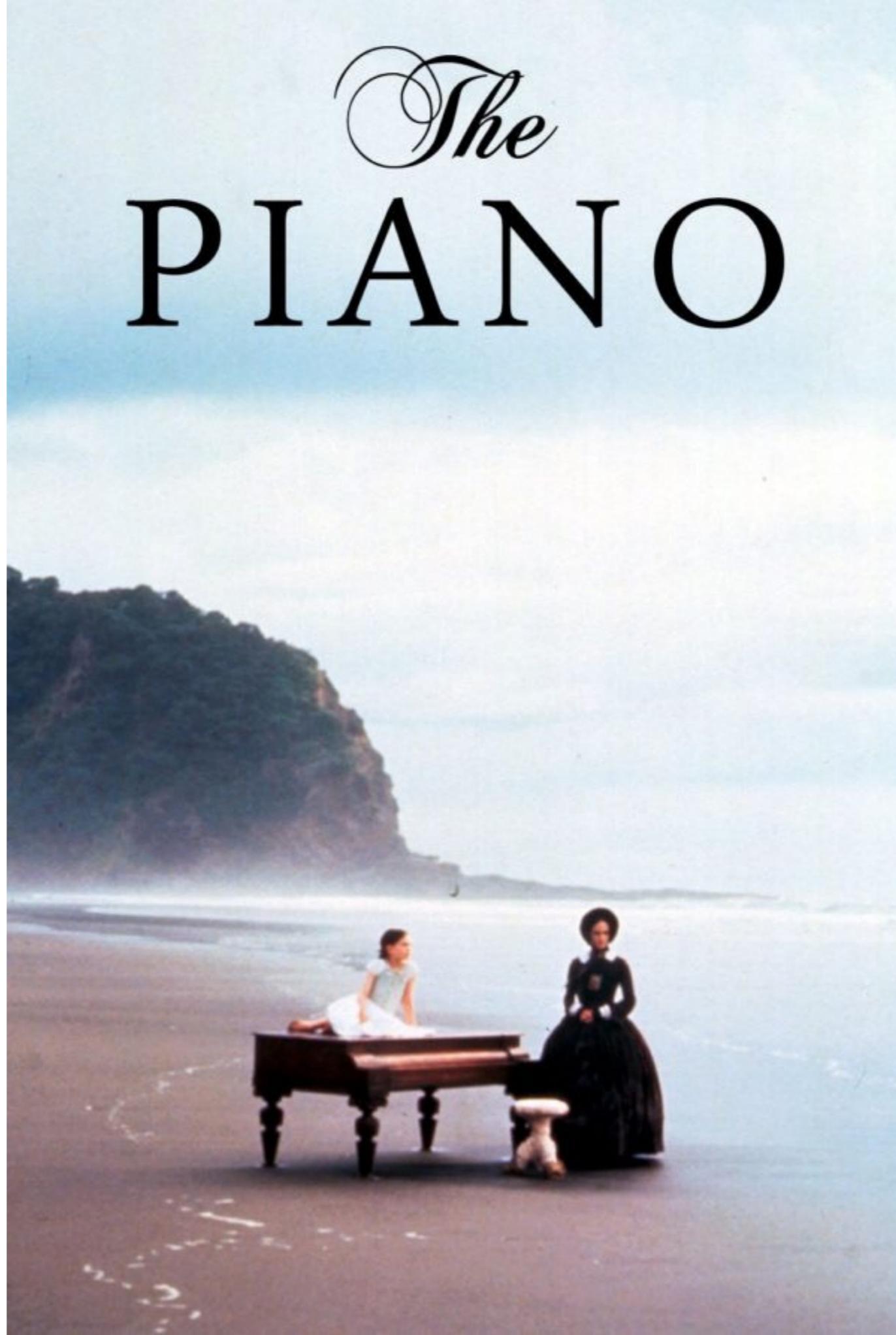
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"FRIDA" VALERIA GOLINO MIA MAESTRO ROGER REES CO-PRODUCED BY ANN RUARK COSTUME DESIGNER JULIE WEISS EDITOR FRANCOISE BONNOT ACE PRODUCTION DESIGNER FELIPE FERNANDEZ PHOTOGRAPHER RODRIGO PRIETO
MUSIC BY ELLIOT GOLDENTHAL EXECUTIVE PRODUCERS MARK AMIN BRIAN GIBSON PRODUCERS MARK GILL JILL SOBEL MESSICK AMY SLOTNICK PRODUCED BY JAY POLSTEIN LIZZ SPEED NANCY HARDIN
LINDSAY FLICKINGER ROBERTO SNEIDER PRODUCED BY SARAH GREEN SALMA HAYEK AND EDWARD NORTON SCREENPLAY BY RODRIGO GARCIA AND EDWARD NORTON DIRECTED BY JULIE TAYMOR



THE TRUE STORY OF AN OUTRAGEOUS ORIGINAL



The
PIANO





BASIC INSTINCT

Written and directed by **SOFIA COPPOLA** 'Lost in Translation'

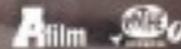
KIRSTEN DUNST



FESTIVAL DE CANNES
SÉLECTION OFFICIELLE

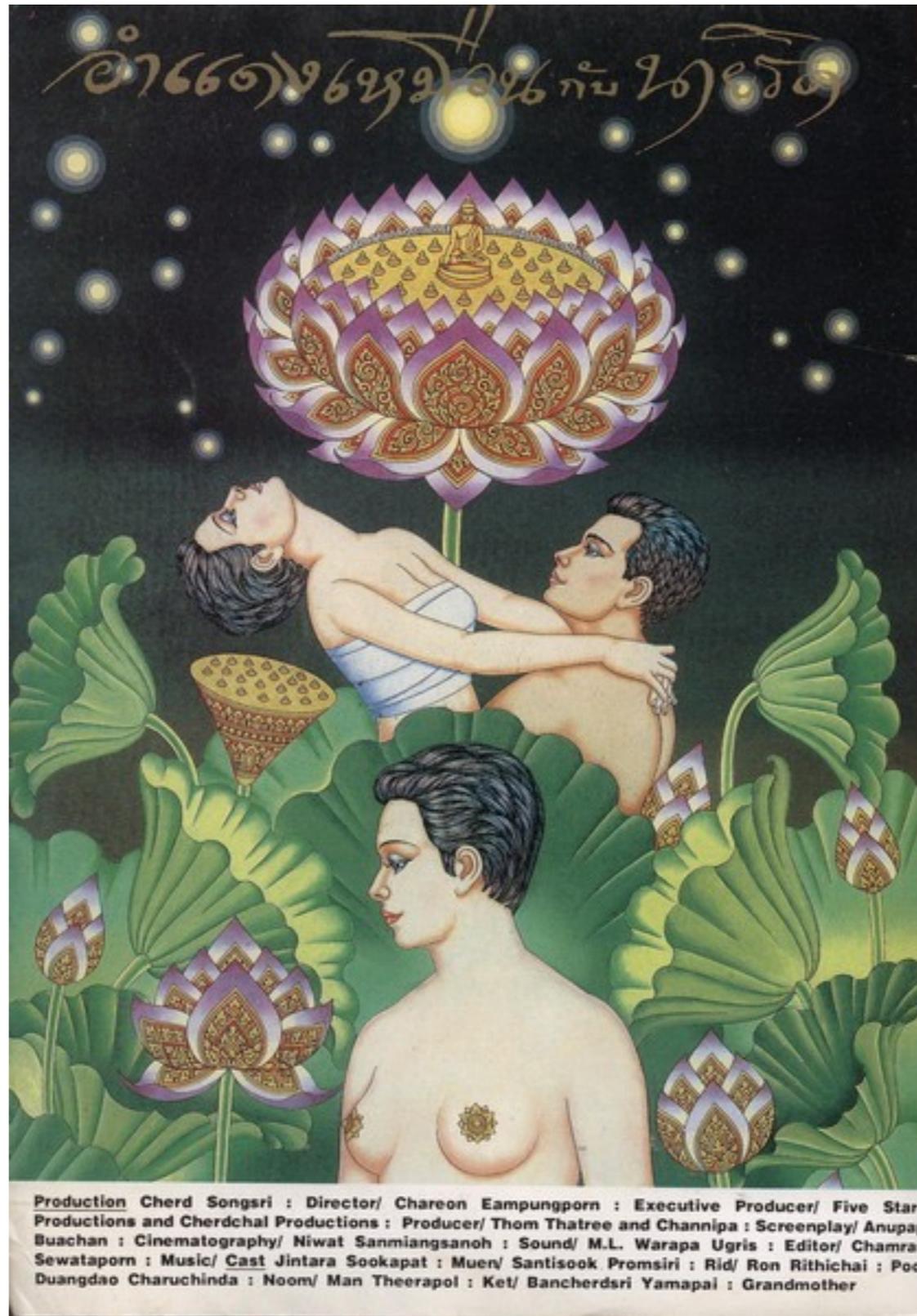
MARIE ANTOINETTE

PRICES LIMITED BY AGREEMENT WITH COLUMBIA PICTURES AND TRISTAR HOME ENTERTAINMENT. A FILM BY SOFIA COPPOLA. KIRSTEN DUNST 'MARIE ANTOINETTE' JACOB SCHMITZER AND JUNE DAVIS
KIP TORN, ANA ANASTO, ADRIAN BAKER, MOLLY BRADEN, SHILLY WINDSON, JIMMY HODGSON, STEVE COBURN, MICHAEL SMITH, MICHAEL GARDNER
MUSIC BY DAVID JULYAN. COSTUME DESIGNER: MARY ELLEN MARKS. EDITOR: JAMES HAMILTON. EXECUTIVE PRODUCERS: JAMES HAMILTON, DAVID JULYAN
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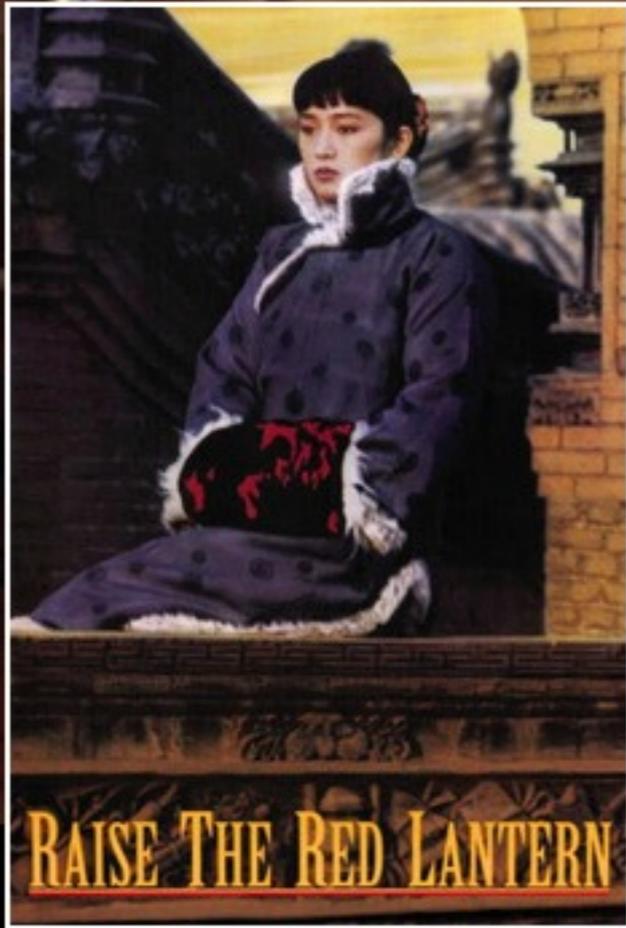


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Production Cherd Songsri : Director/ Chareon Eampungporn : Executive Producer/ Five Stars Productions and Cherdchal Productions : Producer/ Thom Thatree and Channipa : Screenplay/ Anupap Buachan : Cinematography/ Niwat Sanmiangsanoth : Sound/ M.L. Warapa Ugris : Editor/ Chamras Sewataporn : Music/ Cast Jintara Sookapat : Muen/ Santisook Promsiri : Rid/ Ron Rithichai : Poo/ Duangdao Charuchinda : Noom/ Man Theerapol : Ket/ Bancherdsri Yamapai : Grandmother



Raise the Red Lantern (1991)



“Feminism isn’t about making women stronger. Women are already strong. It’s about changing the way the world perceives that strength.”

— G.D Anderson

