

# FEMINIST HOLLYWOOD

From  
Born in Flames  
to Point Break



C H R I S T I N A  
L A N E

# Feminist Hollywood From Born In Flames To Point Break

**Andrew Spicer**



## **Feminist Hollywood From Born In Flames To Point Break:**

*Feminist Hollywood* Christina Lane, 2000 *Feminist Hollywood* examines the differences between commercial cinema and counter cinema by focusing on the work of contemporary women directors who have entered Hollywood from the realm of independent filmmaking Christina Lane compares their early documentaries or avant garde films with their more mainstream endeavors as she explores the possibilities and limits of feminist expression within the male dominated industry of commercial filmmaking *Feminist Hollywood* incorporates interviews with directors Susan Seidelman Martha Coolidge Kathryn Bigelow Lizzie Borden Darnell Martin and Tamra Davis in an attempt to bridge the theory gap that often excludes women's professional experiences and makes false assumptions about how the industry operates Lane balances these firsthand accounts with cultural theory and an understanding of the current film industry in which the line between commercial and independent filmmaking has become blurred The timely and comprehensive nature of this volume will make it a welcome addition to the bookshelves of film scholars and amateur movie buffs alike

**Feminist Hollywood** Christina Lane, 2000 The author focuses on the work of contemporary women directors who have entered Hollywood from independent filmmaking She analyzes critical theories of genre authorship and gender representations in order to understand the political contribution of women to the production of popular culture

**Directing** Virginia Wright Wexman, 2018-01-10 When a film is acclaimed the director usually gets the lion's share of the credit Yet the movie director's job especially the collaborations and compromises it involves remains little understood The latest volume in the *Behind the Silver Screen* series this collection provides the first comprehensive overview of how directing as both an art and profession has evolved in tandem with changing film industry practices Each chapter is written by an expert on a different period of Hollywood from the silent film era to today's digital filmmaking providing in depth examinations of key trends like the emergence of independent production after World War II and the rise of auteurism in the 1970s Challenging the myth of the lone director these studies demonstrate how directors work with a multitude of other talented creative professionals including actors writers producers editors and cinematographers *Directing* examines a diverse range of classic and contemporary directors including Orson Welles Tim Burton Cecil B DeMille Steven Soderbergh Spike Lee and Ida Lupino offering a rich composite picture of how they have negotiated industry constraints utilized new technologies and harnessed the creative contributions of their many collaborators throughout a century of Hollywood filmmaking

**Rape-Revenge Films** Alexandra Heller-Nicholas, 2021-04-12 Often considered the lowest depth to which cinema can plummet the rape revenge film is broadly dismissed as fundamentally exploitative and sensational catering only to a demented regressive demographic This second edition ten years after the first continues the assessment of these films and the discourse they provoke Included is a new chapter about women directed rape revenge films a phenomenon that revitalized since MeToo exploded in late 2017 is a filmmaking tradition with a history that transcends a contemporary context Featuring both famous and unknown movies

controversial and widely celebrated filmmakers as well as rape revenge cinema from around the world this revised edition demonstrates that diverse and often contradictory treatments of sexual violence exist simultaneously **Contemporary American Cinema** Williams, Linda Ruth, Hammond, Michael, 2006-05-01 This is a comprehensive introduction to post classical American film Covering American cinema since 1960 the text looks at both Hollywood and non mainstream cinema

**The Cinema of Kathryn Bigelow** Deborah Jermyn, Sean Redmond, 2003 Kathryn Bigelow is one of Hollywood's most significant female film makers well known in popular terms for films such as *Near dark* *Blue steel* and *Point break* yet remaining relatively unexplored in academia Placing particular emphasis on *Strange days* her most ambitious and controversial picture to date this collection explores Bigelow's role within New Hollywood as a film maker that blurs genre conventions reinscribes gender identities and produces a breathless cinema of attractions Back cover Detecting Women Philippa Gates, 2011-04-22 Ambitious and comprehensive history of the female detective in Hollywood film from 1929 to 2009

**Women Do Genre in Film and Television** Mary Harrod, Katarzyna Paszkiewicz, 2017-10-30 Winner of first Prize in the BAFTSS Best Edited Collection competition this volume examines how different generations of women work within the genericity of audio visual storytelling not necessarily to undo or subvert popular formats but also to draw on their generative force Recent examples of filmmakers and creative practitioners within and outside Hollywood as well as women working in non directing authorial roles remind us that women are in various ways authoring commercially and culturally impactful texts across a range of genres Put simply this volume asks what do women who are creatively engaged with audio visual industries do with genre and what does genre do with them The contributors to the collection respond to this question from diverse perspectives and with different answers spanning issues of direction screenwriting performance and audience address reception Hardboiled & High Heeled Linda Mizejewski, 2004 First Published in 2004 Routledge is an imprint of Taylor Francis an informa company The Action and Adventure Cinema Yvonne Tasker, 2004-08-19 Addressing areas such as genre film history and style action and spectacle stars and bodies action auteurs and the film industry the reader covers both Hollywood and also European and Asian action cinema **Indie Reframed** Linda Badley, 2017-02-07 Explores the films practitioners production and distribution contexts that currently represent American women's independent cinema With the consolidation of indie culture in the 21st century female filmmakers face an increasingly indifferent climate Within this sector women work across all aspects of writing direction production editing and design yet the dominant narrative continues to construe an amaverick white male auteurs such as Quentin Tarantino or Wes Anderson as the face of indie discourse Defying the formulaic myths of the mainstream chick flick and the ideological and experimental radicalism of feminist counter cinema alike women's indie filmmaking is neither ironic popular nor political enough to be readily absorbed into pre existing categories This ground breaking collection the first sustained examination of the work of female practitioners within American independent cinema reclaims the difference of female indie filmmaking Through a variety of case studies of

directors writers and producers such as Ava DuVernay Lena Dunham and Christine Vachon contributors explore the innovation of a range of female practitioners by attending to the sensibilities ideologies and industrial practices that distinguish their work while embracing the aim between space in which the narratives they represent and embody can be revealed

**Key Features**

**Covers** American womens independent cinema since the late 1970s

**Analyses** the work of acclaimed but critically overlooked female practitioners such as Kelly Reichardt Christine Vachon Miranda July Kasi Lemmons Nicole Holofcener Mira Nair Lisa Cholodenko Megan Ellison Lynn Shelton Ava DuVernay Mary Harron and Debra Granik

**Distinguishes** four different approaches to analysing womens independent cinema through production and industry perspectives genre and other classificatory modalities political cultural social and professional identities and collaborative and collectivist practices

**Contributors** John Alberti Northern Kentucky University Linda Badley Middle Tennessee State University Cynthia Baron Bowling Green State University Shelley Cobb University of Southampton Corinn Columpar University of Toronto Chris Holmlund University of Tennessee Knoxville Geoff King Brunel University London Christina Lane University of Miami James Lyons University of Exeter Kathleen A McHugh UCLA Kent A Ono University of Utah Lydia Papadimitriou Liverpool John Moores University Claudia Costa Pederson Wichita State University Claire Perkins Monash University Sarah Projansky University of Utah Maria San Filippo Goucher College Michele Schreiber Emory University Sarah E S Sinwell University of Utah Yannis Tzioumakis University of Liverpool Patricia White Swarthmore College Patricia R Zimmermann Ithaca College

**Kathryn Bigelow** Peter Keough, 2013-08-01 With her gripping film *The Hurt Locker* Kathryn Bigelow b 1951 made history in 2010 by becoming the first woman to win an Oscar for Best Director Since then she has also filmed history with her movie *Zero Dark Thirty* which is about the mission to kill Osama Bin Laden She is one of Hollywood s brightest stars but her roots go back four decades to the very non Hollywood avant garde art world of New York City in the 1970s Her first feature *The Loveless* reflected those academic origins but such subsequent films such as the vampire Western *Near Dark* the female vigilante movie *Blue Steel* and the surfer crime thriller *Point Break* demonstrated her determination to apply her aesthetic sensibilities to popular genre filmmaking The first volume of Bigelow s interviews ever published Peter Keough s collection covers her early success with *Near Dark* the frustrations and disappointments she endured with films such as *Strange Days* and *K 11* *The Widowmaker* and her triumph with *The Hurt Locker* In conversations ranging from the casual to the analytical Bigelow explains how her evolving ambitions and aesthetics sprang from her earliest aspirations to be a painter and conceptual artist in New York in the 1970s and then expanded to embrace Hollywood filmmaking when she was exposed to such renowned directors as John Ford Howard Hawks Don Siegel Sam Peckinpah and George Roy Hill

**Celluloid Ceiling** Gabrielle Kelly, Cheryl Robson, 2014-05-27 An extensive overview of female film directors worldwide showing how they are breaking through the Celluloid Ceiling and succeeding in a still very male dominated industry The book contains exclusive interviews with women film directors explores the impact of digital

technology and reaches some surprising conclusions Now that Kathryn Bigelow has made history as the first woman to win an Oscar for directing we ask whether this is a new era for women filmmakers This unique international overview highlights emerging women directors and groundbreaking pioneers and provides a one stop guide to the leading film directors of the 21st century and the people who inspired them From the blockbusters of the Hollywood studios to emerging voices from Saudi Arabia Pakistan and Laos we learn of women making films in traditionally male dominated areas such as action fantasy and horror There are contributions from countries with film industries in every state from nascent to mature and this book demonstrates how economic and technological change is creating new opportunities for women film directors everywhere

**BEST BOOK ON WOMEN DIRECTORS DUE TO ITS GLOBAL OVERVIEW** Diane Amazon Gabrielle Kelly and Cheryl Robson have crafted a watershed work **CELLULOID CEILING** is essential reading for anyone who wants to know how women directors are helping reshape filmmaking D A Morris Amazon This book is an essential resource for anyone tracking the inspiring work being done by women film directors from around the world UCF Film The level of public consciousness about the barriers faced by female filmmakers is higher than it has ever been Despite this the discussion more often than not centres around North America and to a lesser extent Europe Australia and New Zealand and I am guilty as charged This is perfectly understandable but clearly women do make films outside of these countries and it can be illuminating to consider how their experiences reflect or differ from those with which we are more familiar To this end the arrival of a new book *The Celluloid Ceiling* could not be more timely Edited by Gabrielle Kelly and Cheryl Robson it takes a purposefully global overview of the status quo and in doing so provides some fascinating stories and insights reminding us of what is lost when we limit the discussion to Anglophone directors Matthew Hammett Knott indiewire [Film Noir](#) Andrew Spicer, 2018-10-08

*Film Noir* is an overview of an often celebrated but also contested body of films It discusses film noir as a cultural phenomenon whose history is more extensive and diverse than American black and white crime thrillers of the forties An extended Background Chapter situates film noir within its cultural context describing its origin in German Expressionism French Poetic Realism and in developments within American genres the gangster crime thriller horror and the Gothic romance and its possible relationship to changes in American society Five chapters are devoted to classic film noir 1940-59 chapters explore its contexts of production and reception its visual style and its narrative patterns and themes chapters on character types and star performances elucidate noir's complex construction of gender with its weak ambivalent males and predatory femmes fatales and also provide a detailed analysis of three noir auteurs Anthony Mann Robert Siodmak and Fritz Lang Three chapters investigate neo noir and British film noir chapters trace the complex evolution of neo noir in American cinema from the modernist critiques of *Night Moves* and *Taxi Driver* to the postmodern hybridity of contemporary noir including *Seven Pulp Fiction* and *Memento* the final chapter surveys the development of British film noir a significant and virtually unknown cinema stretching from the thirties to Mike Hodges Croupier Films discussed include both little known

examples and seminal works such as *Double Indemnity*, *Scarlet Street*, *Kiss Me Deadly*, and *Touch of Evil*. A final section provides a guide to further reading, an extensive bibliography, and a list of over 500 films referred to in the text. Lucidly written, *Film Noir* is an accessible, informative, and stimulating introduction that will have a broad appeal to undergraduates, cinema teachers, and researchers.

**The SAGE Handbook of Film Studies** James Donald, Michael Renov, 2008-04-16  
 Written by a team of veteran scholars and exciting emerging talents, *The SAGE Handbook of Film Studies* maps the field internationally, drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline. It examines the conversations between Film Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions. It reflects on the field's dominant paradigms and debates and evaluates their continuing salience. Finally, it looks forward optimistically to the future of the medium of film, the institution of cinema, and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological, industrial, and aesthetic developments.

Film William H. Phillips, 2009-01-02  
 This clear, well-illustrated text takes the reader through the basics of film analysis, drawing on a wide range of film for discussion. Questions of genre and the contexts and meanings of film are considered.

*Chick Flicks* Suzanne Ferriss, Mallory Young, 2008-03-03  
 With 11 original essays, this edited volume examines chick flicks from *An Affair to Remember* to *Legally Blonde* within the larger context of chick culture as well as women's cinema.

The New Woman's Film Hilary Radner, 2017-01-20  
 With the chick flick arguably in decline, film scholars may well ask what has become of the woman's film. Little attention has been paid to the proliferation of films often from the independent sector that do not sit comfortably in either the category of popular culture or that of high art films that are perhaps the corollary of the middle-brow novel or smart chick flicks. This book seeks to fill this void by focusing on the steady stream of films about and for women that emerge out of independent American and European cinema and that are designed to address an international female audience. The new woman's film as a genre includes narratives with strong ties to the woman's film of classical Hollywood while constituting a new distinctive cycle of female-centered films that in many ways continue the project of second-wave feminism, albeit in a modified form. Topics addressed include *The Bridges of Madison County* (Clint Eastwood, 1995), the feature-length films of Nicole Holofcener (1996, 2013), the film roles of Tilda Swinton, Rachel Getting Married (Jonathan Demme, 2008), *Blue Jasmine* (Woody Allen, 2013), *Frances Ha* (Noah Baumbach, 2012), *Belle Amma Asante* (2013), *Fifty Shades of Grey* (Sam Taylor-Johnson, 2015), and Jane Campion's *Top of the Lake* (Sundance Channel, 2013).

*Independent Women* Claire Perkins, Michele Schreiber, 2021-06-07  
*Independent Women: From Film to Television* explores the significance for feminism of the increasing representation of women on and behind the screen in television contexts around the world. *Independent* has functioned throughout film and television history as an important euphemism for feminist. This volume investigates how this connection plays out in a contemporary environment that popular feminist discourse is constructing as

a golden age of television for women The original essays in the volume offer insights into how post network television is being valued as a new site of independent production for women They also examine how these connotations of creative control influence perceptions of both female creators and their content as feminist Together they provide a compelling perspective on the feminist consequences of how independence and indie have intensified as cultural sensibilities that coincide and engage with the digital transformation of television during the first decades of the 21st century The chapters in this book were originally published in a special issue of Feminist Media Studies

*Winter in America* Daniel Robert McClure, 2021-10-22 Neoliberalism took shape in the 1930s and 1940s as a transnational political philosophy and system of economic political and cultural relations Resting on the fundamental premise that the free market should be unfettered by government intrusion neoliberal policies have primarily redirected the state's prerogatives away from the postwar Keynesian welfare system and toward the insulation of finance and corporate America from democratic pressure As neoliberal ideas gained political currency in the 1960s and 1970s a reactionary cultural turn catalyzed their ascension The cinema music magazine culture and current events discourse of the 1970s provided the space of negotiation permitting these ideas to take hold and be challenged Daniel Robert McClure's book follows the interaction between culture and economics during the transition from Keynesianism in the mid 1960s to the triumph of neoliberalism at the dawn of the 1980s From the 1965 debate between William F Buckley and James Baldwin through the pages of *BusinessWeek* and *Playboy* to the rise of exploitation cinema in the 1970s McClure tracks the increasingly shared perception by white males that they had lost their long standing rights and that a great neoliberal reckoning might restore America's repressive racial sexual gendered and classed foundations in the wake of the 1960s



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