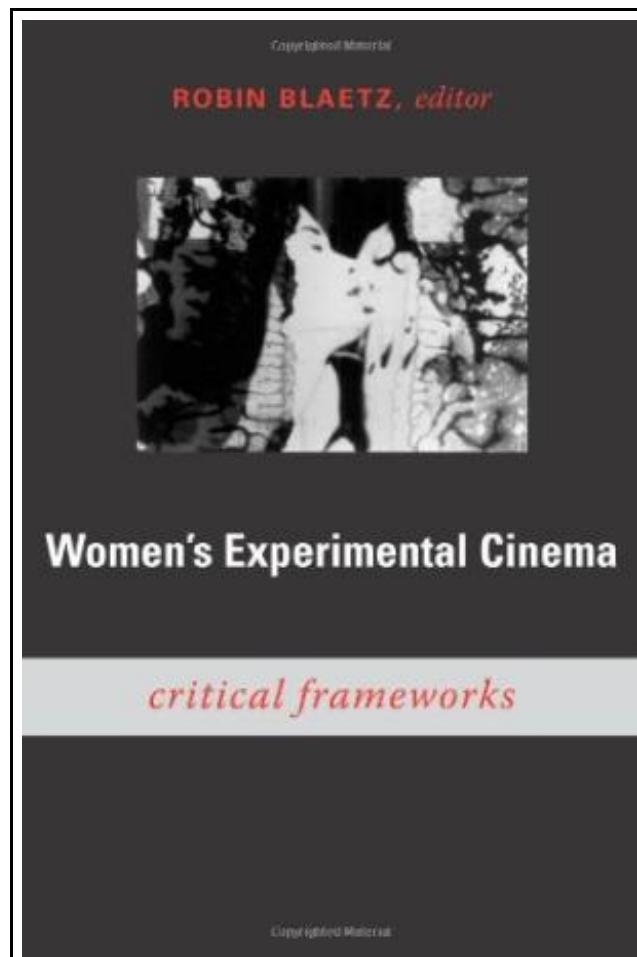


Women's Experimental Cinema: Critical Frameworks



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Reviews

This ebook is very gripping and fascinating. Sure, it is engage in, nevertheless an amazing and interesting literature. It is extremely difficult to leave it before concluding, once you begin to read the book.

(Ms. Ora Buckridge)

WOMEN'S EXPERIMENTAL CINEMA: CRITICAL FRAMEWORKS

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Duke University Press. Paperback. Book Condition: new. BRAND NEW, Women's Experimental Cinema: Critical Frameworks, Robin Blaetz, Women's Experimental Cinema provides lively introductions to the work of fifteen avant-garde women filmmakers, some of whom worked as early as the 1950s and many of whom are still working today. In each essay in this collection, a leading film scholar considers a single filmmaker, supplying biographical information, analyzing various influences on her work, interpreting a significant number of individual films, and examining the development of the filmmaker's corpus. The essays rescue the work of critically neglected but influential women filmmakers for teaching, further study, and, hopefully, restoration and preservation. Just as importantly, they enrich the understanding of feminism in cinema and expand the terrain of film history, particularly the history of the American avant-garde. The contributors examine the work of Marie Menken, Joyce Wieland, Gunvor Nelson, Yvonne Rainer, Carolee Schneemann, Barbara Rubin, Amy Greenfield, Barbara Hammer, Chick Strand, Marjorie Keller, Leslie Thornton, Abigail Child, Peggy Ahwesh, Su Friedrich, and Cheryl Dunye. Whether discussing how Menken used film as a way to rethink the transition from abstract expressionism to pop art in the 1950s and 1960s, how Rubin both objectified the body and investigated the filmic apparatus that enabled that objectification in her outrageous "sexperimental" film *Christmas on Earth* (1963), or how Dunye uses film to explore her own identity as a black lesbian artist, taken together the essays highlight the diversity in the filmmakers' forms and methods. At the same time, they reveal commonalities, including a tendency toward documentary rather than fiction and a commitment to nonhierarchical, collaborative production practices. The volume's final essay focuses explicitly on teaching women's experimental films, addressing logistical concerns (how to acquire the films and secure proper viewing spaces) and extending the range of the book by suggesting...

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