

Situating the Feminist Gaze and Spectatorship in Postwar Cinema



Marcelline Block's *Situating the Feminist Gaze and Spectatorship in Postwar Cinema* is a far-reaching collection exploring important methodological and theoretical questions about feminist film theory, as well as offering close analyses of films from a range of countries, genres, and historical moments. This anthology investigates new and exciting areas of research for critical inquiry into film and gender studies as well as feminist, queer, postfeminist and masculinity theories. This volume treats a wide range of film texts, from Marguerite Duras to 21st century horror films; from Agnes Vardas most recent installation at the Pantheon to contemporary Russian film; from Tarantino's latest work to Sofia Coppola's trilogy; from the Western to Steven Spielberg; from Hitchcock, Fellini, and Fassbinder to the newly created subgenre of the career-woman-in-peril thriller. These essays are held together by their desire to (re)contextualize feminist film theory for the future and to resemanticize the gaze. In conversation with a variety of theorists and filmmakers, these essays consider how to productively explore the intersections of film theory, feminist theory, psychoanalysis, and cultural studies. The contributors include renowned scholars and professors from North America and Europe. *Situating the Feminist Gaze and Spectatorship in Postwar Cinema* is prefaced by Jean-Michel Rabate, Vartan Gregorian Professor in the Humanities at the University of Pennsylvania.

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