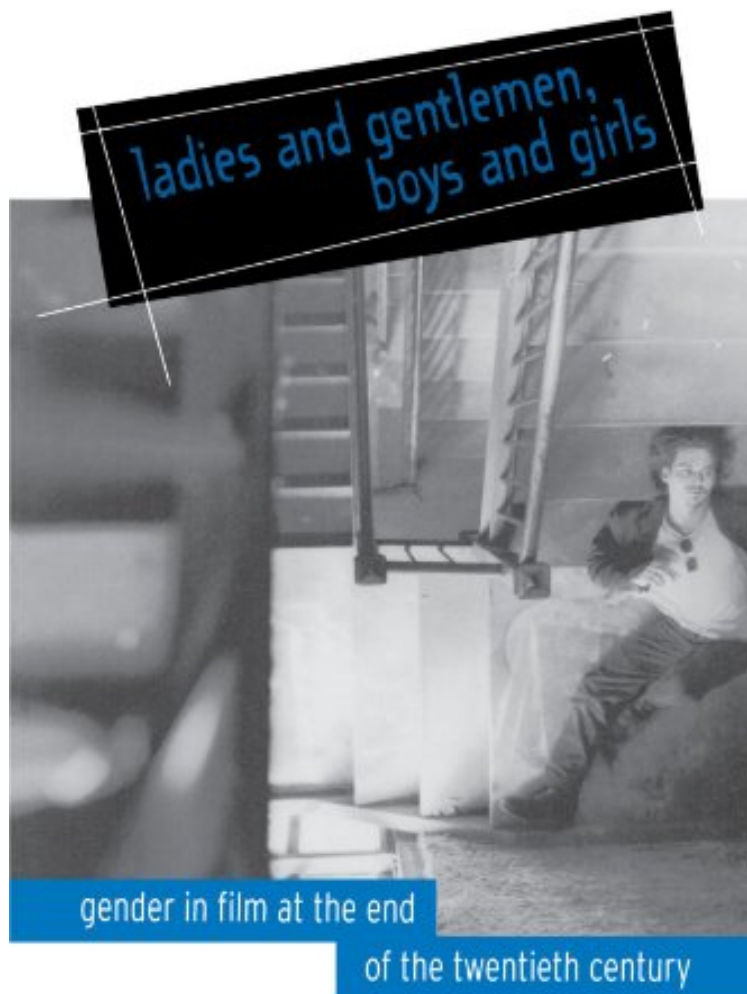


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Ladies and Gentlemen, Boys and Girls: Gender in Film at the End of the Twentieth Century (The Suny Series, Cultural Studies in Cinema/Video)

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From Brand: State University of New York Press : Ladies and Gentlemen, Boys and Girls: Gender in Film at the End of the Twentieth Century (The Suny Series, Cultural Studies in Cinema/Video) before purchasing it in order to gage whether or not it would be worth my time, and all praised Ladies and Gentlemen, Boys and Girls:

Gender in Film at the End of the Twentieth Century (The Suny Series, Cultural Studies in Cinema/Video):

Examines gender roles in contemporary foreign and Hollywood films amid changing social, political, cultural, and economic conditions. *Ladies and Gentlemen, Boys and Girls* examines the bizarre and fascinating range of gender portrayals in film at the end of the twentieth century. In order to view the screened face of gender in bold new ways, the contributors cover a wide variety of cinematic forms and styles--from the boy-girls of Hong Kong cinema to the on-screen modesty of post-revolutionary Iran to the New Hollywood's treatment of homosexuality, female power, and male intellectuality. Throughout, the works of important filmmakers are analyzed, including Ridley Scott, David Cronenberg, Jim Jarmusch, Woody Allen, Rakhshan Banietemad, Kathryn Bigelow, Bertrand Tavernier, Roman Polanski, and many others. "This book addresses a significant aspect of film studies and cultural studies today, namely, how gender is both represented and reconfigured in the artifacts of mass culture. In a myriad of ways, it builds on the important feminist criticism of the seventies and eighties, while at the same time reflecting the overall broadening of focus that occurred in the nineties--away from strictly psychoanalytic approaches and toward a more wide-ranging variety of both formal and sociological concerns." -- Steven Shaviro, author of *The Cinematic Body* "From the first words of Pomerance's introduction to his clinching essay on the fortunes of *Psycho*, this book reads with force and wit. It speaks not only to issues of gender or sexuality, but more directly--and compellingly--to the present state of cinema in a phase of globalization." -- Tom Conley, Harvard University Contributors include Rebecca Bell-Metereau, Michael DeAngelis, David Desser, Murray Forman, Krin Gabbard, Frances K. Gateward, Lenuta Giukin, Barry Keith Grant, Garth Jowett, Gina Marchetti, Hamid Naficy, Murray Pomerance, John Sakeris, Kevin S. Sandler, Gaylyn Studlar, Janice R. Welsch, and Steven Woodward.

From Library Journal In this book, you can find out how Tweety Bird became a girl, why real men like musicals, and why the heroines of Hong Kong action flicks are not the sweet, submissive women of yore. Unlike many other film criticism collections, which concentrate on the representation of a particular group or genre, this volume collects a range of writings on a number of very different and specific topics and links them together through the rubric of gender. Pomerance (sociology, Ryerson Polytechnic Univ., Toronto) has divided the book into three main areas: gender in non-American films, gender as coded through actions, and transgressive representations of gender that are held up as "paragons or pariahs." While the range of topics makes the volume difficult to pin down conceptually, the essays are, for academic work, quite readable. This collection is unusual enough to warrant a spot in most academic libraries with collections devoted to film studies or gender issues. Andrea Slonosky, Long Island Univ., Brooklyn, NY Copyright 2001 Reed Business Information, Inc. This book addresses a significant aspect of film studies and cultural studies today, namely, how gender is both represented and reconfigured in the artifacts of mass culture. In a myriad of ways, it builds on the important feminist criticism of the seventies and eighties, while at the same time reflecting the overall broadening of focus that occurred in the nineties away from strictly psychoanalytic approaches and toward a more wide-ranging variety of both formal and sociological concerns. Steven Shaviro, author of *The Cinematic Body* From the first words of Pomerance's introduction to his clinching essay on the fortunes of *Psycho*, this book reads with force and wit. It speaks not only to issues of gender or sexuality, but more directly and compellingly to the present state of cinema in a phase of globalization. Tom Conley, Harvard University "This book addresses a significant aspect of film studies and cultural studies today, namely, how gender is both represented and reconfigured in the artifacts of mass culture. In a myriad of ways, it builds on the important feminist criticism of the seventies and eighties, while at the same time reflecting the overall broadening of focus that occurred in the nineties--away from strictly psychoanalytic approaches and toward a more wide-ranging variety of both formal and sociological concerns." -- Steven Shaviro, author of *The Cinematic Body* "From the first words of Pomerance's introduction to his clinching essay on the fortunes of *Psycho*, this book reads with force and wit. It speaks not only to issues of gender or sexuality, but more directly--and compellingly--to the present state of cinema in a phase of globalization." -- Tom Conley, Harvard University About the Author Murray Pomerance is Professor and Chair in the Department of Sociology at Ryerson Polytechnic University, and the author of *Magia D'Amore* and coeditor of *Bang Bang, Shoot Shoot! Essays on Guns and Popular Culture*.