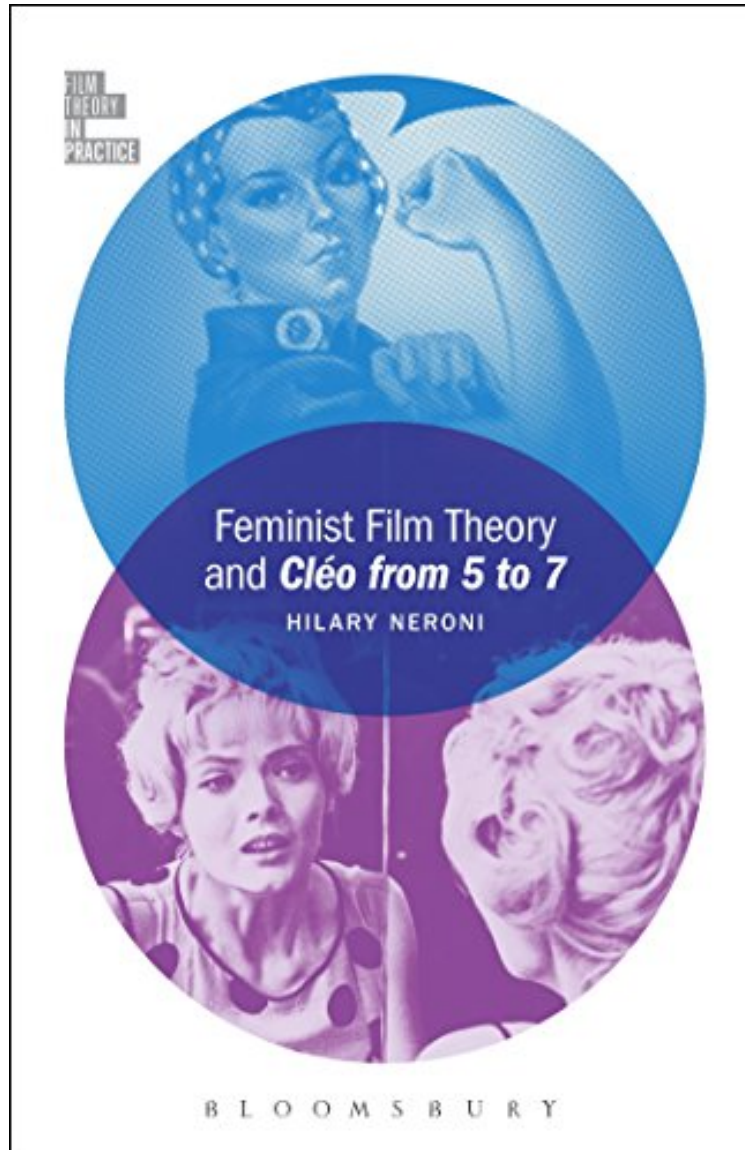


(Free) Feminist Film Theory and Clo from 5 to 7 (Film Theory in Practice)

## Feminist Film Theory and Clo from 5 to 7 (Film Theory in Practice)

Hilary Neroni

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**Hilary Neroni : Feminist Film Theory and Clo from 5 to 7 (Film Theory in Practice)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Feminist Film Theory and Clo from 5 to 7 (Film Theory in Practice):

4 of 4 people found the following review helpful. Students with prior knowledge in the fields have benefited from the background on the field's development and the application toBy Stephen A. RustA timely and concise introduction to feminist film theory. I adopted this as a primary textbook for a course I am teaching on Gender and Sexuality in

European Cinema and it has been immensely helpful to my students. Students with prior knowledge in the fields have benefited from the background on the field's development and the application to *Cleo from 5 to 7* and students without prior knowledge have told me things like, "I'd always hear feminism used as a negative term in popular culture but this book has completely changed my opinion about it." My only wish were that the connections and disconnections between feminist and queer theory were spelled out in more detail but that's a minor complaint. The book is just wonderful.

The *Film Theory in Practice* series fills a gaping hole in the world of film theory. By marrying the explanation of a film theory with the interpretation of a film, the volumes provide discrete examples of how film theory can serve as the basis for textual analysis. *Feminist Film Theory and Clo from 5 to 7* offers a concise introduction to feminist film theory in jargon-free language and shows how this theory can be deployed to interpret Agnes Varda's critically acclaimed 1962 film *Clo from 5 to 7*. Hilary Neroni employs the methodology of looking for a feminist alternative among female-oriented films. Through three key concepts—identification, framing the woman's body, and the female auteur—Neroni lays bare the debates and approaches within the vibrant history of feminist film theory, providing a point of entry to feminist film theory from its inception to today. Picking up one of the currents in feminist film theory—that of looking for feminist alternatives among female-oriented films—Neroni traces feminist responses to the contradictions inherent in most representations of women in film, and she details how their responses have intervened in changing what we see on the screen.

In this useful entry in Bloomsbury's *Film Theory in Practice* series, Neroni (*The Subject of Torture*) clearly and helpfully explains concepts that are important to feminist film theory, using French director Agnes Varda's 1962 film *Clo from 5 to 7* as a case study. *Clo* is a rich subject for study, and the author's analysis is nuanced. The work's accessibility makes this an invaluable primer on film theory. One hopes the rest of the series is just as well executed and that Neroni's voice will often be heard in future. —Publishers Weekly  
Neroni's text will appeal to many since its approach is both general and specific in its concise review of previous research and trends in the field as well as its presentation of new perspectives—a must-read in French feminist film theory courses. The French About the Author  
Hilary Neroni is Professor of Film and Television Studies at the University of Vermont, USA. She is the author of *The Subject of Torture* (2015) and *The Violent Woman* (2005), and has also published numerous essays on female directors.