## Contents

	List of plates	vii
	Preface	viii
	Acknowledgements	X
	Introduction	1
Par	t I The classical and contemporary Hollywood cinema	21
1	Is the gaze male?	23
2	Patriarchy and the male gaze in Cukor's Camille (1936)	36
3	Fetishism and the repression of Motherhood in Von Sternberg's	
	Blonde Venus (1932)	49
4	The struggle for control over the female discourse and female sexuality in Welles's Lady from Shanghai (1946)	60
5	Forms of phallic domination in the contemporary Hollywood	
	film: Brooks's Looking for Mr Goodbar (1977)	73
Part	II The independent feminist film	83
6	The avant-gardes in Europe and the USA	85
7	Silence as female resistance in Marguerite Duras's Nathalie	
	Granger (1972)	91
8	Female politics in the symbolic realm: Von Trotta's Marianne and	
	Juliane (The German Sisters) (1981)	104
9	The American experimental woman's film: Yvonne Rainer's	
	Lives of Performers and Film about a Woman Who (1972-4)	113
10	The realist debate in the feminist film: a historical overview of	
	theories and strategies in realism and the avant-garde theory	
	film (1971–81)	125
11	The avant-garde theory film: three case studies from Britain and	
	the USA: Sigmund Freud's Dora (1979), Thriller (1979), Mulvey/	
	Wollen's Amy! (1980)	142

## vi | Women and Film

12	Mothers and daughters in two recent women's films:	
	Mulvey/Wollen's Riddles of the Sphinx (1976) and Michelle	
	Citron's Daughter-Rite (1978)	171
13	The woman director in the Third World: Sara Gomez's One Way or Another (1974)	189
14	The future of the independent feminist film: strategies o	10)
	production, exhibition, and distribution in the USA	195
15	Conclusion: Motherhood and patriarchal discourse	200
	Notes	207
	Filmographies and synopses	224
	Appendix for teachers	237
	Bibliography	242
	Name index	253
	Subject index	257