

## Films directed by women and book resources on women and film

### Video Availability

All of the following films directed by women were available from MovieMail (tel 01432 262910 or [www.moviem.co.uk](http://www.moviem.co.uk)) in Autumn 2001:

Carine Adler, *Under the Skin* (UK 1997)  
 Alison Anders, *Mi Vida Loca* (US 1993)  
 Gillian Armstrong, *Little Women* (US 1994), *Oscar and Lucinda* (Australia 1997), *Last Days of Chez Nous* (Australia 1991)  
 Josiane Balasko, *Gazon Maudit* (France 1994)  
 Ana Belem, *How To Be A Woman and Not Die in the Attempt* (Spain 1991)  
 Katheryn Bigelow, *Point Break* (US 1991)  
 Antonia Bird, *Priest* (1994), *Face* (UK 1997)  
 Jane Campion, *The Piano* (France/New Zealand 1992)  
 Gurinder Chadha, *Bhaji on the Beach* (UK 1993)  
 Julie Dash, *Daughters of the Dust* (US 1991)  
 Clare Denis, *Beau Travail* (France 1999)  
 Maya Deren, *Experimental Films* (Compilation tape, including *Meshes of the Afternoon*)  
 Jasmin Dizdar, *Beautiful People* (UK 1999)  
 Martine Dugowson, *Mina Tannenbaum* (France 1993) *Les Chinoises* (France 1996)  
 Nora Ephron, *Sleepless in Seattle* (US 1993), *You've Got Mail* (US 1998)  
 Martha Fiennes, *Onegin* (UK 1999)  
 Coky Giedroyc, *Stella Does Tricks* (UK 1996)  
 Marlene Gorris, *Antonia's Line* (1995), *Mrs Galloway* (1997)  
 Amy Heckerling, *Clueless* (US 1995)  
 Diane Kurys, *Après L'Amour* (France 1993)  
 Caroline Leaf, *Out on a Limb, The Films of Caroline Leaf* (Canada 1974) (Animation)  
 Mimi Lederer, *The Peacemaker* (US 1997), *Deep Impact* (US 1998), *Pay it Forward* (2000)  
 Kasi Lemmons, *Eve's Bayou* (US 1997)  
 Hettie McDonald, *Beautiful Thing* (UK 1995)  
 Samira Makhmalbaf, *The Apple* (Iran 1997)  
 Sharon Maguire, *Bridget Jones's Diary* (UK 2001)  
 Penny Marshall, *Jumping Jack Flash* (US 1986), *Big* (US 1988), *Awakenings* (US 1990), *Renaissance Man* (US 1994), *The Preacher's Wife* (US 1996)  
 Tonie Marshall, *Venus Beauty* (France 1998)

Deepa Mehta, *Fire* (US/India 1999)  
 Joan Micklin Silver, *Between the Lines* (US 1977), *Hester Street* (US 1974)  
 Jocelyn Moorhouse, *Proof* (Australia 1991), *How To Make an American Quilt* (US 1995), *A Thousand Acres* (US 1997)  
 Mira Nair, *Salaam Bombay* (UK/India 1988)  
 Ngozi Onwurah, *Welcome II the Terror dome* (UK 1994)  
 Kimberley Pierce, *Boys Don't Cry* (US 1999) Sally Potter, *The Tango Lesson* (UK/France/Argentina 1997)  
 Lynne Ramsay, *Ratcatcher* (UK 1999)  
 Leni Riefenstahl, *Triumph of the Will* (Germany 1936)  
 Leontine Sagan, *Mädchen in Uniform* (France 1931)  
 Susan Seidelmann, *Desperately Seeking Susan* (US 1985)  
 Moufida Tlatli, *The Silences of the Palace* (Tunisia 1996)  
 Margarethe von Trotta, *The Promise* (Germany 1994)  
 Agnes Varda, *Vagabonde* (France 1985)  
 Sandrine Veysset, *Will it Snow for Christmas?* (France 1996)

### Suggestions

The most accessible films for students are likely to be the action films of Kathryn Bigelow, but only *Point Break* is currently in print. This list (which isn't exhaustive) includes both mainstream US directors (Penny Marshall, Mimi Lederer, Nora Ephron) and 'independents' such as Alison Anders and Kimberley Pierce.

Jane Campion's films, especially *The Piano*, provide an excellent basis for investigation of powerful representations of women for female audiences.

There is a whole new group of young British independent filmmakers, about whom there is research material available; Lynne Ramsay, Carine Adler, Coky Giedroyc etc. – some of them also have new films coming out soon or on release.

There are several examples of women making films in countries where stereotypes suggest it would be difficult for women to make films (e.g. India, Tunisia, Iran etc.).

The strongest industries for women appear to be France and Australia.

Two very interesting films which allow women to make films about men are *Beau Travail*, Claire Denis' ravishing film (also photographed and edited by women) about the French Foreign Legion

based on *Billy Budd*, and Hettie McDonald's gentle gay romance set in South London, *Beautiful Thing*.

Unfortunately, video back catalogues don't carry all the titles students might like to access. The careers of certain filmmakers would make very worthwhile study. In Hollywood, Dorothy Arzner and Ida Lupino from Studio Hollywood of the 1930s-1950s and in the UK, Wendy Toye and producers such as Betty Box from 1950s cinema have been written about. Sally Potter is the UK female director with the longest career in contemporary cinema – Jane Campion and Gillian Armstrong ditto from Australasia. The Europeans represent the major achievements of the feminist cinema of the 1970s and 1980s. Agnes Varda, Margarethe von Trotta and Marleen Gorris have all produced important work over a long period, but only their more recent work is available.

**Further Reading** (see Vivienne Clark's advice on page 13)

José Arroyo (2000) *Action/Spectacle Cinema, Sight & Sound Reader*/BFI  
 Could, arguably, be subtitled *Men and Film*, and so might offer appropriate comparisons.  
 Stella Bruzzi (1997) *Undressing Cinema: Clothing and Identity in the Movies*, Routledge  
 Pam Cook and Philip Dodd (eds.) *Women in Film: A Sight & Sound Reader*, Scarlet Press  
 Gledhill, Christine (ed.) (1987) *Home is Where the Heart is: Studies in Melodrama and the Women's Film*, BFI  
 bell hooks (1996) *Reel to Real: Race, Sex and Class at the Movies*, Routledge  
 Myra Macdonald (1995) *Representing Women: Myths of Femininity in the Popular Media*, Arnold  
 Tania Modleski (1999) *Old Wives' Tales: Feminist Re-visions of Film and Other Fictions*, I.B. Taurus  
 Tania Modleski (1989) *The Women Who Knew Too Much*, Routledge,  
 Jill Nelmes (ed) (1999) *An Introduction to Film Studies*, Routledge  
 Sue Thornham (ed) (1999) *Feminist Film Theory: A Reader*, Edinburgh University Press  
 Sue Thornham (1997) *Passionate Detachments: An Introduction to Feminist Film Theory*, Arnold