



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

By Hilary Neroni

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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 Cléo 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 *Cléo 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.

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Feminist Film Theory and Cléo from 5 to 7 (Film Theory in Practice) By Hilary Neroni Bibliography

- Sales Rank: #1056584 in Books
- Published on: 2016-01-28
- Released on: 2016-01-28
- Original language: English
- Number of items: 1
- Dimensions: 7.75" h x .50" w x 5.04" l, .0 pounds
- Binding: Paperback
- 168 pages

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Editorial Review

Review

“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 Agnès Varda’s 1962 film *Cléo from 5 to 7* as a case study ... *Cléo* 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*

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.

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