



University of Roehampton

## DOCTORAL THESIS

Luce Irigaray, contemporary women's cinema and practice-as-research  
**a caressing dialogical encounter**

Rifesser, Judith

*Award date:*  
2020

*Awarding institution:*  
University of Roehampton

### **General rights**

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- Users may download and print one copy of any publication from the public portal for the purpose of private study or research.
- You may not further distribute the material or use it for any profit-making activity or commercial gain
- You may freely distribute the URL identifying the publication in the public portal ?

### **Take down policy**

If you believe that this document breaches copyright please contact us providing details, and we will remove access to the work immediately and investigate your claim.

Luce Irigaray, Contemporary Women's Cinema and Practice-as-Research:

A caressing dialogical encounter

by

Judith Rifesser BA (Hons), MPhil, PGCE, FHEA

*A thesis submitted in partial fulfilment of the requirements for the degree of*

*PhD*

Department of Media, Culture and Language

University of Roehampton

2019

# Abstract

This thesis formulates an original contribution to scholarship by exploring Luce Irigaray's philosophy of the caress with and through contemporary global women's filmmaking in dialogue with audio-visual Practice-as-Research. Irigaray's quest for a feminine subjectivity has received ample attention within studies of philosophy, psychoanalysis, feminist film and phenomenology. The application of the Irigarayan caress to embodied audio-visual praxis remains to date an uncharted field. This research project functions as a dialogical encounter between a written thesis (70%) and a body of innovative audio-visual practice pieces (30%) through "pensive-creative praxis". The thesis focuses on Irigaray's philosophy of the caress in relation to oneself, and the other, aiming to deepen an understanding of the concept by addressing themes of violence, voice(s) and silence(s) – omitted in Irigaray's own account of the caress that ultimately, however, speak to and support her broader project of establishing a feminine enunciation.

The thesis begins with a detailed exposition of Irigaray's theory of the caress, investigating its potential as a novel philosophical and methodological tool for Practice-as-Research. Close textual analysis of Claudia Llosa's (2009) *The Milk of Sorrow* and Shirin Neshat's (2009) *Women Without Men* underpins the written part, whilst a wider corpus of films informs the practice component. My project feeds into the current interest in and validation of the audio-visual essay format as a form of academic practice, providing a novel reading of the audio-visual essay format in parallel with the Irigarayan caress and arguing for its potential for feminist, intersectional scholarship. My audio-visual practice unveiled several contradictions and complexities implicit in the Irigarayan caress, allowing me to exemplify how Practice-as-Research deepens philosophical enquiry. My thesis expands and refines the work to-date on Irigaray's conceptualisation of the caress, emphasising the potential of a dialogical encounter between theory and practice for feminist film-philosophical research.

# Table of contents

<b>Abstract</b> .....	<b>i</b>
<b>Table of contents</b> .....	<b>ii</b>
<b>List of Figures</b> .....	<b>v</b>
<b>Acknowledgements</b> .....	<b>vi</b>
<b>Introduction</b> .....	<b>1</b>
Irigaray and women’s cinema .....	10
Turning towards the body and cinema .....	13
The corpus of films by global women filmmakers .....	19
The Irigarayan caress and experimental feminist work.....	30
Practice-as-Research through the audio-visual essay format .....	31
The pieces of my practice body.....	34
The layout.....	41
<b>Chapter 1</b> .....	<b>45</b>
<b>Part 1: The Irigarayan caress:</b> .....	<b>45</b>
The Irigarayan caress with oneself.....	46
The caress with the other .....	53
Irigaray and Levinas.....	55
Irigaray and Merleau-Ponty .....	59
<b>Part 2: The caress “in action”</b> .....	<b>63</b>
The Irigarayan caress with oneself as exemplified in <i>Women Without Men</i> .....	64
The Irigarayan caress with the other in <i>The Milk of Sorrow</i> .....	78
The Irigarayan caress and my Practice-as-Research .....	86
<b>Methodological Interlude</b> .....	<b>96</b>
<b>Part 1: The audio-visual essay</b> .....	<b>96</b>
Mapping the videographic essay .....	96
Mapping the essay film .....	99
The audio-visual essay.....	104
<b>Part 2: The audio-visual essay and the Irigarayan caress</b> .....	<b>106</b>

The work of the sampler .....	107
An active engagement and dialogue.....	109
The “sampling“ approach and Practice-as-Research.....	111
The violence inherent in the sampling approach.....	112
Embodied practice .....	116
<b>My audio-visual Practice-as-Research: ‘A caressing dialogical encounter’.....</b>	<b>121</b>
<b>Chapter 2: Violence and the caress.....</b>	<b>122</b>
The complexity of the lived experience of the caress in <i>Women Without Men</i> .....	126
The camera and violence .....	134
Violence in <i>The Milk of Sorrow</i> .....	138
Irigaray, art and violence.....	149
My Practice-as-Research and violence.....	152
<b>Chapter 3: The voice and the caress .....</b>	<b>163</b>
Introduction.....	163
On the individual: From breath to the voice.....	166
Spaces for a feminine enunciation.....	170
Mapping the voice in feminist film studies .....	180
“Sonic interstices” and Irigaray’s “caressing mimetic play” .....	183
<b>Chapter 4: Feminist “pensive-creative praxis” and Irigaray: A porous, dialogical encounter .....</b>	<b>191</b>
Pores.....	192
Pores and their “clogging” .....	194
The gateway via the Irigarayan caress .....	195
Attempting/practising: ‘A Letter Of Love To You’ .....	196
The gateway between practice and theory .....	199
Disturbances to the whole: Broaching a new field of research .....	200
A third strand: Starting from practice .....	201
Imperfections that move the researcher/practitioner .....	202
Feminist “pensive-creative praxis” in action.....	208
<b>Concluding remarks.....</b>	<b>211</b>

Re-thinking the title: From Practice-as-Research to praxis .....	213
Beyond this thesis: The Irigarayan caress and 'non-cinema' .....	215
Writing oneself into the practice .....	216
<b>Bibliography</b> .....	<b>4</b>
<b>Filmography</b> .....	<b>25</b>

# List of Figures

Fig. 1 Munis on the rooftop, <i>Women Without Men</i> (Neshat, 2009).....	69
Fig. 2 Munis and silence, <i>Women Without Men</i> (Neshat, 2009) .....	69
Fig. 3 Munis in the water, <i>Women Without Men</i> (Neshat, 2009).....	75
Fig. 4 Zarin applying lipstick, <i>Women Without Men</i> (Neshat, 2009) .....	75
Fig. 5 Fausta meets Noé, <i>The Milk of Sorrow</i> (Llosa, 2009) .....	80
Fig. 6 Fausta and the flower, <i>The Milk of Sorrow</i> (Llosa, 2009) .....	84
Fig. 7 Fausta walks with Noé, <i>The Milk of Sorrow</i> (Llosa, 2009) .....	84
Fig. 8 Fausta and Noé’s hands almost touch, <i>The Milk of Sorrow</i> (Llosa, 2009).....	84
Fig. 9 Zarin is being touched, <i>Women Without Men</i> (Neshat, 2009).....	129
Fig. 10 The gardener without a face, <i>Women Without Men</i> (Neshat, 2009) .....	129
Fig. 11 Zarin in the bathing house, <i>Women Without Men</i> (Neshat, 2009).....	136
Fig. 12 Zarin violently scrubs her body, <i>Women Without Men</i> (Neshat, 2009).....	136
Fig. 13 Zarin kneels on the floor, <i>Women Without Men</i> (Neshat, 2009).....	136
Fig. 14 The black screen, <i>The Milk of Sorrow</i> (Llosa, 2009) .....	142
Fig. 15 Perpetua is singing, <i>The Milk of Sorrow</i> (Llosa, 2009) .....	142
Fig. 16 Perpetua and Fausta, <i>The Milk of Sorrow</i> (Llosa, 2009) .....	142
Fig. 17 Fausta and the soldier, <i>The Milk of Sorrow</i> (Llosa, 2009) .....	146
Fig. 18 Fausta listens to Aída’s performance, <i>The Milk of Sorrow</i> (Llosa, 2009) .....	146
Fig. 19 Fausta is left on the street, <i>The Milk of Sorrow</i> (Llosa, 2009) .....	146
Fig. 20 Faezeh hears Munis’ voice, <i>Women Without Men</i> (Neshat, 2009).....	174
Fig. 21 Faezeh is scared, <i>Women Without Men</i> (Neshat, 2009) .....	174
Fig. 22 Faezeh unburies Munis, <i>Women Without Men</i> (Neshat, 2009).....	174

# Acknowledgements

The journey to completion of this doctoral project has been, without a doubt, challenging, rewarding, humbling, deeply moving, emotionally, physically and linguistically (as English is my third language) and full of surprises. Undertaking this research has allowed me to fulfil one of my biggest dreams, that is, to write, direct and produce a film, and the opportunity to screen elements of my practice at various venues across London and the UK. What I am most grateful for though, are the opportunities for conversations and/or brief exchanges that I have had with senior and junior academics, filmmakers, activists and members of the public, as well as my friends and family that have not only informed my scholarly work here but that have pushed me to think further, giving me courage to follow my passions and means and tools to pursue my dreams.

This research would not have been possible without the generous support from the following institutions and people. I would like to extend heartfelt thanks to:

The University of Roehampton and the Vice-Chancellor Scholarship Award for the three years of full-time funding. The Dean of Southlands College, Dr Christopher Stephens, and the former Dean of Digby Stuart College, Ms Jackie Brown, for their bursary to support my attendance at the Irigaray Conference 2017.

My Director of Studies, Professor Caroline Bainbridge. Heartfelt thanks for your tireless efforts to support my academic and professional endeavours since I first met you as an undergraduate student. Thank you for your always encouraging and constructive feedback. My Co-Supervisor, Dr William Brown. Thank you for posing challenging questions and pushing me to think further. Thank you to both of you for your mentorship and friendship which I much hope shall continue long beyond the completion of this project.



The Department of Media, Culture and Language at the University of Roehampton for welcoming me back so warmly to my Alma Mater, and for supporting not only my PhD project, but for helping me develop as a scholar and teacher. Thank you to those amazing scholars who took the time for big and little gestures of support they offered along the way, invitations to talk over a coffee, or brief chats in the hall. All those moments made a difference. Special thanks to the members of CRFAC for their thought-provoking and inspiring feedback on my practice. I'd also like to say thanks for recognising my efforts in developing the MCL PhD Forum and my work with the undergraduate students by selecting me for the Southlands Postgraduate Award 2018.

AHRC TECHNE for the opportunities for further professional development and for inviting me to share my doctoral work in its final stages by leading a workshop for PhD Students as part of the 'Edges of a Close Reading' series.

Scholars outside my home institution that I had the pleasure of meeting. They informed my work through their insightful comments, questions and feedback at conferences, in private meetings or through collaborative endeavours. Thanks to Dr Lucy Bolton, Dr Agnieszka Piotrowska, Dr Catherine Grant, Dr Lucy Reynolds, Dr Elspeth Mitchell. Special thanks also go to Professor Paul Bowman at Cardiff University for his long-standing support and mentorship. Thank you to Professor Alison Sinclair and Dr Jenny Chamarette who supported my early investigations into women's studies and filmmaking practices during my MPhil studies at the University of Cambridge. I would also like to extend my thank you to the members of the Department of German and Romance Languages at the Johns Hopkins University, specifically Dr Bernadette Wegenstein, Dr William Egginton and Dr Eduardo Gonzalez for the opportunities they afforded me and for awakening a love for making film in me.

My colleagues at Goldsmiths for welcoming me so warmly into their team, above all Marian Carty. Thank you, Marian, for your mentorship, for believing in me and for cheering me on in

the final stages of this PhD journey. My colleagues at UCL for their words of encouragement this spring. Elaine Ball and Janet Livesey at Orleans Park, for affording me the opportunity to start my PhD studies whilst working, and Hana Sheikh for her continuous interest in me and my work. My Association for Languages (ALL) committee colleagues: It is wonderful to be part of such a positive and energetic team. Special thanks to our committee chair and co-chair: Thank you, Helen Meyers and Nick Mair for all the opportunities you have afforded me.

The ICA London, the London Feminist Film Festival 2016, FiLia and the Leeds Queer Film Festival for selecting pieces of my audio-visual practice to be screened and shared with the public.

My students who come from all walks of life and allow me to learn with and from them. Thank you for making me smile, for challenging me, for inspiring me and my work, and above all for giving me hope.

My research colleagues, in particular, Kate, Elif and Nathalie, as well as Thea and Gillian. I am much grateful for your friendship, collegiality and for our academic research network.

My friends who are as thankful that I have completed this journey as I am. Above all, my best friend Frid. Thank you for your unbelievable kindness in gestures and words, and for all the flowers you sent me to make me smile. Lucy, for giving me a sense of wonder and making me smile. Becky, you may be living across the pond but I feel your presence close to me as we fight our battles as mountain buddies. Emily, for sharing with me how hard writing is and ways to overcome the fear and loneliness, like you do every day.

My auntie Annie. You did not live to see me complete this project. But you, like grandma, shine like stars for me in the night.

Ruth. We were supposed to celebrate calling ourselves Dr together, but your life was cut short.

BRN. You never saw the light of day, though you touched me deeply, and life has never been the same.

My family. Uncle Herbert, thank you for paving the way for my adventures and for instilling a love for continuous learning in me. Lissy, thank you for being my wise little sister and for having patience when I had none. Dad, thank you for endlessly believing in the good- and in me. Mum, you are my rock. Thank you for always, always being there.

My husband, my partner, my advisor, my critic, my love. Thank you, Oliver, for showing me what I love to you means every single day.

# Publications

Please see the publications below to access the work that emerged out of my doctoral research.

ORCID: <https://orcid.org/0000-0001-8789-5983>

## Single-authored publications:

Rifesser, J. (Forthcoming 2022). The collector/sampler/ editor: A feminist perspective on the screen- writing process. In: K. Yu & R. Turina (eds.) *Essay Film and Narrative Techniques: Global Perspectives on Screen-Writing Non-Fiction*. London: Intellect.

Rifesser, J. (2021). The Feminine Body, Touch and Violence: A reading of Shirin Neshat's *Women Without Men (Zanan-e Bedun-e Mardan, 2009)* and Claudia Llosa's *The Milk of Sorrow (La teta asustada, 2009)*. In: *Free Associations: Psychoanalysis and Culture, Media, Groups, Politics*. Number 81-82. Spring 2021. Available at: [http://freeassociations.org.uk/FA\\_New/OJS/index.php/fa/article/viewFile/389/580](http://freeassociations.org.uk/FA_New/OJS/index.php/fa/article/viewFile/389/580)

Rifesser, J. (2020a). From practice to praxis: Feminist "pensive-creative" praxis and the caress. In A. Piotrowska (ed.) *Creative Practice Research in the Time of Neo-Liberal Hopelessness*. Edinburgh: Edinburgh University Press. Available at: <https://www.jstor.org/stable/10.3366/j.ctv1453k59>

Rifesser, J. (2020b). Feminine desire in Claudia Llosa's *The Milk of Sorrow* (2009) and Shirin Neshat's *Women Without Men* (2009) in dialogue with Irigaray's philosophy of the caress. In: *Comparative Cinema*. VII(15), pp. 25-40, Available at: <https://www.raco.cat/index.php/Comparativecinema/article/view/367490>

Rifesser, J. (2017), 'Luce Irigaray's Philosophy of the Caress: A New Horizon for a Dialogical Encounter with Practice-as-Research', in *Working with Luce Irigaray: Luce Irigaray*

*Seminar 2017 in Bristol*. Available at: <https://workingwithluceirigaray.com/previous-seminars/the-seminar-2017/judith-rifesser-luce-irigarays-philosophy-of-the-caress-a-new-horizon-for-a-dialogical-encounter-with-practice-as-research/>

**Joint-authored publications arising from my thesis:**

**Rifesser, J.** and Ros i Solé, C. (2022). Film-making as creative praxis: capturing the intimate side of interculturality. In: *Special Issue of Language and Intercultural Communication: Beyond and besides language/s: Intercultural communication and creative practice*. Available at: <https://doi.org/10.1080/14708477.2021.2021224>

Dangerfield, K. and **Rifesser, J.** (forthcoming, accepted for publication). Exploring difference in dialogue through embodied screen production research. In: Zalipour, A. and W. Ings (eds.) *At the Intersections: Ageing, Disability, Sexuality and Gender in Screen Production Research*.

**Audio-visual essay:**

*A caressing dialogical encounter* (2019) by Judith Rifesser. UK: Runner-up of the BAFTSS (British Association of Film, Television and Screen Studies) Awards 2021 in the category videographic film criticism. Available at: <https://baftss-archive.wixsite.com/website/awards-2021>

*A caressing dialogical encounter* (2019) by Judith Rifesser, UK. World Premiere at Kristiania, Oslo Artistic Climate(s) Symposium, 2020.

*Care/ss* (2017) by Judith Rifesser. UK. Commissioned by Luce Irigaray. Premiere at the Institute of Contemporary Art (ICA) London, 2017.

*A Letter of Love To You* (2016) by Judith Rifesser. UK. Screening in the Run-up event to the

Leeds Queer Film Festival, 2017.

*A Letter of Love To You* (2016) by Judith Rifesser. UK. Screening at the week-long Filia exhibition, 2016.

*A Letter of Love To You* (2016) by Judith Rifesser. UK. Screening at 'Women on Screen' Event, Hackney Picturehouse, 2016.

*A Letter of Love To You* (2016) by Judith Rifesser. UK. World Premiere at the London Feminist Film Festival 2016.

---

*A caressing dialogical encounter* (2019) by Judith Rifesser. UK. Under review for publication.

The initial PhD trailer can be found here: Working title: *Through the Lens Darkly the Body Touches To You*

Vimeo link: <https://vimeo.com/683918686>

Password: JRifesserNuss

# Bibliography

Adorno, T.W. (1993 [1954-58]) The Essay as Form. In: *Notes to Literature*. Vol.1. New York: Columbia University Press. pp. 3-23.

Ahmed, S. (2017) *Living a Feminist Life*. Durham and London: Durham University Press.

Alter, N.M. (2007) Translating the essay into film and installation. In: *Journal of Visual Culture*. 6(1) pp. 44-57.

Alter, N.M. and Corrigan, T. (2017) Introduction. In: Alter, N.M. and Corrigan, T. (eds.) *Essays on the Essay Film*. New York & Chichester: Columbia University Press. pp. 1-18.

Álvarez López, C. and Martin, A. (03.12.2014) Introduction to the audiovisual essay: A child of two mothers'. In: *NECSUS: European Journal of Media Studies*, Autumn 2014: Available at: <https://necsus-ejms.org/introduction-audiovisual-essay-child-two-mothers> (Accessed: 15.07.2017).

Astruc, A. (1948) The Future of Cinema. Translated by Rabaté, S. In: Alter, N.M. and Corrigan, T. (2017) (eds.) *Essays on the Essay Film*. New York & Chichester: Columbia University Press. pp. 93-101.

Bainbridge, C. (2008) *A Feminine Cinematics: Luce Irigaray, Women and Film*. Basingstoke: Palgrave Macmillan.

Bakhtin, M.M. (1981) *The Dialogic Imagination: Four Essays by Bakhtin, M.M.* Translated by Emerson, C. and Holquist, M. Austin & London: University of Texas Press.

- Barad, K. (2007) *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Durham: Duke University Press.
- Barker, J.M. (2009) *The Tactile Eye: Touch and the Cinematic Experience*. Berkeley: University of California Press.
- Barrow, S. (2018) *Contemporary Peruvian Cinema: History, Identity and Violence on Screen*. London: Bloomsbury.
- Bartky, S. L. (2002) *Sympathy and Solidarity and Other Essays*. Lanham: Rowman and Littlefield.
- Bateman, C. (2016) The Video Essay as art: Finding your voiceover. In: *Fandor*. Available at: <https://www.fandor.com/keyframe/the-video-essay-as-art-finding-your-voiceover> (Accessed: 01.02.2017).
- Bateman, C. (20.02.2017) Publish and perish: Video Essays in the age of social media. In: *Four Three Film*. Available at: <http://fourthreefilm.com/2017/02/publish-and-perish-video-essays-in-the-age-of-social-media> (Accessed: 20.03.2017).
- Battersby, C. (1998) *The Phenomenal Woman: Feminist Metaphysics and the Patterns of Identity*. Oxford: Polity.
- Bell, V. (2007) *Culture and Performance: The Challenge of Ethics, Politics and Feminist Theory*. Oxford: Berg.
- Bellour, R. (1987) The Pensive Spectator, In: *Wide Angle*. Vol.9(1) pp. 6-7.
- Bellour, R. (2012) *Between-the-Images*. Zurich: JRP/Ringier.
- Beugnet, M. (2004) *Claire Denis*. Manchester: Manchester University Press.



- Beugnet, M. (2006) Close-up Vision: Re-mapping the body in the work of contemporary French women filmmakers. In: *Nottingham French Studies*. 45(3) pp. 24-38.
- Beugnet, M. (2007) *Cinema and Sensation: French Film and the Art of Transgression*. Edinburgh: Edinburgh University Press.
- Biemann, U. (2017) Performing Borders: Transnational Video (2003). In: Alter, N.M. and Corrigan, T. (eds.) *Essays on the Essay Film*. New York & Chichester: Columbia University Press. pp. 261-268.
- Bloodsworth-Lugo, M.K. (2007) *In-Between Bodies: Sexual Difference, Race, and Sexuality*. Albany: SUNY Press.
- Bolt, B. (2010 [2007]) The Magic is in Handling. In: Barrett, E. and Bolt, B. (eds.) *Practice as Research: Approaches to Creative Arts Enquiry*. London & New York: I.B. Tauris. pp. 27-34.
- Bolton, L. (2015 [2011]) *Film and Female Consciousness: Irigaray, Cinema and Thinking Women*. Basingstoke: Palgrave Macmillan.
- Bonitzer, P. (1986 [1975]) The Silences of the Voice. In: Rosen, P. (ed.) *Narrative, Apparatus, Ideology: A Film Reader*. New York: Columbia University Press. pp. 319-334.
- Braidotti, R. (1994) *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*. New York: Columbia University Press.
- Bradbury- Rance, C. (2019) *Lesbian Cinema After Queer Theory*. Edinburgh: Edinburgh University Press.
- Brenez, N. (1998) *De la figure en générale et du corps en particulier: L'invention figurative au cinéma*. Paris-Brussels: De Boeck.

- Brenez, N. (2000) *The Visual Study: The Forces of Cinematographic Form*. Translated by Thalia, J. In: *Exploding* (Special Issue) pp. 25-34.
- Bresheeth, H. (2010) Shirin Neshat's Women Without Men. In: *Third Text*. 24(6) pp. 754-758.
- Brown, M.S. (2011) Other ways of being: The significance of silence in Shirin Neshat's Women Without Men. In: *Revista Clepsydra*. 10(1) pp. 11–26.
- Brown, W. (2011) The pre-narrative monstrosity of images: How images demand narrative. In: *Image & Narrative*. 12(4) pp. 43-55.
- Brown, W. (2012) Monstrous cinema. In: *New Review of Film and Television Studies*. 10(4) pp. 409-424.
- Brown, W. (2018) *Non-Cinema: Global Digital Filmmaking and the Multitude*. New York: Bloomsbury.
- Butler, A. (2002) *Women's Cinema: The Contested Screen*. London: Wallflower Press.
- Butler, J. (1993). *Bodies That Matter: On the Discursive Limits of Sex*. Routledge: New York.
- Chamarette, J. (2015a) Embodied Worlds and Situated Bodies: Feminism, Phenomenology, Film theory. In: *Signs*. Winter pp. 289-295.
- Chamarette, J. (2015 b) The "New" Experimentalism? Women In/And/On Film. In: Mulvey, L. & Backmann Rogers, A. (eds). *Feminisms: Diversity, Difference and Multiplicity in Contemporary Film Cultures*. pp.125-140.
- Chanter, T. (2016 [1995]) *Ethics of Eros: Irigaray's Re-Writing of the Philosophers*. New York: Routledge.

- Chion, M. (1999 [1982]) *The Voice in Cinema [La Voix au cinéma]*. Translated by Gorbman, C. New York: Columbia University Press.
- Constable, C. (2005) *Thinking in Images: Film Theory, Feminist Philosophy and Marlene Dietrich*. London: British Film Institute.
- Cooper, S. (2013) *The Soul of Film Theory*. London: Palgrave.
- Cooper, S. (2017) My Mulvey. In: *Review of Film and Television Studies*. 15 (4) pp. 421-425.
- Corm, C. (2002) A Woman's Struggle in Midst of War. In: *Al Jadid*. 10(46). Available at: <https://www.aljadid.com/content/womans-struggle-midst-war> (Accessed: 04.10.2018).
- Corrigan, T. (2011) *The Essay Film: From Montaigne, After Marker*. Oxford: Oxford University Press.
- Creed, B. (1993) *The Monstrous-Feminine: Film, Feminism, Psychoanalysis*. London: Routledge.
- Crenshaw, K. (1989) Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics. In: *University of Chicago Legal Forum*. 1(8) pp.138-167.
- De Beauvoir, S. (1988) *The Second Sex*. London: Pan Books Ltd.
- De Lauretis, T. (1984) *Alice Doesn't: Feminism, Semiotics, Cinema*. London: Macmillan.
- De Lauretis, T. (1999) Oedipus Interruptus. In: Thornham, S. (ed.) *Feminist Film Theory: A Reader*. Edinburgh: Edinburgh University. pp. 83- 96.

- Del Rio, E. (2003) Rethinking Feminist Film Theory: Counter-Narcissistic Performance in Sally Potter's Thriller. In: *Quarterly Review of Film and Video*. 21(1) pp. 11-24.
- Del Rio, E. (2008) *Deleuze and the Cinemas of Performance: Powers of Affection*. Edinburgh: Edinburgh University Press.
- Deleuze, G. (1986) *Cinema 1: The Movement-Image*. London: Athlone.
- Derrida, J. (1978) *Writing and Difference*. Chicago: The University of Chicago Press.
- Derrida, J. (2005) *On Touching, Jean-Luc Nancy*. Translated by Irizarry, C. Palo Alto: Stanford University Press.
- Deutscher, P. (2002) *A Politics of Impossible Difference: The Later Work of Luce Irigaray*. Ithaca, N.Y; London: Cornell University Press.
- Deutscher, P. (2003) *Between East and West and the Politics of 'Cultural Ingénuité' Irigaray on Cultural Difference*. In: *Theory, Culture and Society*. 20(3) pp. 65-75.
- Doane, M.A. (1980) The Voice in the Cinema: The Articulation of Body and Space. In: *Yale French Studies*. 60 pp. 33-50.
- Dolar, M. (1996) The Object Voice. In: Salecl, R. and Žižek, S. (eds.) *Gaze and Voice as Love Objects*. Durham and London: Duke University Press. pp. 7- 31.
- Donaldson, L.F. (2014) *Texture in Film*. Basingstoke: Palgrave MacMillan.
- Dönmez, A.S. (2016) Mustang: Film Review. In: *Nidaba* 1(1) p.84.
- Faden, E. (2008) Manifesto for Critical Media. In: *Mediascapes*. Spring. Available at: [http://www.tft.ucla.edu/mediascape/Spring08\\_ManifestoForCriticalMedia.html](http://www.tft.ucla.edu/mediascape/Spring08_ManifestoForCriticalMedia.html) (Accessed: 12.01.2019).

- Faden, E. (2019) Visual Disturbances. In: *Journal of Videographic Film and Moving Image Studies*. 5(4). Available at: <http://mediacommons.org/intransition/visual-disturbances> (Accessed: 12.08.2019).
- Faden, E. and Lee, K.B. (2016) In Dialogue. In: Keathley, C. and Mittell, J. (eds.) *The Videographic Essay: Criticism in Sound and Image*. Kindle-Edition: Caboose.
- Farocki, H. and Silverman, K. (1998) *Speaking about Godard*. New York: NYU Press.
- Flammersfeld, A. (2014) *Shirin: Das Oeuvre der Künstlerin von den Women of Allah (1993-1997) bis zu den Women without Men (2009) im Spannungsfeld der Kritik an ihrem Werk*. Köln: Kölner Wissenschaftsverlag.
- Garwood, I. (2016) The Place of Voiceover in Academic Audiovisual Film and Television Criticism. In: *NECSUS: European Journal of Media Studies*, Autumn 2016. Available at: <https://necsus-ejms.org/the-place-of-voiceover-in-audiovisual-film-and-television-criticism/> (Accessed: 01.01.2017).
- Gatens, M. (1996) *Imaginary Bodies: Ethics, Power and Corporeality*. London and New York: Routledge.
- Grant, C. (2013) Deja viewing?: Videographic Experiments in intertextual Film Studies. In: *Mediascape: UCLA's Journal of Cinema and Media Studies*. Available at: [http://www.tft.ucla.edu/mediascape/Winter2013\\_DejaViewing.html](http://www.tft.ucla.edu/mediascape/Winter2013_DejaViewing.html) (Accessed: 10.10.2014).
- Grant, C. (2014) The shudder of a cinephiliac Idea? Videographic Film Studies Practice as material thinking. In: *ANIKI: Portuguese Journal of the Moving Image*. 1(1) pp. 49-62.

- Grant, C. (2016) The audiovisual essay as performative research. In: *NECSUS: European Journal of Media Studies*, Autumn 2016. Available at: <https://necsus-ejms.org/the-audiovisual-essay-as-performative-research> (Accessed: 01.02.2017).
- Grizzaffi, C. (2014) Between freedom and constraint: What I learned from teaching video essays. In: *The Cine Files*. Fall (7). Available at: <http://www.thecine-files.com/grizzaffi> (Accessed: 20.10.2015).
- Grosz, E. (1994) *Volatile Bodies: Towards a Corporeal Feminism*. London: Routledge.
- Grotjahn, M. (1972) Smoking, Coughing, Laughing and Applause: A Comparative Study of Respiratory Symbolism. In: *International Journal of Psychoanalysis* (53) pp. 349-349.
- Hadjioannou, M. (2008) How does the digital matter? Envisioning corporeality through Christian Volckman's *Renaissance*. In: *Studies in French Cinema*. 8(2) pp. 123-136.
- Hadjioannou, M. (2012) *From Light to Byte: Towards an Ethics of Digital Cinema*. Minneapolis: University of Minnesota Press.
- Handyside, F. (2016) Emotion, Girlhood, and Music in *Naissance des pieuvres* (Céline Sciamma, 2007) and *Un amour de jeunesse* (Mia Hansen-Løve, 2011). In: Handyside, F. and Taylor-Jones, K. (eds.) *International Cinema and the Girl: Global Cinema*. New York: Palgrave Macmillan. pp. 121-133.
- Harper, D. (2019) *Online Etymological Dictionary*. Available at: <https://www.etymonline.com> (Accessed: 15.11.2018).

- Harris, B. (2010) Claudia Llosa, *The Milk of Sorrow*. In: *Filmmaker Magazine*. August 25.  
Available at: <http://filmmakermagazine.com/category/director-interviews>  
(Accessed: 07.07.2015).
- Harrow, K.W. and Garritano, C. (2019) (eds.) *A Companion to African Cinema*. Hoboken & Chichester: John Wiley and Sons Inc.
- Haseman, B. (2010 [2007]) Rupture and Recognition: Identifying the Performative Research Paradigm. In: Barrett, E. and Bolt, B. (eds.) *Practice as Research: Approaches to Creative Arts Enquiry*. London & New York: I.B. Tauris. pp. 147-158.
- Haseman, B. and Mafe, D. (2010 [2009]) Acquiring Know-How: Research training for Practice led Researchers. In: Smith, H. and Dean, R. (eds.) *Practice-led Research, Research-led Practice in the Creative Arts*. Edinburgh: Edinburgh University Press. pp. 211-228.
- Hissan, A. (2008) Silence 'Sukut'. Available at:  
<https://katib.wordpress.com/2008/11/23/silence-sukut> (Accessed: 03.04.2019).
- Holman, R. (2013) Holding a Mirror to Iran: Liminality and Ambivalence in Shirin Neshat's *Women Without Men*. In: *Screening the Past*. December. Available at:  
<http://www.screeningthepast.com/2013/12/holding-a-mirror-to-iran-liminality-and-ambivalence-in-shirin-neshat%E2%80%99s-women-without-men> (Accessed: 14.10.2015).
- Ince, K. (1996) Questions to Luce Irigaray. In: *Hypatia*. 11(2) pp. 122-140.
- Ince, K. (2016) *The Body and the Screen: Female Subjectivities in Contemporary Women's Cinema*. London: Bloomsbury.

Ingram, P. (2008) *The Signifying Body: Toward an Ethics of Sexual and Racial Difference*.

Albany: State University of New York Press.

Irigaray, L. (1985a) *Speculum of the Other Woman*. Translated by Gill, G.C. New York:

Cornell University Press.

Irigaray, L. (1985b) *This Sex Which Is Not One*. Translated by Gill, G.C. New York: Cornell

University Press.

Irigaray, L. (1985c) *To Speak is Never Neutral*. Translated by Schwab, G. London: Athlone

Press.

Irigaray, L. (1991) *Marine Lover of Friedrich Nietzsche*. Translated by Gill, G.C. New York:

Columbia University Press.

Irigaray, L. (1992) *Elemental Passions*. Translated by Collie, J. and Still, J. London: Athlone

Press.

Irigaray, L. (1993a) *An Ethics of Sexual Difference*. Translated by Burke, C. and Gill, G.C.

London: Athlone Press.

Irigaray, L. (1993b) *Je, Tu, Nous: Toward a Culture of Difference*. Translated by Martin, A.

New York & London: Routledge.

Irigaray, L. and Gill, G.C. (1993c) *Sexes and Genealogies*. Translated by Gill, G.C. New York:

Columbia University Press.

Irigaray, L. (1994) *Thinking the Difference: For a Peaceful Revolution*. London: Athlone Press.

Irigaray, L. (1996) *I Love to You. Sketch of a Possible Felicity in History*. Translated by Martin,

A. New York: Routledge.



Irigaray, L. (1999 [1983]) *The Forgetting of Air in Martin Heidegger*. Translated by Mader, M.B. London: Athlone Press.

Irigaray, L. (2000) *To be Two*. London: Athlone Press.

Irigaray, L. (2002 [1999]) *Between East and West*. Translated by Pluháček, S. New York: Columbia University Press.

Irigaray, L. (2004a) *Key Writings*. London: Continuum.

Irigaray, L. (2004b) *Prières quotidiennes: Everyday Prayers*. Paris & Nottingham: Maisonneuve & Larose & University of Nottingham.

Irigaray, L. (2008) *Conversations*. London: Continuum.

Irigaray, L. (2011) Perhaps Cultivating Touch Can Still Save Us Can touch still save us. In: *SubStance*. 40(3) pp. 130-140.

Irigaray, L. (2017a) *To Be Born*. London: Palgrave Macmillan.

Irigaray, L. (2017b) Notes from Irigaray-Seminar. Bristol 2017.

Irigaray, L. and Marder, M. (2016) *Through Vegetable Being: Two Philosophical Perspectives*. New York: Columbia University Press.

Jameson, F. (1986) On Magic Realism in Film. In: *Critical Inquiry*. 12(2) pp. 201-325.

Johnston, C. (1973) Women's Cinema as Counter-Cinema. In Kaplan, A. (ed.) *Feminism and Film*. Oxford University Press: Oxford.

Jones, A.R. (1981) Writing the Body: Toward an Understanding of "L'Écriture Feminine". In: *Feminist Studies*. 7(2) pp.247-263.

- Jones, R. (2011) *Irigaray: Towards a Sexuate Philosophy*. London: Polity.
- Jones, S. (2009) The Courage of Complementarity: Practice-as-Research as Paradigm Shift in Performance Studies. In: Allegue, L., Jones, S., Kershaw, B. and Piccini, A. *Practice-as-Research in Performance and Screen*. London and New York: Pgrave MacMillan. pp. 18-33.
- Karpf, A. (2006) *The Human Voice: The Story of a Remarkable Talent*. London and New York: Bloomsbury.
- Karpf, A. (2013) The Sound of Home? Some Thoughts on how the Radio Voice Anchors, Contains and Sometimes Pierces. In: *The Radio Journal*. 11(1) pp. 59- 73.
- Keathley, C. and Mittell, J. (eds.) (2016) *The Videographic Essay: Criticism in Sound and Image*. Kindle-Edition: Caboose.
- Kristeva, J. (1982 [1980]) *Powers of Horror: An Essay on Abjection*. Translated by Roudiez, L.S. New York: Columbia University Press.
- Kuhn, A. (1994 [1982]) *Women's Pictures: Feminism and Cinema*. London: Verso.
- Lee, K.B. (18.11.2016) Video Essay: The Essay Film – some Thoughts of Discontent. In: *Sight and Sound*. Available at: <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/features/deep-focus/video-essay-essay-film-some-thoughts> (Accessed: 01.02.2017).
- Lee, K.B. (28.05.2017) Critique, protest, activism, and the video essay. In: *NECSUS: European Journal of Media Studies*. Spring 2017. Available at: <https://necsus-ejms.org/critique-protest-activism-and-the-video-essay> (Accessed: 01.07.2017).
- Lehtinen, V. (2014) *Luce Irigaray's Phenomenology of Feminine Being*. Albany: Suny.

- Levinas, E. (1969) *Totality and Infinity: An Essay on Exteriority*. Pittsburgh: Duquesne University Press.
- Lindner, K. (2012) Situated bodies, cinematic orientations: Film and (queer) phenomenology. In: Saer, B. and Higbee, W. (eds.) *De-Westernizing Film*. London: Routledge. pp. 152-165.
- Lorraine, T. (1999) *Irigaray and Deleuze: Experiments in Visceral Philosophy*. Ithaca: Cornell University Press.
- Lykke, N. (2010), *Feminist Studies: A Guide to Intersectional Theory, Methodology and Writing*. New York & London: Routledge.
- Liotard, J.-F. (1984 [1977]) *The Postmodern Condition: A Report On Knowledge*. Translated by Bennington, G. and Massumi, B. Manchester: Manchester University Press.
- MacCormack, P. (2004) Perversion: Transgressive Sexuality and Becoming-Monster. In: *Third Space*. 3(2). Available at:  
<http://journals.sfu.ca/thirdspace/index.php/journal/article/view/maccormack/174>  
(Accessed: 16.04.2017).
- MacCormack, P. (2010) Mucous, Monsters and Angels: Irigaray and Zulawski's Possession. In: *Cinema*. 1. pp. 95-110.
- Marks, L.U. (2000) *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. Durham: Duke University Press.
- Marks, L.U. (2002) *Touch: Sensuous Theory and Multisensory Media*. Minneapolis: University of Minnesota Press.

- Marks, L.U. (2003) What Is That “And” between Arab Women and Video? The Case of Beirut. In: *Camera Obscura*. 18(2) pp.41-70.
- Martin, F. (2011) *Screens and Veils: Maghrebi Women’s Cinema*. Bloomington: Indiana University Press.
- Martin, D. and Shaw, D. (2017) (eds.) *Latin American Women Filmmakers: Production, Politics, Poetics*. London: IB Tauris.
- Maseda, R. (2016) Indigenous Trauma in Mainstream Peru in Claudia Llosa’s *The Milk of Sorrow*. In: *Dissidences*. 6(11) Available at: <http://digitalcommons.bowdoin.edu/dissidences/vol6/iss11/13> (Accessed: 08.05.2017).
- Mayer, S. (2015) *Political Animals: The New Feminist Cinema*. London: IB Tauris.
- Mayer, S. (2016) Where We Are Is Here: On the Influence of Female Filmmakers. In: *Another Gaze*. March, 14. Available at: <https://www.anothergaze.com/where-we-are-is-here-on-the-influence-of-female-filmmakers> (Accessed: 04.01.2017).
- McMahon, L. (2012) *Cinema and Contact: The Withdrawal of Touch in Nancy, Bresson, Duras and Denis*. Oxford: Legenda.
- Merleau-Ponty, M. (1968) *The Visible and the Invisible*. Translated by Lingis, A. Evanston: Northwestern University Press.
- Metz, C. (1982 [1977]) *The Imaginary Signifier, Psychoanalysis and the Cinema*. Translated by Britton, C. Bloomington: Indiana University Press.
- Milani, F. (2001) The Visual poetry of Shirin Neshat/La poesia visive di Shirin Neshat. In: *Shirin Neshat*. Milan: Edizioni Charta.

- Miller, Elaine P. (2016) Irigaray and Kristeva on anguish in art. In: Rawlinson, M. (eds.) *Engaging the World: Thinking After Irigaray*. Albany: Suny. pp. 79-89.
- Monaghan, P. (15.03.2017) Has the Video Essay Arrived? Available at:  
<http://www.movingimagearchivenews.org/has-the-video-essay-arrived> (Accessed: 16.03.2017).
- Moore, L. (2005) Women in a Widening Frame: (Cross-) Cultural Projection, Spectatorship, and Iranian Cinema. In: *Camera Obscura: Feminism, Culture, and Media Studies*. 59/20(2) pp. 1-33.
- Morse, M. (1999) Home: Smell, Taste, Posture, Gleam. In: Naficy, H. (ed.) *Home, Exile, Homeland: Film, Media and the Politics of Place*. pp.68-80.
- Mounsef, D. (2003) Women Filmmakers and the Avant- Garde: From Dulac to Duras. In: Levitin, J., J. Plessis and Raoul, V. (eds.) *Women Filmmakers: Refocusing*. Vancouver: UBC Press. pp. 38-50.
- Mullarkey, J. (2009) *Refractions of Reality: Philosophy and the Moving Image*. New York: Palgrave Macmillan.
- Mulvey, L. (1989) Visual pleasure and Narrative cinema. In: Braudy, L. and Cohen, M. (eds.) *Film Theory and Criticism: Introductory Readings*. New York: Oxford UP. pp. 833-44.
- Mulvey, L. (2006) *Death 24x a Second: Stillness and the Moving Image*. London: Reaktion Books Ltd.
- Mulvey, L. (2013) Gentlemen Prefer Blondes: Remix Remixed. Available at:  
<http://mediacommons.futureofthebook.org/intransition/2014/03/04/intransition-editors-introduction> (Accessed: 16.03.2017).

- Mulvey, L. (2017) Riddles as Essay Film. In: Alter, N.M. and Corrigan, T. (eds.) *Essays on the Essay Film*. New York & Chichester: Columbia University Press. pp. 314-322.
- Murray, R.L. and Heumann, J.K. (2016) *Monstrous Nature: Environment and Horror on the Big Screen*. Nebraska: Nebraska University Press.
- Naficy, H. (1999) Framing Exile: From Homeland to Homepage. In: Naficy, H. (eds.) *Home, Exile, Homeland*. Routledge: New York & London. pp. 1-16.
- Naficy, H. (2001) *An Accented Cinema: Exilic and Diasporic Filmmaking*. Princeton: Princeton University Press.
- Navas, E., Gallagher, O. and x. burrough (2015) (eds.) *The Routledge Companion to Remix Studies*. New York & Abingdon: Routledge.
- Nelson, R. (2006) Practice as research and the Problem of Knowledge. In: *Performance Research*. 11(4) pp. 105-116.
- Nelson, R. (2013) *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. Basingstoke: Palgrave Macmillan.
- Neshat, S. (1999) *Women of Allah*. New York: Art Pub.
- Orlando, V.K. (2019) New Algerian Cinema: Portrayals of Women in Films *Post-Les années noires*. In: Harrow, K.W. and Garritano, C. (eds.) *A Companion to African Cinema*. Hoboken & Chichester: John Wiley and Sons Inc. pp. 379-401.
- Palmer-Mehta, V. (2015) The Rhetorical Space of the Garden in Shirin Neshat's *Women Without Men*. In: *Women's Studies in Communication*. 38 (1) pp. 78-98.
- Pucill, S. (2004) The Question of the Subject and the Autobiographic in Artists Moving Image Practice. In: *Art In-Sight*. 2004(2) pp. 5-9.

- Quinlivan, D. (2014 [2012]) *The Place of Breath in Cinema*. Edinburgh: Edinburgh University Press.
- Quinlivan, D. (2015) On How Queer Cinema Might Feel. In: *Music, Sound, and the Moving Image*. 9(1) pp. 63-77.
- Quinlivan, D. (2017) A Dark and Shiny Place: The Disembodied Voice, Irigarayan Subjectivity, and the Political Erotics of Hearing Her (Sike Jonze, 2013), In: Whittaker, T. and Wright, S. (eds.) *Locating the Voice in Film: Critical Approaches and Global Practices*. Oxford: Oxford University Press. pp. 209-309.
- Ramazanoglu, C. and J. Holland (2002) *Feminist Methodology*. London: Sage Publications.
- Rascaroli, L. (2009) *The Personal Camera: Subjective Cinema and the Essay Film*. Wallflower Press.
- Rascaroli, L. (2011) Sonic Interstices: Essayistic Voiceover and Spectatorial Space in Robert Cambrinus's *Commentary* (2009). In: *Media Fields Journal*. (3) pp. 1-10.
- Rich, R. (2001) 'End of Innocence'. In: *Filmmaker Magazine*. Fall 2001. Available at: [https://filmmakermagazine.com/archives/issues/fall2001/features/end\\_innocence.php](https://filmmakermagazine.com/archives/issues/fall2001/features/end_innocence.php) (Accessed: 16.02.2017).
- Richter, H. (1940) *The Film Essay: A New Type of Documentary Film*. Translated by Alter, M.P. In: Alter, N.M. and Corrigan, T. (eds.) (2017) *Essays on the Essay Film*. New York & Chichester: Columbia University Press. pp. 89-92.
- Ricoeur, P. (1991) *From Text to Action: Essays in Hermeneutics*, Vol. 2. Evanston: Northwestern University Press.

- Rifesser, J. (2017) Luce Irigaray's Philosophy of the Caress: A New Horizon for a Dialogical Encounter with Practice-as-Research. In: *Working with Luce Irigaray*. Available at: <https://workingwithluceirigaray.com/previous-seminars/the-seminar-2017/judith-rifesser-luce-irigarays-philosophy-of-the-caress-a-new-horizon-for-a-dialogical-encounter-with-PaR> (Accessed: 23.12.2018).
- Rizzo, T. (2012) *Deleuze and Film: A Feminist Introduction*. London & New York: Continuum.
- Robinson, H. (2006) *Reading Art, Reading Irigaray: The Politics of Art by Women*. London & New York: I.B. Tauris.
- Roxo, A. (2010) A Conversation With Shirin Neshat (Women Without Men). In: *Hammertonail*. Available at: <http://www.hammertonail.com/interviews/a-conversation-with-shirin-neshat-women-without-men> (Accessed: 04.04.2019).
- Rueda, C. (2015) Memory, Trauma, and Phantasmagoria in Claudia Llosa's *La teta asustada*. In: *Hispania*. 98(3) pp. 442- 451.
- Russell, C. (2018) *Archiveology: Walter Benjamin and Archival Practice*. Durham: Duke University Press.
- Sacks, O. (2017) *The River of Consciousness*. London: Picador.
- Scott, J. (2016) *Intermedial Praxis and Practice as Research: 'Doing-Thinking' in Practice*. London: Palgrave Macmillan UK.
- Scott, S. and van de Peer, S. (2016) Sympathy for the Other: Female Solidarity and Postcolonial Subjectivity in Francophone Cinema. In: *Film Philosophy*. 20(1) pp. 168-194.
- Shaviri, S. (1993) *The Cinematic Body*. Minneapolis: University of Minnesota Press.



- Silverman, K. (1988) *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema*.  
Bloomington: Indiana University Press.
- Smith, H. and Dean, R. (2010) [2009] (eds.) *Practice-led Research, Research-led Practice in the Creative Arts*. Edinburgh: Edinburgh University Press.
- Sobchack, V.C. (1992) *The Address of the Eye: A Phenomenology of Film Experience*.  
Princeton: Princeton University Press.
- Sobchack, V.C. (1999) Is Any Body Home?: Embodied Imagination. In: Naficy, H. (eds.)  
*Home, Exile, Homeland*. Routledge: New York & London. pp. 45-62.
- Sobchack, V.C. (2004) *Carnal Thoughts: Embodiment and Moving Image Culture*. Berkeley:  
University of California Press.
- Spivak, G. (1987). *In Other Worlds: Essays in Cultural Politics*. New York & London:  
Methuen.
- Theidon, K. (2004) *Entre Prójimos: El Conflicto Armado Interno y la Política de la Reconciliación en el Perú*. Lima: Instituto de Estudios Peruanos.
- Van den Berg, T. and Kiss, M. (2016) *Film Studies in Motion: From Audiovisual Essay to Academic Research Video*. Available at: <http://scalar.usc.edu/works/film-studies-in-motion/index:Scalar> (Accessed: 14.04.2017).
- Vasseleu, C. (1998) *Textures of Light: Vision and Touch in Irigaray, Levinas, and Merleau-Ponty*. London & New York: Routledge.
- Vetter, D. (13.09. 2017) The Video Essay – More Discourse than Terminology. In:  
*Shortfilm.de*. Available at: <http://www.shortfilm.de/en/zum-videoessay-debatte-statt-begrifflichkeit> (Accessed: 15.12.2017).

- Ward, S (2016) Sisters doing it for themselves: Deniz Gamze Ergüven's "Mustang" In: *Metro Magazine: Media & Education Magazine*. 189 pp. 70-75.
- White, P. (2008) Lesbian Minor Cinema. In: *Screen*. 49(4) pp.410-425.
- White, P. (2015) *Women's Cinema, World Cinema: Projecting Contemporary Feminisms*. Durham & London: Duke University Press.
- Whitford, M. (1991) *Luce Irigaray: Philosophy in the Feminine*. London & New York: Routledge.
- Whitford, M. (1992) *The Irigaray Reader*. Oxford & London: Wiley & Blackwell.
- Williams, L.R. (2001) A ma soeur!. In: *Sight and Sound*. 11(12) p. 12.
- Witt, M. (2017) Taking stock: Two decades of teaching the history, theory, and practice of audiovisual film criticism. In: *NECSUS: European Journal of Media Studies*. Spring 2017. Available at: <https://necsus-ejms.org/taking-stock-two-decades-of-teaching-the-history-theory-and-practice-of-audiovisual-film-criticism> (Accessed: 01.07.2017).
- Witt, M. (2013) *Jean- Luc Godard, Cinema Historian*. Bloomington: Indiana University Press.
- Young, I. (2005) *On Female Body Experience: 'Throwing Like a Girl' and Other Essays*. New York: Oxford University Press.
- Zamora, L.P. and Paris, W.B. (1995) Introduction. In: Zamora, L.P. and Paris, W.B. (eds.) *Magic Realism: Theory, History, Community*. Durham & London: Duke UP. pp. 1-10.
- Zoller Seitz, M. (2008) The Video Essay. In: *Kunst der Vermittlung: Aus den Archiven des Filmvermittelnden Films*. Available at: <http://www.kunst-der->

[vermittlung.de/dossiers/internet-weblogs/matt-zoller-seitz-video-essay](http://vermittlung.de/dossiers/internet-weblogs/matt-zoller-seitz-video-essay) (Accessed:  
15.12.2017).

# Filmography

*A Girl Walks Home Alone At Night* (2014) Directed by Lily Amirpour. USA.

*American Honey* (2016) Directed by Andrea Arnold. UK & USA.

*Berlin Remake* (2005) Directed by Amie Siegel. Germany.

*Circumstance [Šar'ayet]* (2011) Directed by Maryam Keshavarz. France, Iran & USA.

*Close-Up [Nema-ye Nazdik]* (1990) Directed by Abbas Kiarostami. Iran.

*Corps Étranger* (1994) Directed by Mona Hatoum. France.

*Everyone Else [Alle Anderen]* (2009) Directed by Maren Ade. Germany.

*Fat Girl [A ma sœur]* (2001) Directed by Catherine Breillat. France.

*From the Pole to the Equator* (1986) Directed by Yervant Gianikian and Angela Ricci-Lucchi.

Italy.

*Fuses* (1967) Directed by Carolee Schneemann. USA.

*Gentlemen Prefer Blondes* (1953) Directed by Howard Hawks. USA.

*Ginger and Rosa* (2012) Directed by Sally Potter. UK.

*Girlhood [Bande de filles]* (2014) Directed by Céline Sciamma. France.

*Histoire(s) du Cinéma* (1988-98) Directed by Jean-Luc Godard. France.

*I You He She [Je Tu Il Elle]* (1974) Directed by Chantal Akerman. Belgium.

*Images of the World and the Inscription of War* (1988) Directed by Harun Farocki. Germany.

*Imitation of Life* (1959) Directed by Douglas Sirk. USA.

*In the Cut* (2003) Directed by Jane Campion. Australia & USA.

*In-Between [Bar Bahar]* (2016) Directed by Maysaloun Hamoud. Israel & France.

*Innocence* (2004) Directed by Lucille Hadžihalilović. France.

*Jacquot de Nantes* (2001) Directed by Agnès Varda. France.

*Jeune Femme* (2017) Directed by Léonor Serraille. France.

*Lady Bird* (2017) Directed by Greta Gerwig. USA.

*Letters from Siberia [Lettre de Sibérie]* (1958) Directed by Chris Marker. France.

*Light Reading* (1978) Directed by Lis Rhodes. UK.

*Madeinusa* (2005) Directed by Claudia Llosa. Peru & Spain.

*Magic Mirror* (2013) Directed by Sarah Pucill. UK.

*Man with a Movie Camera [Человек с киноаппаратом]* (1929) Directed by Dziga Vertov.  
Russia.

*Measures of Distance* (1988) Directed by Mona Hatoum. UK.

*Meshes of the Afternoon* (1943) Directed by Maya Deren. USA

*Mustang* (2015) Directed by Deniz Gamze Ergüven. Turkey, France & Germany.

*News from Home* (1977) Directed by Chantal Akerman. Belgium, France & Germany.

*Night Passages* (2004) Directed by Trinh T. Min-ha and Jean-Paul Bourdier. USA & Japan.

*Now I am yours* (1992) Directed by Nina Danino. UK.

*One Sings, the Other Doesn't [L'une chante, l'autre pas]* (1976) Directed by Agnès Varda.  
France.

*Orlando* (1992) Directed by Sally Potter. UK.

*Rachida* (2002) Directed by Yamina Bachir-Chouikh. Algeria.

*Rapture* (1999) Directed by Shirin Neshat. Iran & USA.

*Riddles of the Sphinx* (1977) Directed by Laura Mulvey and Peter Wollen. UK.

*Ritual in Transfigured Time* (1946) Directed by Maya Deren. USA.

*Rose Hobart* (1936) Directed by Joseph Cornell. USA.

*She Monkeys [Apflickorna]* (2012) Directed by Lisa Ashan. Sweden.

*Still the Water [Futatsume no Mado]* (2014) Directed by Naomi Kawase. Japan.

*Summertime [La belle saison]* (2015) Directed by Catherine Corsini. France.

*The Fourth Dimension* (2001) Directed by Trinh T. Min-ha and Jean-Paul Bourdier. USA &  
Japan.

*The Milk of Sorrow [La teta asustada]* (2009) Directed by Claudia Llosa. Peru & Spain.

*The Milky Way [La Voie lactée]* (1969) Directed by Luis Buñuel. France & Italy.

*The Piano* (1993) Directed by Jane Campion. New Zealand, Australia & France.

*There is a Myth* (1984) Directed by Catherine Elwes. UK.

*The Tango Lesson* (1997) Directed by Sally Potter. UK.

*Thriller* (1980) Directed by Sally Potter. UK.

*Tom Tom the Piper's Son* (1969-71) Directed by Ken Jacobs. USA.

*Turbulent* (1998) Directed by Shirin Neshat. Iran & USA.

*Van Gogh* (1948) Directed by Alain Resnais. France.

*Vital Statistics of the Average Citizen Simply Obtained* (1977) Directed by Martha Rosler. USA.

*Water Lilies [Naissance des pieuvres]* (2007) Directed by Céline Sciamma. France.

*Where Do We Go Now? [w halla' la wayn/ Et maintenant, on va où]* (2011) Directed by  
Nadine Labaki. Lebanon, France, Egypt & Italy.

*Women Without Men [Zanan-e Bedun-e Mardan]* (2009) Directed by Shirin Neshat. Germany,  
Austria & France.