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UNIVERSITÀ DEGLI STUDI DI MILANO

CTU – CENTRO PER L'INNOVAZIONE DIDATTICA
E LE TECNOLOGIE MULTIMEDIALI



CINENOVA

<http://www.cinenova.org>

Cinenova is a volunteer-run charity based in London, preserving and distributing the work of feminist film and video makers. Cinenova was founded in 1991 following the merger of two feminist film and video distributors, Circles and Cinema of Women, each formed in the late 1970s/early 1980s. Cinenova currently distributes over 300 titles that include artists' moving image, experimental film, narrative feature films, documentary and educational videos made from the 1920s to the late 1990s.

SCUOLA SENZA FINE / ADRIANA MONTI / 35' / 1983 / ITALIAN w. ENGLISH SUBTITLES

Più diffuso internazionalmente che in Italia, SCUOLA SENZA FINE documenta una straordinaria esperienza di scoperta della soggettività, che divenne la base per una nuova pratica educativa che sfidava i saperi disciplinari degli anni Settanta, espressione di una cultura che escludeva le donne. Lea Melandri, insegnante della Scuola di via Gabbro di Affori, nella periferia nord di Milano, e protagonista teorica del femminismo italiano, guida un gruppo di casalinghe nel percorso delle "150 ore", esperimento di pedagogia per adulte in cui il *fuori tema* diventa tema centrale di apprendimento.

SCUOLA SENZA FINE shows how the experiment extended into the lives of italian women taking the '150 ore' course in 1979, most of whom were housewives. The film was produced in collaboration with these students as part of their studies for the class, turning the curriculum's question about the representation of women into the questions about the representation of themselves.

Pagina web: <http://www.universitadelledonne.it/scuola%20senza%20fine.htm>

Link OPAC: <https://opac.unimi.it/SebinaOpac/resource/scuola-senza-fine/USM2039667>

ROOTLESS COSMOPOLITANS / RUTH NOVACZEK / 15' / 1991 / ENGLISH

Estelle and Lily are two Jewish women for whom keeping a kosher home and marrying a nice Jewish boy are not on the agenda. Alienated from themselves and wondering why 'it isn't exactly trendy to be Jewish', Estelle and Lily meet each other and explore their Jewishness. They explore the stories of a mother and daughter in fifties Britain, a refugee from Vienna, and Israeli Iranian storyteller, a neurotic father, a Trinidadian woman, and finally the two women end up on a roof looking at Israel. ROOTLESS



COSMOPOLITANS mixes music, family and food to take a wry look at the myth of the Jewish princess and asks 'What is a Jew?'.

Pagina web: <https://lux.org.uk/artist/ruth-novaczek>

Link OPAC: <https://opac.unimi.it/SebinaOpac/resource/rootless-cosmopolitans/USM2039972>

SHINJUKU BOYS / KIM LONGINOTTO AND JANOS WILLIAMS / 54' / 1995 / JAPANESE w. ENGLISH SUBTITLES

This film is set in the New Marilyn night club in Tokyo where all the hosts are women who have decided to live as men. They make their living by working in a club with other 'onnabe' like them. The young women who go there often have relationships with them but the underlying fear is whether such a relationship can withstand the pressures on a girl to get married and have children. All three boys deal with this in different ways. GAISH is an elegant playboy with lots of girlfriends. He has a constant fear of loneliness. TATSU has felt a boy since childhood. He lives with his girlfriend, Tomoe. KAZUKI intends to marry Kumi, who started life as a man and now works at the Pink Soda cabaret club as a dancer. These three hosts, the Shinjuku Boys, take us into their lives.

Pagina web: <https://www.wmm.com/catalog/film/shinjuku-boys/>

Link OPAC: <https://opac.unimi.it/SebinaOpac/resource/shinjuku-boys/USM2039957>

THE GOOD WIFE OF TOKIO / KIM LONGINOTTO AND CLAIRE HUNT / 52' / 1992 / ENGLISH AND JAPANESE w. ENGLISH SUBTITLES

When Kazuko Hohki goes back to Tokyo with her group 'Frank Chickens', she decides to get married to please her mother. She starts to try and find out what it takes to be a good wife in Tokyo. Her mother, who is a priest with the religion 'The House of Development', performs the ceremony. We watch her ...perfect reality plate spinning... a Zen demonstration of a happy marriage, see her counselling a woman whose husband has just committed suicide and leading the early morning laughing practice. We discover how women may be changing in Japan.



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Pagina web: <https://www.wmm.com/catalog/film/the-good-wife-of-tokyo/>

Link OPAC: <https://opac.unimi.it/SebinaOpac/resource/the-good-wife-of-tokyo/USM2039970>

HIDDEN FACES / KIM LONGINOTTO AND CLAIRE HUNT / 52' / 1990 / ENGLISH AND ARAB w. ENGLISH SUBTITLES

Safaa Fathay is a young Egyptian expatriate living in Paris who has grown well accustomed to the freedoms of modern European life. She is also, like many feminists, drawn to the writings of Egyptian activist Nawal el Saadawi, so Fathay returns to her native country to interview this international legend. Their meeting was supposed to be the subject of HIDDEN FACES, but Fathay finds herself surprised and disillusioned by el Saadawi's peculiar brand of Muslim/ Arab feminism. The young woman travels to her family home, and there she encounters the same abiding conflict between progressive modernism and the fierce traditions of fundamentalism.

Pagina web: <https://www.wmm.com/catalog/film/hidden-faces/>

Link OPAC: <https://opac.unimi.it/SebinaOpac/resource/hidden-faces/USM2039967>

EAT THE KIMONO / KIM LONGINOTTO AND CLAIRE HUNT / 62' / 1989 / JAPANESE w. ENGLISH SUBTITLES

EAT THE KIMONO is a brilliant documentary about Hanavagi Genshu, a Japanese feminist and avant-garde dancer and performer, who has spent her life defying her conservative culture's contempt for independence and unconventionality. She denounced Emperor Hirohito as a war criminal, and dismissed death threats made against her by right-wing groups. 'You mustn't be eaten by the Kimono,' says Genshu, making reference to the traditional dress designed to restrict movement for women, 'you must eat the Kimono, gobble it up.'

Pagina web: <https://www.wmm.com/catalog/film/eat-the-kimono/>

Link OPAC: <https://opac.unimi.it/SebinaOpac/resource/eat-the-kimono/USM2039960>



MADE IN CHINA / LISA HSIA / 29' / 1985 / ENGLISH AND CHINESE

MADE IN CHINA is a personal film about a Chinese American's search for identity. The film touches on the racism experienced during the filmmaker's upbringing in a North American suburb and the prevailing stereotypes of Chinese people held by the white society she lives in. Determined to bridge the cultural divide between her heritage and her life in the States, Hsia sets off on a journey to The People's Republic of China to visit her relatives for the first time. This entertaining and moving film uses animation, home movies and live action to convey one woman's search for a new and multi-faceted identity.

Pagina web: <https://www.worldcat.org/title/made-in-china/oclc/16770616>

Link OPAC: <https://opac.unimi.it/SebinaOpac/resource/made-in-china/USM2039978>

BORN IN FLAMES / LIZZIE BORDEN / 76' / 1983 / ENGLISH

New York, ten years after the most peaceful revolution that the world has ever seen. The governing Socialist party is emphasising the need for unity on the slow road to reform. However, discontent is surfacing, particularly from the women's groups. Vigilante groups are formed to combat the rise in street violence and rape. The Women's Army rally support in their protest against the of women's jobs. The urgent need for widespread publicity about these and other issues drive the Women's Army to approach two underground radio stations; the Black-run Radio Phoenix and the rival punk station Radio Regazza. Both are reluctant to be involved but give their support on the news of the death in FBI custody of a prominent Black member of the Women's Army. Increased surveillance and arrests bring the, often fragmented, women's groups together to work towards a common goal as events move towards an explosive climax. BORN IN FLAMES attempts to show how sexual politics and, to a lesser extent class and race can be combined when trying to effect social change. This fast-moving film looks like a cross between a documentary and science fiction. It creates a view of the future, which forces us to reflect on the present.

Pagina web: <https://www.newyorker.com/culture/richard-brody/the-political-science-fiction-of-born-in-flames>



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<https://firstrunfeatures.com/borninflamesdvd.html>

Link OPAC: <https://opac.unimi.it/SebinaOpac/resource/born-in-flames/USM2040000>

DREAM GIRLS / KIM LONGINOTTO AND JANO WILLIAMS / 50' / 1995 / JAPANESE AND ENGLISH w. ENGLISH SUBTITLES

The Takarazuka Revue is an Enormously successful spectacular where an all-women cast create fantasies of erotic love and sensitive men. It is also a world for young girls desperate to do something different with their lives. In return for living a highly disciplined and reclusive existence, they will be adored and envied by many thousands of Japanese women. They will act, look and behave like young men while having no real men in their lives. Audiences crowd to see these romantic extravaganzas where 'ideal men' promise undying passion. ...We'll never meet men like this... say two young girls ...but it helps you to forget the pain of life for a while.... The film explores the nature of sexual identity and the contradictory tensions facing young women in Japan today.

Pagina web: <https://www.wmm.com/catalog/film/dream-girls/>

Link OPAC: <https://opac.unimi.it/SebinaOpac/resource/dream-girls/USM2064964>

THE DISPLACED VIEW / MIDI ONODERA / 52' / 1988 / JAPANESE AND ENGLISH

THE DISPLACED VIEW is a film that movingly depicts the odyssey of an American-born Japanese granddaughter in search of her identity through her grandmother who is the last of the family born in Japan. The sense of isolation the granddaughter feels as a Japanese woman who cannot speak Japanese is skillfully evoked in a montage of images gleaned from old photographs, movies, animated puppets, and various experimental film techniques. Onodera focuses almost exclusively on Japanese women as preservers of the old traditions in a country where they have no meaning. By revealing the inconsistency of memory and the cultural erosion of assimilation, the fragile identity of the Japanese in North America is eloquently expressed, and the sense of alienation and displacement heightens as the old voices try to remember the past. The narrative shifts between English and Japanese, as well as between generations. Japanese subtitles are artfully displayed throughout.



Pagina web: <https://www.wmm.com/catalog/film/the-displaced-view/>

Link OPAC: <https://opac.unimi.it/SebinaOpac/resource/the-displaced-view/USM2065102>

DIALOGUES WITH MAD WOMEN / ALLIE LIGHT / 90' / 1993 / ENGLISH

This moving and informative film features seven women - including the filmmaker - describing their experiences with manic depression, multiple personalities, schizophrenia, euphoria and recovery. Candid interviews are enriched with dramatic reenactments and visualizations of each woman's history, emotions, and dreams--the private symbols of madness and sanity. The social dimensions of women and mental illness are revealed in testimony about sexual assault, incest, racism and homophobia, the abuses of the medical establishment, family, and church. Acknowledging that "madness" is often a way of explaining women's self-expression, this film charges us to listen to the creativity and courage of survivors.

Pagina web: <https://www.wmm.com/catalog/film/dialogues-with-madwomen/>

<https://brightlightsfilm.com/dialogues-with-madwomen-review-and-interview-with-allie-light/>

Link OPAC: <https://opac.unimi.it/SebinaOpac/resource/dialogues-with-mad-women/USM2065115>

DAUGHTER RITE / MICHELLE CITRON / 53' / 1978 / ENGLISH

In this remarkable and ground-breaking film, Citron has produced a compelling and unsettling work exploring the psychological dynamics of the nuclear family. "DAUGHTER RITE is a classic, the missing link between the 'direct Cinema' documentaries and the later hybrids that acknowledged truth couldn't always be found in front of a camera lens. Scandalous in its day for bending the rules of representation to enlighten its audience about filmmaking, DAUGHTER RITE has a lot to teach folks hooked on reality TV, too. Citron's documentary inquiries into feminism, women in the trades, and feminist approaches to media representation are time capsules that merit re-opening." - B. Ruby Rich, author of "Chick Flicks: Theories and Memories of the Feminist Film Movement".

Pagina web: <https://www.wmm.com/catalog/film/daughter-rite/>

Link OPAC: <https://opac.unimi.it/SebinaOpac/resource/daughter-rite/USM2040005>



SHE'S REAL WORSE THAN QUEER / LUCY THANE / 52' / 1997 / ENGLISH

A video-film-music documentary by and about dykes beginning to find culture/lives they can stand through Punk Rock. Featuring Tribe 8, Fifth Column, Cunts With Attitude, Riot Girl NYC, Team Dresch, Sister George, Phranc, Free to Fight. The word punk originated as a term of abuse against homos in prison and has been reclaimed. The 1970's Punk was queerer and more radically diverse than the straight white male phenomenon it is remembered as and D.I.Y. (Do It Yourself) a central philosophy as much originated out of necessity as aesthetic. Women, especially dykes, have been central to the development of Queerpunk, finding in it a mode of expression that can be accessed without privilege, can speak an uncompromising message and is revolt against the exclusive and mainstream face of lesbian culture which desires assimilation and acceptance.

Pagina web: https://en.wikipedia.org/wiki/Lucy_Thane

Link OPAC: <https://opac.unimi.it/SebinaOpac/resource/shes-real-worse-than-queer/USM2040035>

A COLD DRAFT / LIS RHODES / 30' / 1988 / ENGLISH

A rich and evocative experimental film using a collage of superimposed images, live action, urban landscapes, unsettling sounds and the spoken poetic words of an unseen woman. Certified as insane, the woman represents the voice of many women, dreamily speaking of the acceptance of repression and the danger of resistance. A COLD DRAFT disrupts order and convention both formally in relation to film and psychologically through the voice of women refusing to conform.

Pagina web: <https://lux.org.uk/work/a-cold-draft>

Link OPAC: <https://opac.unimi.it/SebinaOpac/resource/a-cold-draft/USM2039679>