

Topic 6: Men's Cinema

Masaryk University, Brno

27—30 April, 2015

Mission Impossible: Ghost Protocol



Mission Impossible: Ghost Protocol



Laura Mulvey

‘Visual Pleasure and Narrative Cinema’ (1975):

‘ In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female form which is styled accordingly’

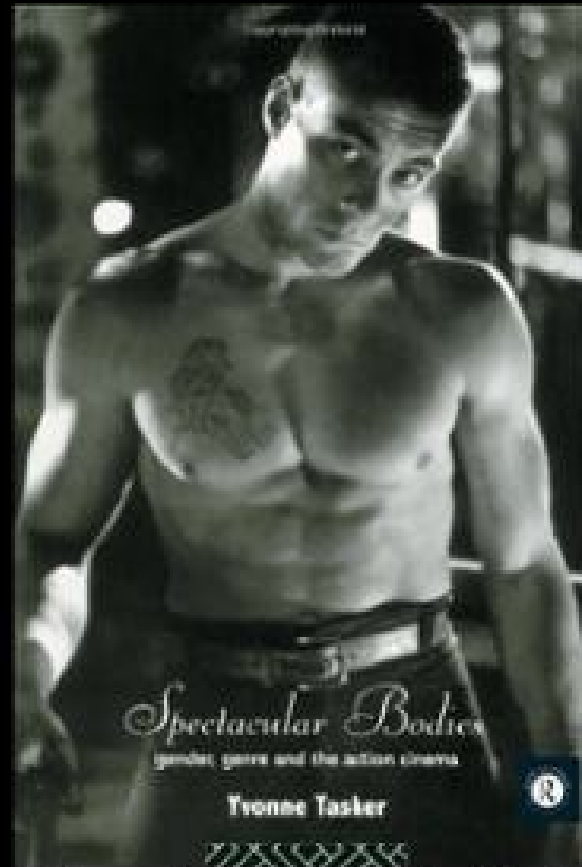
Laura Mulvey 'Visual Pleasure'

' An active/passive heterosexual division of labor has similarly controlled narrative structure ... the male figure cannot bear the burden of sexual objectification. Man is reluctant to gaze at his exhibitionist like. Hence the split between spectacle and narrative supports the man's role as the active one of forwarding the story, making things happen. The man controls the film phantasy and also emerges as the representative of power in a further sense: as the bearer of the look of the spectator, transferring it behind the screen to neutralise the extra-diegetic tendencies represented by woman as spectacle.

Thumim and Kirkham *You Tarzan*



Yvonne Tasker *Spectacular Bodies*



Also available as a printed book
see title verso for ISBN details

Steve Neale 'Masculinity as Spectacle'

We are offered the spectacle of male bodies, but bodies unmarked as objects of erotic display. There is no trace of an acknowledgement or recognition of those bodies as displayed solely for the gaze of the spectator'.

Rebel Without a Cause



Once Upon a Time in the West



The Wild Bunch



Reservoir Dogs

The American President



Eve Kosofsky Sedgwick *Epistemology of the Closet*

‘People are different from each other ... a self evident fact [for which we only have] a tiny number of inconceivably coursee axes of categorisation, such as gender, race, class, nationality and sexual orientation’.