

Press Release:

Why is the Image of Reclining Female Nudity Significant for Women Filmmakers?

Emma Wilson critically analyses such gender ideologies in [The Reclining Nude](#)

(22nd July 2019, Liverpool University Press): Where do we begin on the subject of gender ideologies regarding women in film? A good place to start is through the image of [The Reclining Nude](#), the first book about the reclining nude in film. Filmmakers Agnès Varda and Catherine Breillat, along with American photographer working in Paris, Nan Goldin, revisit the work of numerous artists, in order to re-imagine, and re-purpose their images of female beauty, display, (auto)eroticism, and intimacy.

To claim this so-called female-identified pleasure in 'looking', these three female-identified artists have explored align images of repose and sensuality, compared with other images of horizontality and proneness, strong emotional content, vulnerability and bodily contortion to name but a few.

Through feminist perspectives on female-identified artists' representations of naked women, we learn that [The Reclining Nude](#) is an image of passivity thought of as pleasure, through which female-identified artists have obtained the freedom to offer new focus on various extremes of emotion.

'This book is a deep and far-reaching exploration of the sensory impressions, affective impact, and gender-ideological import of films and photographs by three women—Agnès Varda, Catherine Breillat, and Nan Goldin. The author wisely focuses on an important but under examined area of these women's work: images of the reclining nude.' **(Douglas Keesey, California Polytechnic State University)**

The Reclining Nude Agnès Varda, Catherine Breillat, and Nan Goldin



Emma Wilson

Emma Wilson is a Professor of French Literature and the Visual Arts at the University of Cambridge.

[The Reclining Nude](#) is available for pre-order and is due to be published on 31st October via the [Liverpool University Press website](#)