



Women Filmmakers of the African & Asian Diaspora: Decolonizing the Gaze, Locating Subjectivity

Gwendolyn Audrey Foster

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Black women filmmakers not only deserve an audience, Gwendolyn Audrey Foster asserts, but it is also imperative that their voices be heard as they struggle against Hollywood's constructions of spectatorship, ownership, and the creative and distribution aspects of filmmaking.

Foster provides a voice for Black and Asian women in the first detailed examination of the works of six contemporary Black and Asian women filmmakers. She also includes a detailed introduction and a chapter entitled "Other Voices," documenting the work of other Black and Asian filmmakers.

Foster analyzes the key films of Zeinabu irene Davis, "one of a growing number of independent Black women filmmakers who are actively constructing [in the words of bell hooks] 'an oppositional gaze'"; British filmmaker Ngozi Onwurah and Julie Dash, two filmmakers working with time and space; Pratibha Parmar, a Kenyan/Indian-born British Black filmmaker concerned with issues of representation, identity; cultural displacement, lesbianism, and racial identity; Trinh T. Minh-ha, a Vietnamese-born artist who revolutionized documentary filmmaking by displacing the "voyeuristic gaze of the ethnographic documentary filmmaker"; and Mira Nair, a Black Indian woman who concentrates on interracial identity.



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