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GOLDEN SHOWER: ARTISTIC RESEARCH ON GENDER POLITICS AND COMEDY

**PhD in Media Arts and Communication at Universidade Lusofona
“Screen-Practice: Comedy and The Appeal of the Female Gaze”**



THE GAZE

- “It may be very well that [feminist film theorists] engage in a process of denial that eliminates the necessity of revisioning conventional ways of thinking about psychoanalysis as a paradigm of analysis and the need to rethink a body of feminist film theory that is firmly rooted in a denial of the reality that sex/sexuality may not be the primary and/or exclusive signifier of difference.” (hooks, 1992)

A woman with blonde hair, wearing a patterned shirt, is operating a professional ARRI camera on a tripod. She is looking through the viewfinder. Another woman with dark hair, wearing a white t-shirt, stands behind her, looking on. The background is a warm, orange-toned studio or gallery space with various equipment and a large painting visible in the distance.

FRAME

- Bracha L. Ettinger's psychoanalysis: Art as a "transport-station of trauma." Art-work does not only present the "station" of the trauma-event itself, as it "transports" the subject(s) through it. Ettinger contemplates art-work as a "transport-station of trauma" - in a sense that both the artist and viewer "transport" their trauma to an art-work, and the art-work itself becomes a "station" of trauma.



METHODOLOGY

- Laura Mulvey's character/camera/spectator: "There are three different looks associated with cinema: that of the camera as it records the pro-filmic event, that of the audience as it watches the final product, and that of the characters at each other within the screen illusion. The conventions of narrative film deny the first two and subordinate them to the third, the conscious aim being always to eliminate intrusive camera presence and prevent a distancing awareness in the audience" (Mulvey, 1975).
- Representation: "Looking at films with an oppositional gaze, black women were able to critically assess the cinema's construction of white womanhood as object of phallogentric gaze and choose not to identify with either the victim or the perpetrator. Black female spectators, who refused to identify with white womanhood, who would not take on the phallogentric gaze of desire and possession, created a critical space where the binary opposition Mulvey posits of "woman as image, man as bearer of the look" was continually deconstructed." (hooks, 1992)



ARTISTIC RESEARCH

- “Arts-based practices can be employed as a means of creating *critical awareness* or *raising consciousness*. [Arts-based research] can expose people to new ideas, stories, or images and can do so in service of cultivating social consciousness. This is important in social justice-oriented research that seeks to reveal power relations (often invisible to those in privileged groups), raise critical race or gender consciousness, build coalitions across groups, and challenge dominant ideologies.”

A close-up photograph of a woman with dark hair, laughing heartily. Her mouth is wide open, showing her teeth, and her eyes are squeezed shut. She is wearing a light-colored, possibly white, top. The background is blurred, showing warm, orange-toned lights, suggesting an indoor setting like a stage or a theater.

THE USE OF COMEDY

- **“The issue of subjectivity is central to marginality. Specifically, critical discussions of feminist humor designate this category as one that affirms women’s experience and grants them subjectivity. What these discussions fail to recognize is that this subjectivity is only won at the expense of another’s subjectivity - usually a male’s. For marginal humor to exist in public discourse, there must be a butt. And the butt of most so-called feminist humor is generally a man or male culture.” (Gilbert, 2004)**
- **“Indeed, marginal humor may empower the powerless, may invert and subvert the status quo, and in, doing so, may make the dominant culture uncomfortable. Humor is inextricably linked to power.” (Gilbert, 2004)**

A rainy street scene at night. In the foreground, a person in a black costume with a decorative headpiece is looking down at a small blue book titled 'SUGGA CUSH'. To their right, another person in a dark hooded jacket and glasses holds a black umbrella and a white cup. A third person in a yellow hooded jacket is partially visible on the far right. On the left, a utility pole has several stickers: a yellow one with 'TE LOCAL ILANCIA', an orange one with 'Takeaway.com' and 'PUXAR', and a green circular one with 'Bolt Food'.

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WHERE THE PROJECT CURRENTLY STANDS

- CICANT Seed Funding
- DCP to be delivered in August
- Article by the end of June
- Distribution Plan

