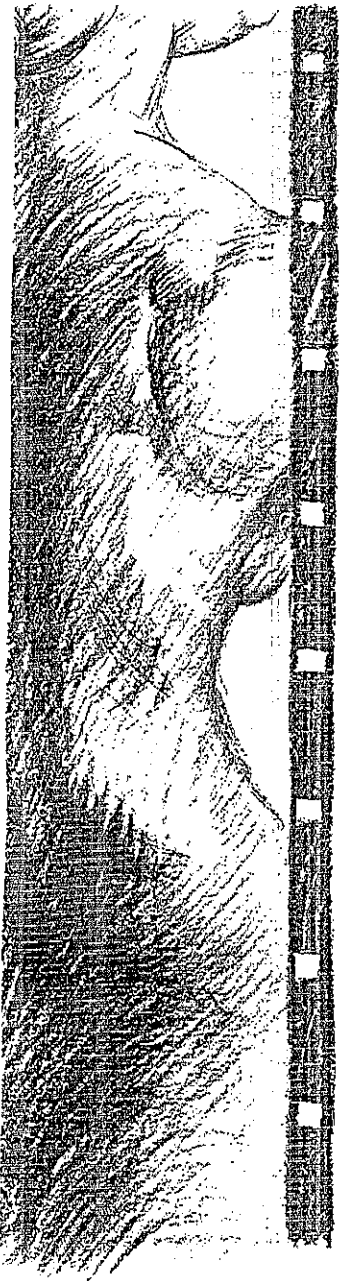


Women and Work in Contemporary Film



Films by

Lizzie Borden
Jane Campion
Mike Nichols

Working Girls

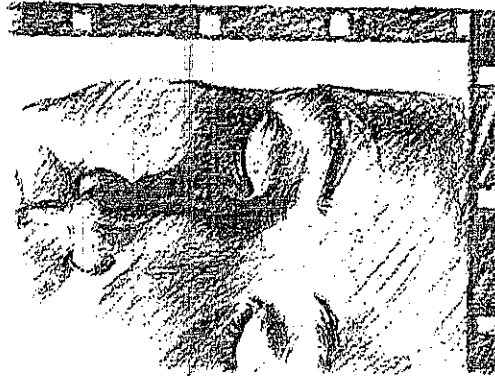
Controversial feminist filmmaker Lizzie Borden takes her audience through one day in the life of Molly, an aspiring photographer who earns her living as a prostitute in a New York brothel, in *Working Girls* (1987).

After Hours

New Zealand filmmaker Campion's films have consistently focused on the ways women are marginalized within various cultural and historical contexts. *After Hours* (1984) examines an incident of alleged sexual harassment and its aftermath.

Working Girl

Hollywood veteran Nichols's 1989 romantic comedy raises some provocative questions about women who seek professional success, and how they are perceived in the workplace.



Saturday, March 25, 1995

Oakland University

North Foundation Hall

Room 156

General Registration

\$3.00

(includes morning coffee and light lunch)

The 1995 Film Festival features Professor Lucy Fischer, Director of Film Studies at the University of Pittsburgh, and author of *Shot/Countershot* (1989) and *The Mother of Invention: Cinema, Maternity, Genre* (forthcoming, Princeton University Press)

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Women's Studies
1995 Film Festival
Committee

Chair: Natalie Cole
Peter Bertocci
Susan Hawkins
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Martha Zingo

Illustration: Clare Hirn