

Notes

Introduction

1. For analyses of violent women cinema that consider race, see the work of L.S. Kim (2006), Yvonne D. Sims (2006) and Stephane Dunn (2008); for considerations of sexuality, see publications by Andrea Weiss (1992), Lynda Hart (1994), B. Ruby Rich (1995), Judith Mayne (2000), Chris Holmlund (2002) and Nicole Richter (2013); questions of post-feminist sensibility and neoliberalist ideology emerge in the work of Lisa Coulthard (2007), Claudia Herbst (2004) and Rebecca Stringer (2011); and considerations of genre include the work of Carol Clover (1992), Barbara Creed (1993) and Yvonne Tasker (1993).
2. For example, *Women in Film Noir*, first published in 1978 and then republished with additional material in 1998, is described by its publisher as 'one of the classic course texts of film studies' (back cover); Creed's work has appeared in several anthologies, such as Barry Keith Grant's *The Dread of Difference: Gender and the Horror Film*, Sue Thornham's *Feminist Film Theory: A Reader* and Shohini Chaudhuri's *Feminist Film Theorists*; and Clover's theorisations of identification and the 'Final Girl' have become important concepts in studies on horror cinema (Jancovich 2002a: 58).
3. For example, Jeffrey Sconce provides an extended discussion of alternative cinematic taste-categories in his article "'Trashing" the Academy: Taste, Excess, and an Emerging Politics of Cinematic Style' (1995).
4. Festivals accredited by the FIAPF include the Berlin International Film Festival, the Venice Film Festival, the Cannes International Film Festival and, for non-competitive purposes, the Toronto International Film Festival.
5. Pierre Bourdieu's work on taste also characterises the consumption of art as an interpretive practice. According to Bourdieu, cultural goods cannot be comprehended by a consumer unless she or he understands the conceptual paradigms associated with that text. Such interpretive practice in a film context might consist of an intertextual awareness of the director's style, an understanding of the tenets of European modernism or formal training in textual criticism. As such, the enjoyment of art is an act of 'deciphering, decoding, which presupposes practical or explicit mastery of a cipher or code' (1977: 2).
6. Such character-centredness in contemporary art and independent cinema can, in part, be ascribed to commercial rather than aesthetic imperatives. As Michael Z. Newman writes regarding the 'indie' genre, 'films about ordinary people's day to day lives can be relatively cheap to produce and lend themselves to the kinds of performances that win accolades and impress festival and art house audiences' (2011: 89).
7. Mary Ann Doane observes that the racial connotations of Freud's phrase 'dark continent' are often overlooked. As she explains, the term originally referred to the continent of Africa, which, in the nineteenth-century colonial imagination, was 'dark' both in the sense of being 'unexplored', and also

racially 'dark' because of the skin tone of its inhabitants (1991: 209–10). In much feminist critical writing, however, the phrase 'dark continent' is used to refer more generally to the construction of women's unknowability in psychoanalysis.

8. As Thomas Elsaesser observes, films of different nationalities *can* be discussed together in terms of their shared heritage in global art cinema practice. He writes, 'Hal Hartley, Richard Linklater . . . Kim Ki-Duk, Abbas Kiarostami and Lars von Trier have, it sometimes seems, more in common with each other than with directors of their respective national cinemas' (2005: 18). This is because the worldwide festival circuit has given rise to a discernible set of global styles and aesthetic trends: 'art cinema directors share with their audiences a cinephile universe of film historical references, which favors the evolution of a norm that could be called the international festival film' (2005: 18).

1 Horror, Hysteria and Female Malaise: *Antichrist*

1. Throughout this chapter, I refer to the male and female protagonists of *Antichrist* as 'the Man' and 'the Woman' respectively. Both characters are nameless within the film (and are credited only as 'He' and 'She').
2. Critics who describe *Antichrist* as 'confused' include Catherine Wheatley (2009) and Larry Gross (2009); critics who question the film's gender politics include Mette Hjort (2011), Julie Bindel (cited in Brooks 2009) and Scott Foundas (2009).

2 Science, Sensation and the Female Monster: *Trouble Every Day*

1. As Joan Hawkins observes in her analysis of the art-horror film, horror aesthetics and themes have appeared in art and avant-garde texts from as early as the 1920s. Examples include the works of filmmakers as diverse as F.W. Murnau, Luis Buñuel, Georges Franju and Alain Resnais (2000: 53, 65). As such, the shock that many critics experienced upon seeing *Trouble Every Day* at Cannes occurred largely irrespective of the fact that horror tropes have long appeared in art films.
2. Denis's awards and recognitions include the Golden Leopard and Prize of the Ecumenical Jury – Special Mention at the Locarno International Film Festival (*Nenette and Boni*); Reader Jury of the 'Berliner Zeitung' – Special Mention at the Berlin International Film Festival (*Beau Travail*); and the Kring van Nederlandse Filmjournalisten Award – Special Mention at Rotterdam International Film Festival (*Beau Travail*).
3. See, for example, the essays and articles by Samantha Dinning (2009), Fiachra Gibbons and Stuart Jeffries (2001) and Laura McMahon (2007: 77).
4. For examples of such praise, see critical writings by Martine Beugnet (2007: 33), Judith Mayne (2005: 110) and Laura McMahon (2007: 78).
5. Indeed, this association between femininity and unruliness becomes a source of knowing and sexist humour in *Species*. During a conversation with a worldly male bounty hunter hired to assassinate Sil, scientist Xavier Fitch

(Ben Kingsley) explains that he chose to create a female alien to ensure that the resultant creature would be 'more docile and controllable'; the bounty hunter quips in response, 'More docile and controllable, eh? Well, I guess you guys don't get out much.' Such dialogue demonstrates the continuing conflict between conceptualisations of femininity as both passive and volatile.

6. In *Splice*, Dren also has sexual intercourse with her female creator, Elsa (Sarah Polley). During the film's climax, Dren spontaneously transforms into a male and rapes Elsa, impregnating her and murdering Elsa's partner.

3 Sex and Self-Expression: Fatal Women in *Baise-moi*

1. See, for example, the commentaries by Lisa Nesselson (2000), Gary Morris (2001) and Alix Sharkey (2002).
2. As I indicate in the paragraphs above, this chapter considers constructions of heterosexuality only. Films such as *Butterfly Kiss*, *Sister My Sister*, *Heavenly Creatures* and *Fun* also investigate the sexuality of their queer and lesbian protagonists, and the issues concerning the killer lesbian's representation partially intersect with those surrounding the heterosexual murderer. Phallogocentric discourse produces both the killer lesbian's sexuality and the heterosexual seductress's desire as esoteric and Other through a process of exclusion. The violent lesbian, however, has her own history of representation, as well as a wealth of research written exclusively about her. As I explain in Chapter 4, theorisations of the Sapphic vampire and the 'pathological' homosexual form an important context for the representation of lesbianism in films such as *Heavenly Creatures*. In contrast, this chapter draws on scholarship that deals primarily with representations of heterosexuality, including theorisations of women in pornography. As such, I consider the construction of lesbian sexuality separately in Chapter 4.
3. See, for example, Judith Franco (2003), Gary Morris (2001) and Leila Wimmer (2011).
4. See, for example, James Quandt (2004) and Leila Wimmer (2011).
5. As Sjöberg and Gentry note, the term 'erotomania' also has a specific clinical definition in psychology. It is 'a rare disorder in which a person holds a delusional belief that another person, usually of a higher social status, is in love with them. It is also called de Clerambault's syndrome, after French psychiatrist Gaetan Gatian de Clerambault' (2007: 47). However, Sjöberg and Gentry use the term 'erotomania' in accordance with its lay meaning – an overwhelming, disordered and disabling desire for sex. I also use this meaning in this book.
6. See, for example, Dominique Russell (2010) and Tanya Horeck and Tina Kendall (2011).
7. These translations of Despentès's original novel are sourced from the English-language version of *Baise-moi*, published as *Baise-Moi = Rape Me: A Novel* (1999) and translated by Bruce Benderson.
8. An example of this can be found in Rogét Ebert's description of his experience at a screening of *I Spit on Your Grave* (Meir Zarchi, 1978). Ebert writes that a number of male audience members cheered during the film's infamous twenty-minute rape sequence. Afterwards, he writes, he felt 'unclean' and

- 'depressed'; although Ebert did not condone rape himself, he felt implicated by his proximity to the audience members who did in fact side with the rapists (1980: n.p.). By portraying the rape scene with the conventions of maximum visibility, *Baise-moi* invokes a similar wish not to identify with the attackers.
9. As Chapter 6 explains, *The Reader* concerns a young man's traumatic realisation that his lover, Hanna (Kate Winslet), is a former *Schutzstaffel* guard, a revelation that conflicts with his tender feelings towards her. The shock of the protagonist's discovery is reinforced by the film's visual regimes, which initially present Hanna as an object of idealised feminine beauty. Most of the intimate moments between the two protagonists in the film conform to a popular cinematic aesthetic of 'ideal' or 'idealised' sex (Krzywinska 2006: 32). Such scenes adopt the conventions of soft-core cinema, such as soft focus, warmly coloured lighting and tasteful framing that obscures genital contact. This attractive aesthetic, of course, contrasts significantly with the brutality of Hanna's actions while working at Auschwitz concentration camp. Thus, unlike *Baise-moi*, hetero-erotic spectacle in *The Reader* is not communicative; rather, it obscures Hanna's 'true' nature in order to convey the shock of the protagonist's discovery of her violence.

4 Romance and the Lesbian Couple: *Heavenly Creatures*

1. This view of romance as having persuasive ideological power contrasts with much of the critical scepticism directed at romance by cultural authorities. With the exception of a notable few films that have been critically legitimised, such as *Gone with the Wind* (Victor Fleming, 1939), *Doctor Zhivago* (David Lean, 1965) and *Annie Hall* (Woody Allen, 1977), films dedicated primarily to a love relationship are most often associated with the genres intended for female audiences. They are therefore marginal in a film culture where masculine subjectivity is so central (Doane 1987: 97). Mary Ann Doane explains that, historically, cultural authority (particularly that of the traditionally male-dominated, bourgeois film institutions in Western culture, such as academia) considered romance a suspect genre because it is emotionally manipulative, representing fantasies rather than real life (1987: 96–7, 114–15). Nevertheless, the romantic subplots that are common to classical Hollywood films provide audiences with a point of textual recognition and familiarity, thus acquainting viewers with non-heteronormative relationships.
2. In his account of the classical romance, Shumway reminds his readers that love has not always been viewed positively: some earlier tales and myths characterise love as a 'destructive passion', as well as a poor basis for marriage (2003: 13). Shumway cites as an example Nizami's twelfth-century Persian poem *Layla and Majnun*, a story in which the male protagonist of the tale is so stricken by passion that he descends into madness.
3. Although *Heavenly Creatures* constructs the violent lesbian subject by securing the spectators' identification, a potential counter-argument to these assertions is that the actual murder scene does not necessarily guarantee the spectator's continuing sympathy. Juliet and Pauline's killing of Honora Parker is prolonged, brutal and intimate. Honora screams in pain and horror

throughout, potentially evoking the spectator's sympathy and severing his or her identification with the two girls. Moreover, the narrative quite clearly demonstrates that Honora Parker is, at heart, a well-intentioned woman who does not deserve to die in such horrific circumstances. This poses a problem for the film's strategy of providing a 'view from the inside' of the killer lesbian's experience. However, I would argue that the scene allows for simultaneous identification with both the girls and their victim. It is a moment that expresses both aggression *and* suffering, and is particularly affecting for this reason.

5 Film Biography and the Female Killer: *Monster*

1. For example, although it is an independently produced film, Patty Jenkins's biopic *Monster* is the second most commercially successful text examined in this book, earning approximately US \$34 million in domestic takings and far surpassing the likes of other key texts, such as *Antichrist* and *Heavenly Creatures*. The US domestic gross for *Antichrist* is \$404,122, and for *Heavenly Creatures* \$3,049,135. All amounts are quoted in USD and are not adjusted for inflation. The highest-earning film in this book is Stephen Daldry's 2008 adaptation of Bernhard Schlink's bestselling 1995 novel *The Reader*, taking over \$34 million in earnings. All box-office figures in this book are sourced from *Box Office Mojo*. Although Kristin Thompson cautions that this website is not useful for precisely assessing the total revenue of older films (specifically because the task of historical data collection is too complex), she argues that *Box Office Mojo* is an acceptable source of information when determining the financial success of contemporary, and contemporaneous, films (2011: 38). This book therefore follows Thompson's example and uses *Box Office Mojo* to give a comparative indication of the economic success of selected films, where relevant.
2. Also significant is the fact that biographical films, partly on account of their focus on public lives and deeds, have been dominated by male protagonists: Custen calculates that 35 per cent of biopics produced in Hollywood during the studio era (1927–60) are about women, increasing to only 39 per cent in the post-studio era (1992: 144). Carolyn Anderson's survey of biographical films from 1929 to 1986 found that only 28 per cent of these texts focused on the lives of women (1988: 336). Unsurprisingly, then, homicidal, marginalised women like Aileen Wuornos have been infrequent subjects of biographical cinema.
3. Indeed, such epistemophilic desire is important even in biopics that query whether the subject can be known at all, such as Todd Haynes's *I'm Not There*. In this film, American singer-songwriter Bob Dylan is represented by six different characters and actors. This casting and narrative decision also, paradoxically, make a statement about subjectivity; namely, that personhood is too complex to be represented cinematically using one plot or actor.
4. Notably, this is a near-identical sentiment to one expressed by Stella Dallas (née Martin) in Vidor's film. After going to the cinema with her beau, Stephen, Stella claims she wants to 'be like the people in the movie – you

- know, do everything well-bred and refined'. This suggests that the linking of beauty with personal happiness is not an uncommon theme in melodrama.
5. See, for instance, articles by David Denby (2008), Bruce Feld (2003), Owen Gleiberman (2004), Stephen Holden (2003), Kirk Honeycutt (2003) and Leonard Quart (2004).

6 Evincing the Interior: Violent Femininity in *The Reader*

1. For an extended discussion of The Weinstein's Company's marketing and distribution strategy for *The Reader*, see Simone Murray's chapter on the film's adaptation (2012b).
2. See, for example, Peter Galvin (2009) and David Jays (2009).
3. As an example, Staiger cites the paradigmatic noir film *Double Indemnity*, wherein Walter Neff's series of bad choices – such as his impulse to imprudently flirt with Phyllis Dietrichson, his decision to collude in the double indemnity fraud and his willingness to deceive his boss – all dramatise his descent into immorality. However, another consequence of the plot's onscreen reconstruction of Neff's decision-making is that it constructs him as a subject who possesses agency; that is, having the capacity to effect action via his conscious will.
4. This is not to suggest that violent women of earlier noir and thriller films have no motivations whatsoever. Chris Straayer (2012) and Julie Grossman (2007), for example, both challenge the accepted view of the *femme fatale* as a passive figure, arguing that there are in fact very good reasons why she resorts to violence. The fatal woman's underhanded dealings, Straayer reasons, are likely born of her determination to secure her financial future in the wake of the Great Depression. Greed is a sign of her desire for independence, and her sexual manipulations are a means of survival in a context where women experienced structural economic disadvantage. Grossman makes a similar claim and argues that the misreading of the *femme fatale* has occurred because 'critics have settled in their discussion of women in noir on the few female characters who conform to the notion of the quintessential *femme fatale* (as she is represented by Phyllis Dietrichson [*Double Indemnity*], Kathie Moffatt [*Out of the Past*], and Brigid O'Shaughnessy [*The Maltese Falcon*])' (2007: 19). However, I would add that the *femme fatale*'s rationales are usually poorly explained in classic noir narratives: as Straayer writes, the 'sex-based underclass status of women . . . received little generic sympathy' in a form whose allegiance is so frequently given over to an embattled male character (2012: 221). Due to the genre's emphasis on the masculine perspective, the image of the passive, unconscious woman has consequently taken on an enduring significance in the popular cultural imagination (rather than the interpretations offered by Grossman and Straayer). Hence, it is this image to which *The Reader* responds.
5. There are some notable exceptions to this tendency. For instance, in the neo-noir *Basic Instinct* (Paul Verhoeven, 1992), the viewer is led to believe that Catherine Tramell (Sharon Stone) has a dazzlingly complex intellect that allows her to predict the hero's movements, devise elaborate schemes and evade capture. Yet, like many noir and thriller films, the narrative only ever

takes the male protagonist's point of view. Catherine's actions are therefore given the effect of impulsiveness and improvisation rather than conscious deliberation.

6. See, for instance, reviews by Peter Galvin (2009) and Evan Williams (2009).
7. British Actress of the Year for *Heavenly Creatures*, 16th London Film Critics' Circle Awards, 1996; Best Actress in a Supporting Role for *Sense and Sensibility*, 49th British Academy Film Awards, 1996; Outstanding Performance by a Female Actor in a Supporting Role for *Sense and Sensibility*, 2nd Screen Actors Guild Awards, 1996; British Actress of the Year for *Eternal Sunshine of the Spotless Mind*, 25th London Film Critics' Circle Awards, 2005 (shared with Eva Birthistle for *Ae Fond Kiss . . .* [Ken Loach, 2004]).
8. For an example of the interest in Winslet's body, see Vicki Reid (1999); for examples of tabloid stories about her children's parentage, see Alison Boshoff (2013), Peter Gicas (2013) and Tim Walker (2013)

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Selected Filmography

- À l'intérieur*, dir. Alexandre Bustillo and Julien Maury (La Fabrique de Films, 2008)
Aileen Wuornos: The Selling of a Serial Killer, dir. Nick Broomfield (Channel 4 Television Corporation, 1992)
Aileen: Life and Death of a Serial Killer, dir. Nick Broomfield and Joan Churchill (Lafayette Films, 2003)
Alien, dir. Ridley Scott (Brandywine Productions, 1979)
Alien: Resurrection, dir. Jean-Pierre Jeunet (Brandywine Productions, 1997)
Alien³, dir. David Fincher (Twentieth Century Fox Film Corporation, 1992)
Aliens, dir. James Cameron (Twentieth Century Fox Film Corporation, 1986)
Antichrist, dir. Lars von Trier (Zentropa Entertainments, 2009)
Der Baader Meinhof Komplex, dir. Uli Edel (Constantin Film Produktion, 2008)
The Babadook, dir. Jennifer Kent (Causeway Films, 2014)
Baise-moi, dir. Coralie Trinh Thi and Virginie Despentes (Canal+, 2000)
Bandit Queen, dir. Shekhar Kapur (Channel Four Films, 1994)
Basic Instinct, dir. Paul Verhoeven (Carolco Pictures, 1992)
Bonnie and Clyde, dir. Arthur Penn (Warner Brothers/Seven Arts, 1967)
The Book of Revelation, dir. Ana Kokkinos (Film Finance, 2006)
The Brood, dir. David Cronenberg (Canadian Film Development Corporation, 1979)
Bubble, dir. Steven Soderbergh (Magnolia Pictures, 2006)
Butterfly Kiss, dir. Michael Winterbottom (British Screen Productions, 1995)
Captive Wild Woman, dir. Edward Dmytryk (Universal Pictures, 1943)
Carrie, dir. Brian De Palma (United Artists, 1976)
Carrie, dir. Kimberly Peirce (Metro-Goldwyn-Mayer, 2013)
Cat People, dir. Jacques Tourneur (RKO Radio Pictures, 1942)
La Cérémonie, dir. Claude Chabrol (France 3 Cinéma, 1995)
Charlie's Angels, dir. McG (Columbia TriStar, 2001)
Cleopatra Jones, dir. Jack Starrett (Warner Bros, 1973)
The Countess, dir. Julie Delpy (Serenity Film, 2009)
Crouching Tiger, Hidden Dragon, dir. Ang Lee (Asia Union Film & Entertainment Ltd, 2000)
Daughters of Darkness, dir. Harry Kümel (Showking Films, 1971)
Double Indemnity, dir. Billy Wilder (Paramount Pictures, 1944)
Dracula's Daughter, dir. Lambert Hillyer (Universal Pictures, 1936)
Dream Home [Wai dor lei ah yut ho], dir. Pang Ho-Cheung (852 Films, 2010)
Elsa Fräulein SS, dir. Mike Staar (Eurociné, 1977)
Excision, dir. Richard Bates Jr (New Normal Films, 2012)
Faster, Pussycat! Kill! Kill! dir. Russ Meyer (Eve Productions, 1965)
Fatal Attraction, dir. Adrian Lyne (Paramount Pictures, 1987)
La Femme Nikita, dir. Luc Besson (Gaumont, 1990)
Foxy Brown, dir. Jack Hill (American International Pictures, 1974)
Fun, dir. Rafal Zielinski (Greycoat Films/Neo Modern Entertainment, 1994)
Gilda, dir. Charles Vidor (Columbia Pictures Corporation, 1946)

- GoldenEye*, dir. Martin Campbell (Metro-Goldwyn-Mayer, 1995)
Gun Crazy, dir. Joseph H. Lewis (King Brothers Productions, 1950)
A Gun for Jennifer, dir. Todd Morris (Independent Partners, 1997)
Haywire, dir. Steven Soderbergh (Relativity Media, 2011)
Heavenly Creatures, dir. Peter Jackson (WingNut Films, 1994)
Helga, She Wolf of Spilberg, dir. Alain Garnier (Eurociné, 1977)
The Hunger Games, dir. Gary Ross (Lionsgate, 2012)
The Hunger Games: Catching Fire, dir. Francis Lawrence (Color Force, 2013)
The Hunger Games: Mockingjay – Part 1, dir. Francis Lawrence (Color Force, 2013)
The Hunger, dir. Tony Scott (Metro-Goldwyn-Mayer, 1983)
I Shot Andy Warhol, dir. Mary Harron (Playhouse International Pictures, 1996)
I Spit on Your Grave, dir. Meir Zarchi (Cinemagic Pictures, 1978)
I've Loved You So Long [Il y a longtemps que je t'aime], dir. Philippe Claudel (UCG, 2008)
Ilsa, Harem Keeper of the Oil Sheiks, dir. Don Edmonds (Mount Everest Enterprises, 1976)
Ilsa, She Wolf of the SS, dir. Don Edmonds (Aeteas Filmproduktions, 1975)
Ilsa, the Tigress of Siberia, dir. Jean LaFleur (Mount Everest Enterprises, 1977)
Ilsa, the Wicked Warden, dir. Jesús Franco (Elite Film, 1977)
Island of Lost Souls, dir. Erle C. Kenton (Paramount Pictures, 1932)
Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles, dir. Chantal Akerman (Ministère de la Culture Française de Belgique, 1975)
Jennifer's Body, dir. Karyn Kusama (Fox Atomic, 2009)
The Jungle Captive, dir. Harold Young (Universal, 1945)
Jungle Woman, dir. Reginald Le Borg (Universal, 1944)
Kick-Ass, dir. Matthew Vaughn (Marv Films, 2010)
Kill Bill Vol. 1, dir. Quentin Tarantino (Miramax, 2003)
Kill Bill Vol. 2, dir. Quentin Tarantino (Miramax, 2004)
The Last Seduction, dir. John Dahl (Artisan, 2002)
The Long Kiss Goodnight, dir. Renny Harlin (Forge, 1996)
The Maltese Falcon, dir. John Huston (Warner Bros, 1941)
Mildred Pierce, dir. Michael Curtiz (Warner Bros, 1945)
Monster, dir. Patty Jenkins (Media 8 Entertainment, 2003)
Ms .45, dir. Abel Ferrara (Navaron Films, 1981)
Natural Born Killers, dir. Oliver Stone (Warner Bros, 1994)
La Novia Ensangrentada, dir. Vicente Aranda (Morgana Films, 1972)
Nurse 3D, dir. Douglas Aarniokoski (Lions Gate Entertainment, 2013)
Ôdison, dir. Takashi Miike (Basara Pictures, 1999)
Out of Sight, dir. Steven Soderbergh (Universal, 1998)
Out of the Past, dir. Jacques Tourneur (RKO Radio Pictures, 1947)
Proxy, dir. Zack Parker (Along the Tracks, 2013)
A Question of Silence [De stilte rond Christine M.], dir. Marleen Gorris (Sigma Film Productions, 1982)
The Reader, dir. Stephen Daldry (The Weinstein Company, 2008)
The Reptile, dir. John Gilling (Hammer, 1966)
Set It Off, dir. F. Gary Gray (Roadshow, 1996)
Side Effects, dir. Steven Soderbergh (Endgame Entertainment, 2013)
Single White Female, dir. Barbet Schroeder (Columbia Pictures Corporation, 1992)
Sister My Sister, dir. Nancy Meckler (British Screen Productions, 1994)

- Species II*, dir. Peter Medak (Metro-Goldwyn-Mayer, 1998)
Species III, dir. Brad Turner (FGM Entertainment, 2004)
Species, dir. Roger Donaldson (Metro-Goldwyn-Mayer, 1995)
Splice, dir. Vincenzo Natali (Gaumont, 2009)
Stella Dallas, dir. King Vidor (Samuel Goldwyn Company, 1937)
Strange Days, dir. Kathryn Bigelow (Universal, 1995)
Suburban Mayhem, dir. Paul Goldman (Icon, 2006)
Sucker Punch, dir. Zack Snyder (Warner Bros, 2011)
Sympathy for Lady Vengeance, dir. Park Chan-wook (CJ Capital Investment, 2005)
Teeth, dir. Mitchell Lichtenstein (Pierpoline Films, 2007)
Thelma & Louise, dir. Ridley Scott (Pathé Entertainment, 1992)
To Die For, dir. Gus van Sant (Columbia Pictures Corporation, 1995)
Trouble Every Day, dir. Claire Denis (Arte, 2001)
Under the Skin, dir. Jonathan Glazer (Film4, 2013)
The Vampire Lovers, dir. Roy Ward Baker (American International Pictures, 1970)
Wild Things, dir. John McNaughton (Columbia TriStar, 1998)
The Woman, dir. Lucky McKee (ModernCiné, 2011)

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