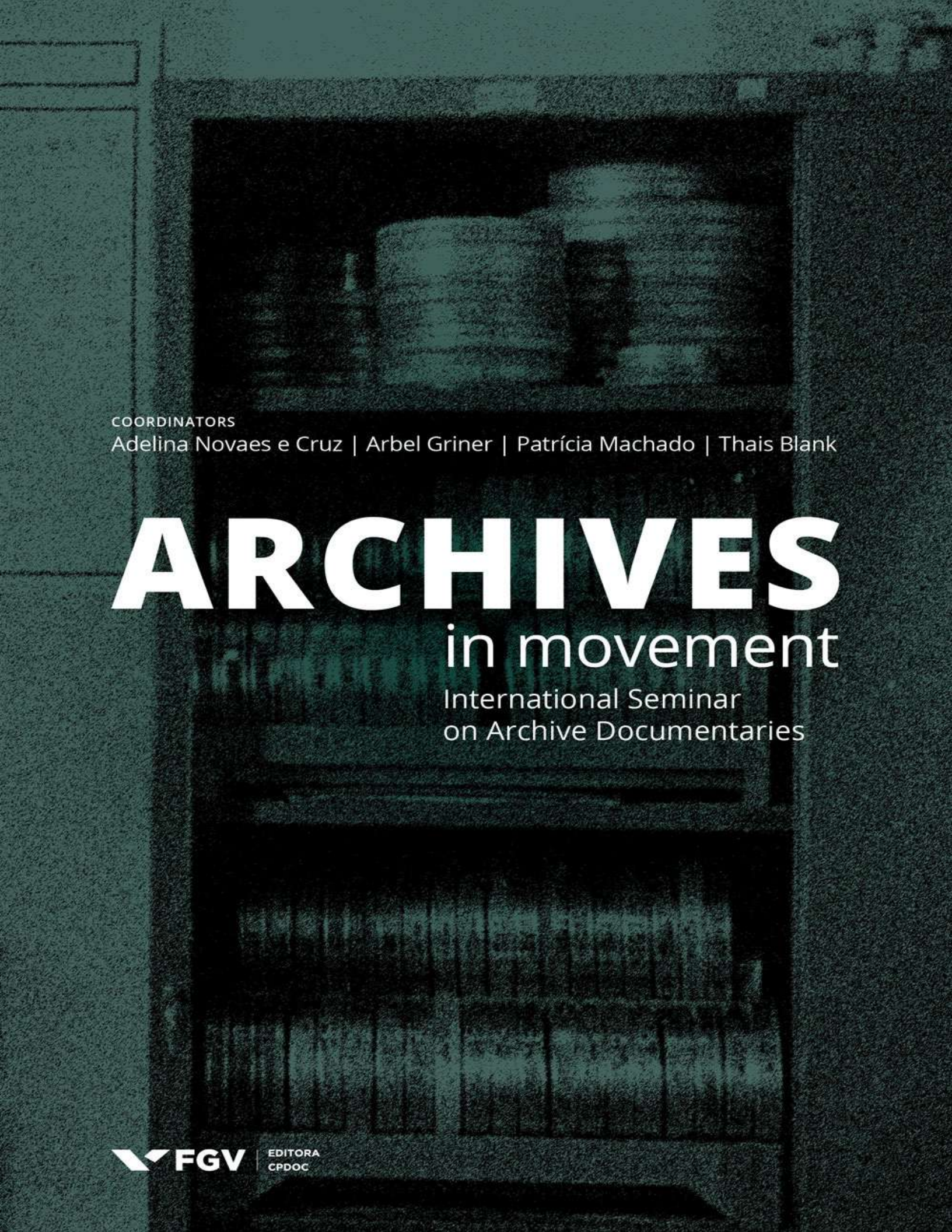

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10

Good girls: the deconstruction of the male gaze through the reappropriation of home movies[1]

Beatriz Rodovalho

Home movies,[2] in a fragmentary and incomplete structure, operate as polyphonic texts[3] produced by a collective subject – the family. They are a euphoric and "consensual collective construction" (Odin, 1995:36). From the event of filming to that of projection, the domestic cinema ritual – a collective game (Odin, 2004:42) — produces and reinforces institutional ties as well as bonds of kinship and affection. The prosthetic memories inscribed in these lacunary films are completed by the memories of the family members, shaping the familial memory and history. However, behind the camera stands a single operator.

Throughout the twentieth century, within the family circle, the control of the record was primarily a men's privilege; that of the 'pater familias.'[4] Affirming and perpetuating the family institution in its patriarchal, nuclear and heterosexual configuration, the home movie reproduced the gender hierarchy of the bourgeois society. By constructing images that oscillate between the real and the imaginary, it contributes to the normalization and naturalization of the distribution of gender roles. In family films, these tensions permeate the relationship between the one who films and those who are filmed and determine the representation. In general, then, the woman constitutes an object of the amateur camera gaze. The female body can become the object of male desire, love, affection, perversity, and power. The

camera, in this sense, can act as an instrument of control and maintenance of the gender order from childhood to adult life.

In this context, how is it possible to reverse or subvert the masculine, paternal, and patriarchal gaze that frames women in the private space? Female resistance can occur, first, at the time the film is made. As Michelle Citron points out, there are occasional acts of rebellion in which women can show their tongues, cover the lens with their hands, or step out of the picture, somehow refusing the gaze directed at them (Citron, 1999:13), even though they do not threaten the patriarchal logic that frames them. After all, in a certain "sharing of light," the lens obeys a double authority: that of the operator and his subject (Rancière, 2012:19). This rebellion can also occur through the appropriation of the cinematic apparatus, as revealed by the history of amateur and professional cinema made by women since the earliest times — a marginal history, ignored by official historiography. It can also occur in cinema of reuse (cinéma de remontage). In this practice, female filmmakers and artists recover traditional family films and produce a feminist and libertarian "second-hand cinema" (Blümlinger, 2013). Based on films by Michelle Citron (Daughter Rite, 1978), Su Friedrich (Sink or swim, 1990), Alina Marazzi (Un'ora sola ti vorrei, 2002), and Marina Lutz (The Marina experiment, 2009), we examine how the reappropriation and reassembly of amateur films can dismantle the gender logic that orientates domestic cinema.

"She is really right, mother Beauvoir"[5]

Studying the circulation of looks in the practice of family photography, Marianne Hirsch develops the notion of *familial gaze* (Hirsch, 1997, 1999; Citron, 1999). According to the author, the familial gaze establishes the ideological fabric of representation. Constructing a certain vision of the family, it frames and determines the 'familial looks' which intersect in family photography and film (Hirsch, 1997:7). This familial gaze, which can change historically, rather corresponds to a patriarchal gaze inscribed in its historical time. Throughout the twentieth century, while the familial gaze of the home

movie assumes the nuances of its socio-historical local conjunctures, the bourgeois patriarchal logic that regulates it remains hegemonic.

Gender, according to Judith Butler (2005), can be conceived as performativity; not performance as an act of theater or invention, but the performance which dictates the acts of subjectivity formation (Alsop et al., 2006:99). The performativity of gender constructs and determines the experience of the world. It is necessarily linked to structures of power — to the patriarchy and to the hierarchical division it establishes. The home movie is a realm of performativity *par excellence*, enclosing the dialectic of the construction and the reproduction of a desired image of the family pervaded by gender differences. Family films thus produce the identities that they seem to represent — they are instruments of the patriarchal gaze and the institutionalization of the subjectivities within the nuclear family. Amateur cinema, in this manner, was always a masculine prerogative, especially in its origin as an activity of family recreation.[6] It participates in the new conception of paternity in the twentieth century, which can be enacted by the home movie as a practice of leisure time of the father with the children (Aasmann, 2004). As Citron summarizes, “family home movies are filled with images of the girls — the mother, wife, or daughters — parading as objects in front of the father’s gaze through the camera’s eye” (Citron, 1999:13). Contradictorily, there is also the invisibility of the figure of the father in the image. His presence is manifested in the very possibility of the registry, as well as in control of the filming, confirming his dominant position.

“How to subvert power when we integrate its structure?” asks Abigail Child (Bovier, Child and Da Silva, 2011:132). How to challenge it and propose new possibilities? How, as Butler demands, to deconstruct, denaturalize, and displace gender performances?

The films analyzed here originate from marginal positions of creation. Su Friedrich and Michelle Citron, alongside Abigail Child, for example, are matriarchs of feminist cinema, which was built on the fringes of an

essentially male cinema. As William C. Wees notes, until the 1980s the 'giants' of US avant-garde cinema, with the exception of Maya Deren, were men (Wees, 2001:71). In *Sink or swim* and *Daughter Rite*, Friedrich and Citron develop their own cinematographic form, based on *remontage*. It is the reuse, the *remontage*, as repetition or re-appropriation, which allows the destabilization of the norm. As Giorgio Agamben (1995) states, repetition is not the return of the same: the force of repetition is the return as possibility. The *remontage* of images allows their return as *potency* and *possibility* — such as the re-vision[7] of the past and the transformation of the present. Friedrich and Citron's films claim, through the subjective enunciation, a possible female gaze, a possible female (re)vision of patriarchal society. Alina Marazzi and Marina Lutz, in different registries, inherit this potential of the self-referencing cinema of reappropriation from the previous generation.

These films problematize questions of affiliation. To a certain extent they are all 'daughter's rites,' as Citron's film proposes. However, through the *remontage* of preexisting footage, the rites practiced by these daughters are rites of passage, emancipation, rebellion, and subjectivation. These are rites which provoke (notwithstanding continuity) rupture, resistance, and re-creation.

Sink or swim: troubled waters

In *Sink or swim*, Friedrich's childhood home movies are reassembled with imagens from a variety of sources. The film is structured according to an inverted alphabet (from z to a) — a first transgression of the established and transmitted order. Each part contains an episode of the story of a girl, narrated in voice-over and in the third person by the voice of a child. Stories and anecdotes of 'the girl' and her father, revealing traumas, punishments, deceptions, misunderstandings, mix-ups, and doubts, intersect with Greek myths, children's songs, and fairy tales. The myths of Athena, Atalanta, Aphrodite, and Demeter (goddesses in a patriarchal pantheon) found the

imagination of ‘the girl’ about ‘being a woman.’ Based on these origin myths and through intimate stories about a father and a daughter, displaced by the third person, Friedrich questions what it is to become and make oneself a woman. The amateur images of Friedrich as a girl, filmed by her father, are combined with images of other female bodies, such as girls in costumes at a carnival, girls swimming in a lake, girls in a school yard, girls ice-skating, girls at their first communion, women weightlifters, mothers, circus artists, naked women in a collective shower, women on the beach, women in pornographic figures and religious paintings, and, finally, the body of the adult filmmaker herself. The montage of these images and these narratives inscribe the stories of ‘the girl’ in a mythology of what it is to be a daughter and woman.

This multiplicity of women interrogates the position of women in patriarchal society in its modern western configuration. Dissolving herself in the enunciating voice of the girl, who in turn is diluted into ‘the girl,’ ‘she,’ and ‘the woman,’ and into all the female representations, the filmmaker transforms the intimate experience into a political one and the female subject into a necessary compound subject. Also, as William C. Wees notes, Friedrich does this in opposition to the ‘I’ which enunciates the autobiographic films of US experimental cinema, such as Jonas Mekas, Stan Brakhage, and Jerome Hills (Wees, 2001:81).

The father evoked by the narrator in this complex construction is an ambiguous figure who moves between affection and protection and oppression. First, he is bequeathed to invisibility in the image (the visions of Friedrich’s father are lost and diluted between the images of other anonymous fathers, of other faces in black and white) and to the silence of the annunciation. This power now belongs to the daughter-filmmaker. Her father, a university professor, linguist, and anthropologist, is aggressive, absent, and eventually abandons the family to create another one. He does not correspond to the *pater familias* of television soap operas. In the *Homework* sequence, the narrator reports that ‘the girl’ would come home to see her favorite programs. The film shows a television screen on which can be seen

the openings of old popular US soap operas: *Make room for daddy*, *The Donna Reed show*, and *Father knows best*. In a few seconds, the ideal of the domesticity of the bourgeois nuclear family, in which mothers are devoted and fathers, loving, is condensed. The absence of the soundtrack and the difference of frequency of the television set reinforce the distance from the reality produced by fiction.

The *Realism* sequence directly refers to the title of the film — sink or swim. “One day the girl told her father that she wanted to learn how to swim. That evening they went to the university pool. He took her to the deep end, explained the principles of kicking and breathing, said she’d have to get back all by herself, and then tossed her in...” The film chronicles other episodes in which when the father, abandoning his protective role, terrorizes and diminishes ‘the girl.’ “From that day on, she was a devoted swimmer.”

The aquatic motive runs through the entire film, both in the images and the voice-over. In addition, the first swimming lesson, for example, the film employs images of girls swimming and diving, and women and the water’s edge. Most of Friedrich’s home movies show scenes of Summers at the lake. In the chapter *Memory*, the specter of another swimmer who haunts ‘the girl’ is presented. Over images filmed by Friedrich’s father in which two boys and the filmmaker herself run through the forest and dive into a lake, the narrator tells the story of the drowning of the sister of the father in question. The images flicker. Between each frame which registers the children’s joy, there is a void, a black frame that inscribes the inverse of what the home movies portray. Between one dark moment and another, the image of the girl who loses balance before diving into the water is repeated. Other home movies follow these scenes. The montage repeats the first family footage of the film, in which the father of the filmmaker plays with her when she is still a baby. In one of the shots, he carries her on his shoulders. When the narrator’s voice reads the poem which her father wrote in the first days of Friedrich’s life, the filmmaker freezes a frame of her father smiling to the camera, and afterwards one of the daughter, repeating the gaze. In the poem, he tries to image his daughter in the future, as a girl and as a woman. Nevertheless, “now there is

only the quiet face that replaces a drowned sister at last...” The voice-over completes the meaning of the images which pass from the hands of the father to those of the daughter: the transmission of the traumas of the father and the projection of the dead sister on the body of the girl.

Sink or swim: female bodies in a liquid territory

In one of the sequences which Friedrich stages, the camera shows the filmmaker in a bathtub, drinking a beer. She submerges her body, sits up, and rubs her face. The image contradicts the patriarchal codes of feminine behavior. Her own naked body — a body not objectified by the masculine gaze, a divergent and lesbian body — displaces the normative gender performance. In addition, it is under the shower water, through the image of the shower of two naked women in a locker room, that the filmmaker suggests the lesbian desire, love, and gaze... Water, a movable medium, is the

territory in which she confronts her father and patriarchy. In the final sequence, *Athena/Atalanta/Aphrodite*, 'the girl' manages to finally reject her father. Instead of proving to her father that she is capable of swimming across the entire lake, she decides to abandon the crossing and float ("the sun warmed her face, and the water surrounded her like a lover's arms"). She swims, then returns to the banks. Swimming is the act which de-territorializes the masculine and patriarchal gaze: it is the fluidity of the water which liberates and washes female limitations in a universe ruled by heterosexual and masculine norms.[8] 'The girl'-filmmaker is (re)born in the water (first when she learns to swim, and afterwards when she decides to swim alone, away from and against her father).

In the epilogue, the film shows the image of the filmmaker as a teenager, waving and smiling to the paternal lens, wearing a swimsuit, her hair braided. The girl's voice is replaced by the voice of the adult narrator (Friedrich herself), who recites the 'alphabet song.' Sound and image are continuously repeated and superposed. The single girl multiplies, dissolves, constructing a fragment of a palimpsest film. Repetition — both in relation to the reuse and the superimposition of the home-movie images — disturbs the paternal register. It crystalizes in a single image the girl, the adolescent, and the adult, free now from the gaze of the father. The image is stabilized to the sound of the final version of the children's song: "*tell me what you think of me.*" The answer, however, no longer matters.

Da*ught*e*r R*i*te*: "Why did you have to say all this?"

Like *Sink or swim*, *Daughter Rite* narrates stories of women — daughters and mothers — whose families were broken by the father. In Citron's film, however, the consequential paternal absence corresponds to total invisibility. The film draws on home movies filmed by the filmmaker's father, which introduces the familiar, the patriarchal, and the male gaze. Along with the voice-over of a woman narrator in the first person, the various images of the

past show Citron and her sister in childhood, alongside their mother. In this false documentary, intermixed with them is an interview, *mise en scène* as *'quasi-vérité'* and 'staged fiction' (Williams et al., 1981:21), with two sisters who find themselves in their mother's house when she is hospitalized because of a cancer. The three female voices of the film confess their relationship with the maternal figure. The narrated stories are composed of the stories of different women, including the filmmaker's. They are actualized in the body and voice of the actresses who incarnate Stephanie and Maggie, as well as in the disembodied voice of the narrator (is it Citron? is she another of us?) and in the bodies of the girls and the mother of the home movies. As in *Sink or swim*, a compound political subject is constructed. Their stories become necessary fictions (Citron, 1999), that is, they need to be professed and told.

Rather than questioning the paternal gaze, the patriarchal gaze which is dissimulated in the home movie is interrogated. As Linda Williams and B. Ruby Rich (1981:19) write, patriarchy depends, in part, on the capacity of the mother to act as a conservative force and as the reproducer of its structure. In the film, this patriarchal substrate is the territory on which the conflictual relationship between mother and daughter is played out. The narrator reveals, for example, that she loves, but hates her mother, and in hating her, she hates herself.

The memories, the pain, the doubts about her relationship are declared over the family's home movies. In these the girls and the mother smile for the camera and wave, sketching a euphoric and harmonious image of the family. They portray happy fragments of family life: the mother and her firstborn playing on a school picnic; the mother and her daughters on a boat trip in Boston and walking arm-in-arm on the pavement on a sunny day; the girls washing the dishes after dinner and gathered around the table for cake and presents at their birthday parties. In this context, the voice of the adult narrator excavates the surface of these films of joy, of these prosthetic memories which do not correspond to the filmmaker's memory (Citron, 1999:14). She reveals the fractures between the mother and daughters within patriarchal society. These fractures are formally constructed through the

deceleration and repetition of images, effects which institute a discomfort in the vision of these films. In the sequence which shows the mother and the filmmaker as a girl playing on a swing, for example, the variation between overexposure and underexposure makes their faces invisible. The variation of cadence produces a denaturalization of the register. While the mother pushes the daughter, the narrator says: “there is so much pain in her voice. […] Her pain is the result of bad choices in an oppressive culture where she had no choice anyway.” Is she condemned to repeat the (female) destiny of her mother?

Daughter Rite: like mother, like daughter?

The major oppression of this patriarchal culture remains on the reverse of the home movies. Describing the scene of the walk along the street (*The promenade*), in which the mother holds her daughters by the hand, walking smiling towards the camera, Citron reflects:

> Am I posing for the camera with my mugging and waving, or is it my father I'm smiling for? Does this image represent how I want to be seen, or how my father chose to see me? Is my attraction to my particular father, or to the power of the Father, expressed through my real father's ability to conduct this walk? By growing up to be a filmmaker, do I become the Father and thus ascend to a kind of power? […] The year this image was filmed was a difficult one for me, though you can't see that in the moving image. In 1956, at age eight, I wanted so desperately to die […]. [Citron, 1999:6]

In *Daughter Rite*, this scene is disturbed by deceleration, the rewinding, and repetition of certain frames. At this moment, the narrator speaks of separation from her mother, who moved far away: "I have no more home, no more childhood, no more mother."

In the film, the loss of the home which extends to childhood and to her mother and the real trauma evoked by Citron are displaced by Stephanie's fictional account. Looking at the camera, she tells the story of the incestuous rape she suffered. In addition to absent fathers, due to divorce or death, the masculine and patriarchal figure, here the stepfather, is again represented as a destructive force. The mother of Stephanie, acting in a rape culture, refuses to hear the truth from her daughter. This necessary fiction verbalized by Stephanie repeats the filmmaker's own history of continuous rape and family silence (Citron, 1999:20, 22). Rape remains invisible and unutterable in the patriarchal family. Citron writes that only years later did her mother confess to her that she had been raped by her brother. In the patriarchy, rape is also perpetuated, repeated, and transmitted from generation to generation. Moreover, Citron interprets the image in which she, as a child, forcefully embraces her younger sister in an "obscene parody of male dominance," a reproduction "of the sins of my grandfather, a displaced sexual aggression forced onto a child younger, smaller, and more helpless than myself" (Citron, 1999:24).

As Williams and Rich (1981:21) analyze, Stephanie's testimony is preceded by a sequence which reuses images of the girl's birthday party. The re-edited images, especially close-ups, reveal the girls standing between the

bodies, arms, and hands of the adults. The narrator's voice-over recounts a dream in which her mother and grandmother force her to have an injection 'for the good of humanity.' The image of the mother adjusting her daughter's hair is repeated multiple times — an "intrusive and possessive" gesture (Citron, 1999:18). Was this injection the transmission of this generational burden? As the authors suggest, is it a phallic instrument of patriarchal power? However, in the dream the narrator affirms the possibility of refusal.

At the end of *Daughter Rite*, the filmmaker carries out a final rite. Over a series of home-movie images of her mother, the narrator reports a dream in which she sets fire to her sick grandmother and watched her burn. It is her mother who disposes of the body. Finally, the daughter can embrace and cry in the arms of her mother. Along with a sequence of images which reiterate the warm and smiling presence of her mother, is this the revelation of the desire for the filmmaker for reconciliation? Is this adhesion to or rupture with the past?

In Citron's film, being a woman (being a mother, being a daughter) is to inhabit a field of conflicts, it is to inhabit unstable ground.

Un'ora sola ti vorrei: falling angel

Un'ora sola ti vorrei equally constitutes a rite of the daughter for her mother. In the film, Alina Marazzi returned to the home movies of her grandfather in which the object of devotion of the camera is her mother, Liseli. Born in 1938, Liseli died in 1972, when Alina was only seven. The rite she performs and exorcises in this *remontage* film is at the same time a rite of mourning and rebirth. Marazzi resuscitates the images of her grandfather and reanimates the beauty they encapsulate in film and the beauty of Liseli — a beauty which is 'plenitude,' as the filmmaker writers (Marazzi, 2006:51). However, a beauty which is also laceration.

What lies behind the looks, the smiles, the gestures of Liseli? The images of Marazzi's grandfather compose an immaculate portrayal of her family, the

image of bourgeois happiness. In relation to the films which embalm the image of the mother, the filmmaker, exploring the potential of deceleration in *remontage*, declares that she finds herself before “extreme evanescence, intangibility, unseizability. Just like in a dream, just like in a movie” (Marazzi, 2006:14). Using extracts from her mother’s diaries and letters, the film explores the distance between the image of Liseli and the reality, the interval between life and the desired representation of life. In this gap, what is contested is the patriarchal gaze of the family film. Marazzi emphasizes that “all the images were shot by a man who registers his women, his muses: his wife, his daughter.” “The images he produced represent a projection of his aesthetic desire” (Marazzi, 2006:49). What does this father desire to see? What does he bequeath to invisibility?

Little by little, the remontage of the images allows the unfolding of their meanings, introducing latent and invisible tensions. For example, the image of Liseli as a child, filmed in *contre-plongée*, a low angle shot, against the blue sky, merges with the image of a sun. However, an eclipse covers its circumference and steals its light. The ‘black sun’ (Marazzi, 2006:64) becomes the announcement and the retrospective omen of the depression which took over Liseli. The tense musical construction contributes to its untimely and anachronic interference in the narrative. An underexposed image in black and white, in which Luisa drinks from a glass, is interwoven with an image of her feet swinging against a wall. Liseli looks up, outside the frame, and the montage shows a scene in which she jumps over a dune. A false reverse shot makes the jump end in a dive, into the water. The image of this leap also consists of an image-symptom.

Liseli married Antonio and had her first child. In opposition to the images of the new family, the texts of Marazzi’s mother reveal a growing anguish in relation to her role as wife and mother. She confesses her incapacity to exercise her position, as her mother did, of adapting to it. A woman thus emerges who is torn between image and essence, between perfection and hell, between joy and profound sadness, between completeness and fracture. In opposition to the image, the pain of the mother is revealed in the word,

pronounced by the voice of her daughter, which establishes a conflict between the visible and invisible, the sayable and the repressed.

As in *Daughter Rite*, the patriarchal order is a force of destruction, a death drive. It is a world which annihilated Liseli. As Rachel Alsop, Kathleen Lennon, and Annette Fitzsimons note (2006:72), citing Monique Wittig, heterosexuality and the marriage contract particularly constitute the base of the oppression of women. Over the images of Liseli with Martino, her son, and Antonio, Marazzi reads a letter addressed to her grandmother: “I have so many responsibilities now, and this makes me feel so alone.” Between the images, another image-symptom: a shot in black and white in which Liseli covers her face with her hands. “I cannot do anything properly, I spend the day trying to do things, but to no avail,” Luisa writes to her best friend before leaving to live in the United States with her family. However, Liseli’s psychic state, the great fracture within herself, is only degrading. Returning to Italy, she is submitted to long periods of hospitalization. Is she yet one more woman locked into psychiatric hospitals by a science dictated by men?

In the final sequence, the film returns to a series of images in which Luisa looks to the camera. The slow motion makes her gaze persist on screen, prolonging its mystery. “All his life this man filmed his wife and then his daughter without really being able to see them, without really capturing [their] true gaze” writes Marazzi (2006:50). The montage repeats one of the first images of Liseli in the film — an image which translates the evanescence and intangibility of this woman. Alternately, the image of the jump is seen, this time until she lands on the sand. The film fixes her gaze towards the camera, accompanied by a sweet and enigmatic smile, and the image fades to black. A newspaper cutting reveals her destiny: “[...] from the fifth floor of the building where she lived. She died instantly. Luisa Hoepli, 33, had long suffered from psychic depression and a nervous disorder...”.

The image of the jump thus acquires its dark and premonitory aspect. However, has Liseli’s jump finally freed her from her demons? Could this image of her body free in the air condense Liseli’s only instant of liberty?

Does there lie within this image the only possible moment when Liseli found herself? At the end, did Liseli fall or fly?

Un'ora sola ti vorrei: to annihilate and to free oneself

As Maura Bergonzoni wrote, she found herself between the oppressive moment of the 1950s and the women's liberation movement of the 1970s. Marazzi wonders: if Liseli had known the feminist movement of this period, could something have changed? (Marazzi, 2006:82) Nevertheless, her mother suffered from a problem which should not have only been treated with drugs in psychic hospitals.

The Marina *experiment*: "Smile for me"

The Marina experiment[9] had its origin in the psychological treatment of Marina Lutz, in an almost amateur manner. Her rite as a daughter is, in turn, rebellion, revenge, liberation. She tells how after the death of her father she found boxes full of audio tapes, 8 mm films, and more than 10,000 photos — "they were all for me." She then began an archival process of the identification and cataloging of each tape and each image. This obsessive and

exhaustive method, described at the beginning of the film, allows, however, a distancing of the filmmaker from herself as the subject of this register. It is from this interval and through the reuse of the images that the possibility of transcending the intimate and reaching the political, something of the female experience under the (gaze of) the patriarchy, is created.

The Marina experiment: re-appropriating one's own body

In one of the first sequences of the film, the montage associates in parallel a video of a bullfight with close-up shots of the eyes of Lutz's father and with images made by him. In these the girl appears frequently naked or in her underwear. Sometimes she is surprised by the camera. The angle of various shots exposes her buttocks. The reappropriation of these images constitutes a real confrontation. Is she the wounded, bleeding animal, ready to be captured? Despite everything, Lutz reclaims the strength of a bull. On the other hand, could the bull, the feared adversary, the masculine opponent, also incarnate her father, who little by little his daughter slaughters.

The film then reveals the history and the professional photographic production of Lutz's father, a collection of nude female bodies. What are the

limits between the male gaze which frames them and the paternal gaze which frames his daughter?

Through the *remontage*, Lutz inverts the logic of this (these) gaze(s): she exposes and strips bare the *voyeur*. His gaze is revealed as perverse and perverted, bearer of a violence which occurs through the image. The lens is the weapon and the phallic instrument of this man. The experiment here is re-appropriated by the daughter. Ultimately, her rite is the *de-familiarization* of the father's gaze and the paternal figure of her father.

Conclusion

The remontage film which appropriates home movies creates a new field of possibilities which destabilizes, dislocates, ruptures, and subverts the patriarchal gaze which determines the familial gaze and the male gaze. It can also disrupt and deconstruct gender performativity. In the films cited, there are women who produce other visions of women.

It is, however, important to note that these visions are embedded in two distinct contexts of the history of cinema (specifically, *remontage* cinema) and of the feminist movement. The films of Citron and Friedrich emerge from a political and cultural context of the US cinematographic avant-garde and the so-called second wave of feminism of the 1970s — actually the theme of another found footage film by Marazzi, *Vogliamo anche le rose* (2007). In this historic moment, there emerged activist cinema and video produced by feminist collectives, such as the work of Carole Roussopoulos in France. Moreover, the ideas of film theorists such as Laura Mulvey, for example, who published in 1975 the text-manifest *Visual pleasure and narrative cinema*, laid the theoretical foundation for feminist cinematographic production. Aiming at an intimate and collective experience, the films of Friedrich and Citron summon a compound female subject, as we affirmed, a self, which, as the annunciatory forms showed unfolded into other selves — into a 'we.'[10] We, women. Also: we, daughters, we, filmmakers,

we, lesbians. They question what it is to be a woman in their time. How does one become a woman? How to construct a female and feminist gaze? They also conjugate in their structure different documentary and fictional forms, as well as images of numerous origins to compose their female imaginary.

Marazzi and Lutz's films, in turn, appear to dialogue with a movement of individualization and the singularization of experiences, both in the cinema and the contemporary feminist agenda. Since the 1990s, the various forms of the 'cinema of the self' have multiplied (Lebow, 2012:5, 6), notably first-person films which (solely) reuse images from family archives. Their films perform an archeology of the domestic image which structures an intimate experience of the world — an excavation of family memory which traces an interior movement. However, even without calling for a female 'we,' *Un'ora sola ti vorrei* and *The Marina experiment*, like *Daughter Rite* and *Sink or swim*, disturb and re-frames the distribution of the sensible, creating dissensus (Rancière, 2010) and constructing ties between women wherever they are shown.

In these four films, the reterritorialization of home movies convokes a new territory. Figured by the water in Friedrich's film, by the community of women in Citron's, by the redeeming jump of Liseli in Marazzi's, and by the symbolic death of the father in Lutz's, this new territory points to a utopia, in the sense attributed by Gilles Deleuze and Félix Guattari, of free women. Equally, a territory is created of feminist *remontage* cinema.

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Generally speaking, home movies or family films are part of the amateur practice located inside the family sphere. Produced by the family and for the family, they capture everyday life, private events, and familial rituals and participate in the family's history and memory, (Odin, 1995:27; Ishizuka and Zimmermann, 2008:8).

Idea developed by Armando Silva (2008:25-26).

Roger Odin does not deny this enunciatory dimension. See Odin (2004:41-53).

"*Elle a bien raison, maman Beauvoir*. Elle a bien raison, et tout en chantant on peut faire valoir nos idées, nos gags et nos espoirs." "She is really right, mother Beauvoir. She is really right, and singing we can make our ideas, our jokes, and our hopes count." Except from Papa Engels, a song from the film L'une chante, l'autre pas (Agnès Varda, 1977). The complete song appears in the single variety TV program which followed the film: Quelques femmes bulles (written by Agnès Varda, directed by Marion Sarraut, 1977).

As Patricia Zimmermann notes, for example, since the 1920s manufacturers of amateur cameras considered the female public as consumers, portraying in its advertising women operating the devices and thereby demonstrating the ease of use and the compactness of the equipment. Amateur practice and the discourses produced about domestic cinematographic activity, however, were hegemonically a masculine privilege. See Patricia Zimmermann (1995:60-61).

"An act of seeing or re-seeing, of re-seeing while knowing, of re-seeing while seeking to understand, interrogating the look of the victims," of those forgotten by history "and the gaze of the camera." Lindeperg (2011:51). Author's translation.

This liquid imagery traverses Friedrich's oeuvre. See *Gently down the stream* (1981) and *The ties that bind* (1984), for example.

See: <http://themarinaexperiment.com/>. Accessed on: Jan. 31, 2017.

Sophie Mayer conclude the same about the construction of subjectivity in *Mixed greens* (Michelle Citron, 2004). See Mayer (2012:201-218).

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