

IT314 ITALIAN CINEMA: INDIVIDUAL PERSPECTIVES

Term 2, week 4: Cinema and Self (iii) *Un'ora sola ti vorrei* (Alina Marazzi, 2002)

Key points:

- (re)constructing individual female consciousness; private, interior experience;
- mother and daughter; family;
- memory;
- freedom; social expectations, constraints; containment;
- documentary; documents; voice;
- found footage;
- the cinematic gaze.

'By disembodiment of the female voice, Marazzi is able to subvert the notion of women represented primarily as body and passive erotic objects for the male gaze. The female voice-over with its transcendental and omniscient vision speaks with utmost authority, for it is situated in a framing space outside the diegesis. Liseli's first-person narration also represents the reappropriation of her own voice and eventually leads her to become the protagonist of her own story: the movie thus becomes her counter-herstory. Moreover, the director's choice to read her mother's diaries and letters symbolizes the process of identification between daughter and mother that lies at the core of the movie, which allows the director to reappropriate the lost and forgotten mother. The representation of these two women, mirroring each other through their voices and gazes, contributes to establishing a female genealogy based upon the mother-daughter relationship structured as a double' (p. 155).

'Marazzi's documentaries create a new syntax, a new language, which is based on the interplay between women's thoughts, feelings, and voices on the one hand and the images the viewer sees on the other: found footage is edited either to support and illustrate or to be in contrast and collide with female stories. The director's aim is precisely to conflate these two narratives as her films seek to draw out the buried and unofficial story of Italian recent past.

This short circuit between images and the women's voices is possible through a complex editing montage, which plays a crucial role in Marazzi's poetics. [...] The montage becomes the very act of resignification to subvert gender stereotypes: the assembly hall becomes the "room of one's own" for the maker of women's films. The editing, the mixing of genres, the merging of fiction and nonfiction, pastiche and parody, and the unusual degree of intertextuality are used as feminist strategies to subvert dominant meanings about women in popular culture. By undoing the coherence of the original material, Marazzi's hybrid works reread and re-vision the footage from a different point of view, crafting critical and subversive arguments out of it' (pp. 151-52).

- both from Cristina Gamberi, 'Envisioning Our Mother's Face' [see below].

Film credits:

Regia: Alina Marazzi

Montaggio: Ilaria Fraioli

Immagini d'archivio (1926-1972): Ulrico Hoepli

Montaggio del suono: Benni Atria

Suono: Remo Ugolinelli e Alessandro Feletti

Prodotto da Alina Marazzi, Gianfilippo Pedote, Giuseppe Piccioni,
Francesco Virga

Produzione di Venerdi e Bartlebyfilm in coproduzione con RTSI

Televisione Svizzera con la partecipazione di TELE+

Source: Marazzi, *Un'ora sola ti vorrei* [see below]

Select bibliography:

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Dr Jennifer Burns,
H411,
tel. (024 765) 73096,
e-mail <j.e.burns@warwick.ac.uk>