

TRANSFERENCES OF AFFECTS: VIEWING AND CONTEMPLATING THE INTERVAL IN ACTRESSES' BODIES*

GONZALO DE LUCAS

ANNALISA MIRIZIO

I. FROM ONE REPRESENTATION TO ANOTHER: THE INTERVAL AS EDITING AND AS AFFECT TRANSFERENCE

In the panel discussion of women editors included in this issue, Ana Pfaff explains that “editing becomes a way of contemplating the body, the image, the aesthetic experience. Sometimes what guides you are your own physical reactions. Sometimes while I’m editing, I begin to gesticulate or move my face without realising it, as if my body were responding to what it’s watching. That is also part of the reading process. That’s why it’s so important to try to put into words what you feel when you’re editing. Although it can be hard, even if you don’t have the exact words, the effort to verbalise helps you to understand what you’ve experienced, to communicate not only with other women, but also with yourself. To say: ‘I don’t know what has happened to me, but I need to recount it.’ And by putting it into words, you begin

to understand. [...] In the end, this whole process has to do with how we inhabit the film from within. Editing isn’t just organising a story: it’s understanding how the bodies that inhabit it feel, how they transform and how they transform us too.”

These words contain some of the key ideas underpinning this monograph: to contemplate cinema through the analysis of actresses and editing, what actresses transform in their bodies and how, in the interval, their bodies effectively mirror—or foreshadow or convey—the aesthetic and political transformations of an era, as well as its tumults and upheavals. The aim is thus to begin exploring how the interval can be embodied in the actress’s performance, in the changes of image that her body can produce. Hence the interest in learning of the experiences of women editors in the construction of female characters, when they share their observations and reflections on all the materials and potentialities invented, unleashed and elicited by an actress.

THE INTERVAL, WHICH HAS BEEN THE SUBJECT OF EXTENSIVE THEORETICAL EXAMINATION, HAS ALSO BEEN CONSIDERED FROM THE PERSPECTIVE OF EDITING, THE PRACTICE AND MATERIALS OF FILMMAKING

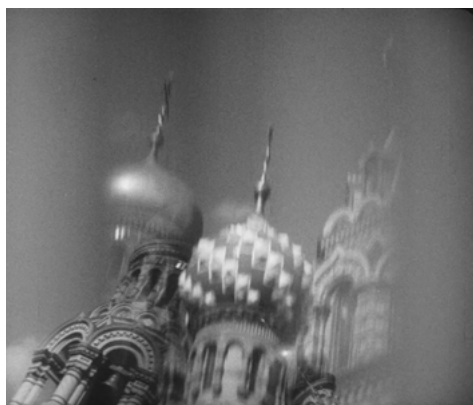
The interval, which has been the subject of extensive theoretical examination, has also been considered from the perspective of editing, the practice and materials of filmmaking. In *Enthusiasm: The Symphony of Donbas* (Entuziazm: Simfonija Donbassa, 1930), when Dziga Vertov expresses the interval as a juxtaposition between political revolution and aesthetic revolution, he renders it visible as a shift and a clash between images in the form of a tremor and an earthquake (Image 1). In this case, it is the confrontation between the new (energetic) world of the Bolsheviks and the old (hard, fossilised, immobile) world that they are overthrowing. This interstitial form, which contains or expresses both potential and uncertainty, would reappear throughout the 20th century and its political revolutions, such as in the live broadcast of Ceaușescu speaking at a rally from the balcony of the Central Committee building in 1989. Here, when the upheaval begins, the official, tripod-steadied shot begins to tremble:

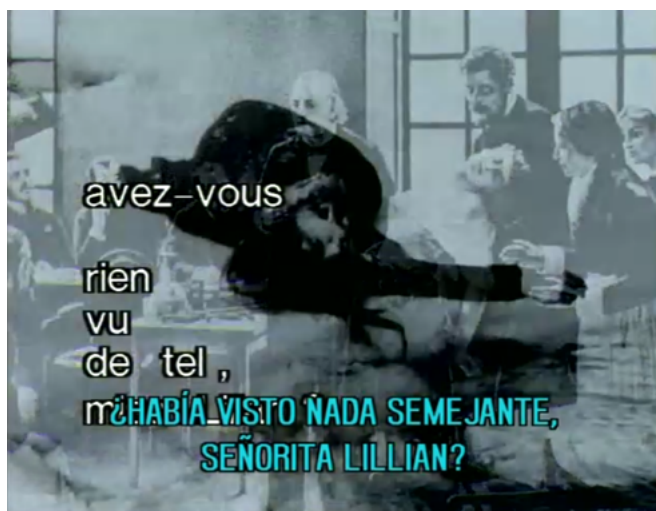
visual noise over the signal, an interruption and a cut to a red screen (Image 2). This moment is analysed by Farocki and Ujica in *Videograms of a Revolution* (Videogramme einer Revolution, Harun Farocki and Andrei Ujica, 1992), and later in *Schnittstelle* [Interface] (Harun Farocki, 1995).

Is it possible to compare this uncertain tremor—before images of a future as yet unknown—with what certain actresses, often unpredictably, produce in their moments of emotional overload? And what is the relationship between the uncertain tremor of an image and the uncertain trembling of a body? These questions form part of the creative quest of young actresses and filmmakers like Elena Martín, who in the interview included in this issue shares her interest in states of possession, “that energy that seems to come out of nowhere and suddenly pulls you in”, where this trembling seems to find a *raison d’être*, such as in fits of hysteria, which justifies its manifestation in a female character, although she is generally punished for it.

Elena offers this response to a question posed about Godard’s use of associative montage in *Histoire(s) du Cinéma* (1988-1998) to establish a link between Lilian Gish, filmed by Griffith, and Augustine in La Salpêtrière Hospital, photographed by Régnard under Charcot’s direction. There is a valuable document in the television program *Cinéma Cinémas: Jean-Luc Godard* (Claude Ven-

Images 1 and 2. *Enthusiasm: The Symphony of Donbas* (Entuziazm: Simfonija Donbassa, Dziga Vértov, 1930) / *Schnittstelle* [Interface] (Harun Farocki, 1995)





Images 3 and 4. *Cinéma cinémas*: Jean-Luc Godard (Claude Ventura, Pierre Lévy, Guy Girard, 1987) / *Histoire(s) du Cinéma* (Jean-Luc Godard, 1988-1998)

tura, Pierre Lévy, Guy Girard, 1987) in which we see the filmmaker in his studio while working on *Histoire(s) du Cinéma*, showing the reporter a photograph of Augustine taken from the cover of Didi-Huberman's book on Charcot (published in 1982), and another by Lilian Gish (Image 3): "The filmmaker's hands then bring together these two images, these two 'frames', releasing what seems to constitute their dialectical linchpin, which he calls 'transferences in common', a metaphor well known for signifying both progress in urban communications and romantic passion, or even the sexual act itself" (Didi-Huberman, 2017: 45).

But it was not "old Charcot" but Freud, the young master with whom the modern Godard possibly identifies more than with Griffith (Didi-Huberman, 2017: 48), who was the first to speak of the "transference of an affect", or the displacement of an affect from one representation to another in order to name the shift that occurs in dreams and in analysis (and that would later also occur in cinema), driven by the associative power of the unconscious that displaces, expresses and disguises desire.

With his reference to transferences in common, Godard invokes for cinema the same power of figuration possessed by the exchanges and shifts between psychological representations (Didi-Huberman, 2017: 48). This type of juxtaposition—which the filmmaker shows here as a thought that begins with a hand gesture—requires the interval to expose the clashes or transfers of states that occur between bodies, in keeping with the ideological forms and inscriptions of each era.

Godard includes this montage at the end of Chapter 1B of *Histoire(s) du Cinéma* (Image 4): "Have you seen anything like that, Miss Lillian?" / "Never, Mr. Griffith." It is significant that in this brief imagined dialogue between the actress and the director over the face of the hysterical woman photographed at the onset of a fit, the shift that connects the two representations is from the hysteric's "desire for knowledge" (repressed and turned into a symptom) to the knowledge of desire, "the erotic enigma" (Didi-Huberman, 2017: 48).

Godard represents this shift from one representation to another as a mystery that filmmaking shares with psychoanalysis. Lacan calls this mystery "the real". And it is in fact the bodies of the hysterical woman and the actress that make it possible—for Charcot first, for Freud and Griffith later—to delve for the first time into this reality of which cinema would also be a "museum" (Aumont, 1999: 31). The interval in cinema, like the transference of an affect, is both a movement and a cut between two representations; something of "the real" is shifting there, a truth that can only emerge at the expense of

or unbeknownst to the representation and yet that is inseparable from it (Kristeva, 1985: 28).

2. LEARNING TO SEE, BETWEEN AESTHETICS AND POLITICS

To achieve his associative montage, Godard undertook a long process of research. In fact, the most profound theorisation of the interval in the context of filmmaking—at the intersection between aesthetics and politics—was carried out by Godard with Anne-Marie Miéville in the mid-1970s, particularly in *Here and Elsewhere* (*Ici et ailleurs*, 1976), *Six fois deux / Sur et sous la communication* [*Six Times Two / Over and Under Communication*] (1976), which inspired Deleuze's landmark concept of the "and... and... and" (Deleuze, 1995: 13), and *How's It Going* (*Comment ça va*, 1976).

These films, which among other things constitute a critical (self-)revision of Godard's Maoist filmmaking techniques and, by extension, his political filmmaking, are conceived as a process of learning or re-evaluation from the ground up. Like people who have to learn to speak or walk again, all three are constructed on the bare minimum foundations of filmmaking: what an image, a shot or a sound is, and how two images or an image and a sound relate.

In *How's It Going*, Godard and Miéville offer a detailed analysis of two photographs and the possible relationship between them: one taken in Portugal during the Carnation Revolution, which shows a civilian confronting a soldier; and the other in France, showing a confrontation between striking workers and the CRS (Compagnie Républicaine de Sécurité, the French riot police). The film adopts a pedagogical and essayistic approach, guided by the unusual notion that Godard maintained in those years that what matters is not knowing but seeing, and that filmmakers—beginning with Godard himself—are often unable to see things while they are filming them (Godard and Miéville, 1978).

This idea of the difficulty of seeing is also expressed in gestures associated with the perception and interpretation of images. For example, Anne-Marie Miéville reproaches the journalist she converses with for reducing or misinterpreting rather than exploring the complexity of the multiple signs of an image (like someone producing a poor translation), making only a simple outline of that complexity in a written commentary that follows a horizontal continuity, a mere overview: "When you look at this image of Portugal, for example, you run over it with your eyes. You go up, down, to the sides, skimming over it. In a way, if you had to define what your head does, it would be something like a drawing. But right after that, your hands are no longer drawing anything because they're always going in the same direction."

The journalist thus forgets what he has seen or does not use it to think. The filmmakers then point out that thinking requires us to bring these two pictures together, and that this is precisely what the act—and the work—of editing is: patient, tentative, like the examination of cells or particles in a laboratory. It is a test to see, to perceive in the expressions and faces of the two protesters who, "by daring to rebel, set something complex in motion". And then: "it looked good that hope was still

Image 5. *How's It Going* (*Comment ça va*, Jean-Luc Godard and Anne-Marie Miéville, 1976)



searching for its words [...]; under all the tension, that mouth seemed to be laughing" (Image 5).

This same difficulty arises in the act of viewing and analysing an actress's images, in order to see the complexity that she sets in motion. In the panel discussion, Ana Pfaff observes: "Over time I've sharpened my perception a lot. Now I focus on details that I might not have noticed before: a sparkle in a character's eye, a blink, a slight inclination of the head. We've developed a very keen sensitivity to read the micro-movements of the face. Sometimes I surprise myself by getting obsessed with tiny differences between one shot and another, and I ask myself: 'What is happening to me?' But often that's where the key is, where something changes, even if you don't quite know why."

Cinematic thought arises between images and their differences, out of something that appears before it is named and that conjures up all the mystery, ambiguity and complexity of a figure. This is why the editors who took part in this issue's "(Dis)Agreements" section all agree both on the difficulty of finding the words to name what they see and on the need to do so: "that's why I sometimes talk about magnetism, gravity."

Later in *How's It Going*, Miéville tells the journalist: "You're afraid to see. That guy has a crazy look. If he were a singer at Olympia Hall you would accept that mouth and those gestures...". Between the possible image of a laugh—an elusive smile underpins the construction of Pedro Costa's film about Straub and Huillet's editing work, *Où gît votre sourire enfoui?* [Where Does Your Hidden Smile

Lie] (2001), on an elusive smile—and the expression of rage and rebellion, between hope and despair, a complex movement develops that is traced by the editing in all directions: observing, studying, reflecting, speculating, associating and imagining.

According to Brecht, the interval is an editing technique which, instead of reproducing the state of things, discovers it through the interruption of continuities. Drawing on Walter Benjamin's interpretation, Didi-Huberman suggests: "This interruption logically consists in creating discontinuities, in 'undoing the articulations' to the extent possible so that the situations can 'critique themselves dialectically', that is, shock against one another. 'Its main goal is to interrupt action—instead of illustrating it or making it go forward. [...] It is the retarding quality of these interruptions [*Unterbrechung*] and the episodic quality of this framing [*Umrahmung*] of action that give epic theatre its power.' Cutting, framing, interrupting, suspending: all these words belong to a vocabulary of editing" (Didi-Huberman, 2008:72).

This gestural complexity characterises all acting work and becomes particularly visible in the cutting room, where every gesture or expression made by an actress or actor is analysed—paused, slowed down, compared—with an almost detectivesque approach.

Immediately after completing this series of works, Godard went back to shooting on 35 mm film with professional actors. The attention he had previously given to the interpretation of protesters' faces and the filming of work—which, he would repeatedly remark, was no longer shown on film or television—shifted now to a reflection on working with actresses, one of the points of interest in his video essays on his creative process: *Scénario du Sauve qui peut (la vie)* [Screenplay for *Every Man for Himself*] (1980), *Scénario du film Passion* [Screenplay for the film *Passion*] (1982) and *Petites notes à propos du film Je vous salue, Marie* [Notes on the film *Hail Mary*] (1983).

One of his least known films from this period, recovered from Swiss television archives in 2020

CINEMATIC THOUGHT ARISES BETWEEN IMAGES AND THEIR DIFFERENCES, OUT OF SOMETHING THAT APPEARS BEFORE IT IS NAMED AND THAT CONJURES UP ALL THE MYSTERY, AMBIGUITY AND COMPLEXITY OF A FIGURE



Images 6 and 7. *Voyage à travers un film (Sauve qui peut (la vie) [Journey through a Film (Every Man for Himself)]* (Jean-Luc Godard, 1981)

(Witt, 2020), is *Voyage à travers un film (Sauve qui peut (La vie) [Journey through a Film (Every Many for Himself)]* (Jean-Luc Godard, 1981), which contains an extraordinary conversation between the filmmaker and the actress Isabelle Huppert about the filming of *Every Man for Himself (Sauve qui peut [La vie]*, Jean-Luc Godard, 1979). The actress talks about her insecurities, fears and apparent contradictions during filming: “At that time I had no questions to ask you. I had things to say, but I had trouble saying them [...]. I’m afraid of not being good-looking [...]. I’m afraid of being too attractive.” And in the intimacy of this discussion she also shares with Godard how she felt after a couple of actors turned against him: “I rebelled after the film. When I compared my attitude to the attitude of the other actors, I saw that I had been more passive, and at the same time more tolerant. [...] I thought I had to learn to rebel more on the film shoots, so that I could find myself again once they were done.”

The idea of rebellion, expressed by the protesters in the form of feverish revolution, comes into play here in the form of creative resistance, based on the power relations between director and actress. In the editing, Godard explores Huppert’s pensive face with a frame from the film superimposed during their dialogue (Image 6), while re-

flecting on what he was unable to see during filming—that the indifference of Huppert’s character was excessive—and on what he did not manage to film or elicit: laughter and spontaneity from the actress. The filmmaker suggests that this is an absent scene, a kind of lacuna in her performance that he did not manage to see. In order to repair this, in their conversation he tells her a joke about an ant and a cicada, finally making Huppert smile (Image 7): like a painter adding the final brushstroke to a painting, in *Voyage* Godard captures this laughter, this moment of spontaneous vitality, and superimposes it over the finished film (Macheret, 2021: 52).

This quest—or need—for a change of image, for a revelation in the actress’s face (of what had been suppressed), is associated with what Miéville and Godard observe in the protesters in *How’s It Going*: the expressiveness of the rebellion lies in the potential or energy of an emotional overload, between laughter and rage. These gestures are presented as signs of a political interval visibly manifested in the bodies: the desire for a new way of living and a different way of relating.

The aesthetic and political revolution introduced by Vertov through the interval is now transferred to the way of establishing a dialogue with an actress’s body. The conversation between Godard and Hup-

pert proposes an alternative, dissenting relationship—another form of collaboration between actress and filmmaker—that breaks with the traditional hierarchies of the film shoot. From the outset it is Godard who invites the actress to reverse their roles, proposing that she be the one to ask the questions. This was the period when Godard challenged the rigid, homogeneous nature of the shot/reverse-shot technique, because it renders equal what is not equal—the actor and the actress—or renders invisible the one filming in relation to the one filmed.

3. ACTRESSES' BODIES BETWEEN INTERVALS AND NARRATIVES

This film-document by Godard is related to others made around the same time that draw on the debates within feminism to explore the relationship between actresses' artistic and personal experiences, such as *Sois belle et tais-toi* [Be Pretty and Shut Up] (Delphine Seyrig, 1981) and *Evening Performance* (Función de noche, Josefina Molina, 1981). In Molina's film, which was made at the end of Spain's transition to democracy, Lola Herrera's work and experience suggests an embodiment of the interstitial tension between two forms: on the one hand, the form embedded in her body during the Franco regime, represented by Carmen Sotillo de Delibes, the character she has to portray onstage; and on the other, the new form she is trying to produce, create or generate to release or liberate herself from the first form, particularly by confessing her sexual and romantic frustration. *Evening Performance* was inspired by Herrera's fainting spell during a theatrical performance of the play *Cinco horas con Mario* [Five Hours with Mario]. After this crisis, Herrera's confessional experience during the film shoot put her in a feverish state; despite the heat in the dressing room, she felt intensely cold: "I don't know what was happening to me; I don't know what was going on. I still don't know and I never will. Daniel was sweating and wiping off his sweat with a towel, and I was freezing cold; I

was wearing a velvet robe, but I was still freezing, freezing, and in the end I had no clear idea of what we had talked about either"¹ (22:33–23:06).

As Fernández-Savater observes: "Power is not a chain of convictions, opinions or affiliations, or even of legitimacies, but something inscribed in our bodies. Counter-cultural rebellion is simply the exercise of shedding this imposed disciplinary body and taking on another one. We therefore need to consider politics in relation to sensibility, to the aesthetic task of changing skins" (Fernández-Savater and Labrador Méndez, 2018: 18).

This aesthetic task marks the *politique d'actrice* and the gesturality of actresses, and establishes the interval or gap to be contemplated through the actress's body, particularly the gap that emerges from the tension between the real body and the imaginary body. This is the interval pondered to the point of obsession, which arises out of social norms, imposed imaginaries and constant comparisons with other women, as Murielle Joudet points out in her study on actresses, *Le Seconde Femme* (2024: 13–14), and as noted in our interview with Elena Martín with reference to acting work that can play around and take risks, pushing the body towards an exacerbated physical alteration, such as a crisis of hysteria, possession, trance or fit of madness.

The tension between the real and the imaginary produces excesses in representation and expressiveness which, despite often being concealed in the editing room, can sometimes be found contained in the interstitial space of the in-between-images. An example of this is the case of Anna Magnani, explored by Margarita Carnicé in her article "The Films of Anna Magnani and Roberto Rossellini: The *Politique d'actrice* in the Transition to Modernity." Magnani's acting effectuates a convergence of the real body and the political body, to the point that the actress herself has been identified as the embodiment of the *Resistenza*; but with her erotic performances, she also pushes beyond the figurative and narrative conventions of classical cinema, operating as one of the epi-

centres of the aesthetic revolution of modernity. As Carnicé explains, Magnani's disruptive and unconventional female figures impose new ways of capturing the body on camera, while in the editing room they force the invention of unexpected articulations of the shot/reverse-shot and even give rise to changes to the established formula for a genre: "the progressive disappearance of the romantic exchange [in Magnani's films] may reflect the difficulty male partners have in maintaining the reverse shot to Magnani's increasingly imposing heroines," argues Carnicé, "to the point that the leading man ends up being replaced by a child in the so-called maternal melodramas."

This tension between the real body and the disciplinary body also produces shifts inherent in the signification process of the images. In a conversation with Harun Farocki about Godard's *Number Two* (*Numéro deux*, 1975), Kaja Silverman suggests that the repeated explicit exposure of genitals in the film is never merely pornographic, as it is also political, because: "[i]n *Number Two*, the body always expresses itself 'hysterically', that is, as a signifier displaced from psychological, social and economic relations" (Farocki and Silverman, 2016: 213).

As Freud pointed out in relation to hysteria, and as also expressed in Godard's film, the signifying-body (both male and female) renders visible that which cannot be articulated in verbal language or in the narrative.

As noted above, Godard establishes a productive association between the image of the hysterical woman and the image of the actress. Silverman's interpretation now further develops the analogy, as her reference to the mode of expression characteristic of the hysteric (communicating through displaced signs) offers a different perspective on the presence of the nude female body, which is now viewed not as a site where the symptom is shown, but as the symptom itself of a tension that is, moreover, aesthetic and formal. Interpreting the nude as a signifier that points to an uncertain space outside the frame, aesthetical-

ly destabilising the representation, facilitates conjecture about a rarely mentioned proximity between the experimental form of Godard's film and apparently more classical aesthetics that characterise certain films made during the Spanish transition to democracy that showed completely nude female bodies for the first time.

It is not uncommon for actresses to assimilate conflicting political, theoretical, aesthetic and social tensions into their bodies (Dyer, 2001). However, it is less common for them to be recognised for their meaningful impact on formal elements. Indeed, in Godard's film, the nude body of Sandrine Battistella (the lead actress) shifts into a form that itself is already radically experimental, because in that form the ordinary is rendered semantically dense through an aesthetic that stresses relation and simultaneity by duplicating the image or splitting the screen in two (Farocki and Silverman, 2016: 206–207). Conversely, in the cases analysed by Codesido-Linares, Fuentefría and García in their article "Liberating and Reclaiming the Body in Films of the Spanish Transition: Amparo Soler Leal's Nude Rebellions, 1975 to 1979", it is the actress's nude body—in this case, the body of Soler Leal, a mature actress with an established career—that can be interpreted as the signifying-body that plays a destabilising role in films with a visual rhetoric offering very few shocking elements.

In this way, not only does the actress take the socio-political tension of the democratic transition upon herself by making her performance the site of a shift from Francoist family values in *La gran familia* [The Great Family] (Fernando Palacios, 1962) to a new female-feminist consciousness in *Let's Go, Barbara!* (*¡Vámonos, Bárbara!*, Cecilia Bartolomé, 1978), but she also turns the exposure of her own body into a kind of vindication of change and a break with cultural tradition, as posited by the authors of the article. And as Silverman suggests with reference to Battistella's naked body, she also acts as a signifier that actively promotes new formal possibilities and as a catalyst for new

perceptions/interpretations of the image that render it more semantically unstable.

This contribution of the nude body to destabilising classical rhetoric and promoting new forms is even more pronounced in the case of Lina Romay in the films of Jess Franco, where, as Mendibíl Blanco observes in “Lina Romay and the Explicit Body between *Plaisir à trois* and *Gemidos de placer*”, the filmmaker uses a long take or a sequence shot to reinforce the exposure of the actress’s body, giving rise to a convergence of action and visual articulation that positions the body itself as the focus of the enunciation to the point that, as Blanco argues: “Lina Romay not only inhabits the images, but also structures them through her physicality, becoming a kind of interface for the combination of visual, temporal and narrative elements.”

Similarly, an actress’s eroticism could contribute to the construction of a new cinematic language capable of upholding the new demands for liberation, as is explored by Sergi Sánchez and María Adell in their article “The Becoming-Animal of Ana Belén, an Actress in Transition”. The two authors analyse the films *El amor del capitán Brando* [The Love of Captain Brando] (Jaime de Armiñán, 1974), *The Request* (La petición, Pilar Miró, 1976) and *The Creature* (La criatura, Eloy de la Iglesia, 1977) to reveal how Ana Belén acts through her body to open up figurative spaces where animal and human become indiscernible, in a *becoming* that has no rules and that moves unhesitatingly from the spoken word to the dog’s bark. Once again, the actress’s body is exposed here not to arouse the spectator’s erotic desire but to fuse the animal imitation with uncertainty: Sánchez and Adell draw here on Deleuze and Guattari’s concept of “involution”, that is, a form of evolution [of cinema] between heterogeneous terms (a real body and a visual representation).

There were also cases where actresses allowed themselves to be inhabited by a (sometimes impossible) polyphony of contradictory voices in order to represent the unrepresentable aspects both of his-

tory and of its promises. As Josep Lambies and Albert Elduque argue in “History Turned Inside Out: Tensions between Body and Voice in the Female Characters of Spanish Cinema at the End of Spain’s Transition to Democracy”, this was the case for Assumpta Serna in *Sweet Hours* (*Dulces horas*, Carlos Saura, 1981), Lola Herrera in *Evening Performance* and Esperanza Roy in *Vida/perra* (Javier Aguirre, 1982). In all three cases, the aesthetic approach of the actresses does not destroy the representation but introduces an ambiguity (narrative, in this case) that shifts the conclusion of the story to a space outside the frame where history can be “turned inside out”, as Lambies and Elduque suggest.

This monograph concludes with a study by Laia Puig-Fontrodona and Núria Bou, titled “Resisting Institutional Motherhood: Najwa Nimri in Spanish Television Fiction Series”, which focuses on the figurative transformations of motherhood effectuated by the actress in her work. By accentuating the internal tensions of a notoriously ambiguous female archetype (Jung), Najwa Nimri pushes beyond the limits of traditional expressive gestures (such as the mother’s smile), using the resources of serial verisimilitude to destabilise the representation of motherhood. Her transformation of inherited maternal gestures has a twofold effect on an entire, supposedly age-old genealogy, which wavers while at the same time being enriched by new forms arising not from traditional narratives but from women’s real experiences. These are, once again, forms located in liminal zones, between real lived experience and the *mise-en-scène*, whose creation by the actress again confirms that for women, acting can also be a site for investigation and political projection.

4. CONCLUSION

That to be a woman is “to be an actress”, as Susan Sontag suggested (2024: 25), is an idea that many women have since repeated. As early as 1929, before Freud’s two major works on female sexuality (dating

from 1931 and 1932), the psychoanalyst Joan Rivière observed that womanliness could be assumed and worn as a mask (1986: 38) and rejected the notion of any difference between a supposedly “genuine” womanliness and the masquerade. Lacan took up this concept in “The Signification of the Phallus” (1958), radicalising it to the point of suggesting that what hides the woman is not the masquerade but the Woman herself, the masquerade being the very definition of womanliness (Mitchell, 1976: 43).

However, it is precisely through this masquerade that women have sought—and continue to seek—a form of access to subjectivity. This is what Marguerite Duras referred to when, in an interview with Elia Kazan in December 1980, she expressed a particular interest in *Wanda* (Loden, 1970), the only film made by Barbara Loden. As Duras points out, this film not only displays an “immediate and definitive” correspondence between the actress and the character, but Loden is “even more real in the movie than in life”, and this, she adds, is “completely miraculous” (Duras, 1980: 151).

This same “miracle” is what interests Carla Simón, who recalls it in a letter to Loden, pointing out that in *Wanda* an actress finds herself “through film” (Simón, 2025: 71). It is also what the editors Julia Juániz, Ana Pfaff and Ariadna Ribes all pursue in their work. All three are on the same quest “for a potential truth that only the film contains”, as Diana Toucedo suggests, in the knowledge that this truth is inseparable from the movement and the editing cuts that define the bodies and gestures in and through the representation.

NOTES

- * This monograph forms part of the PID2021-124377-I00 project financed by MICIU/AEI/10.13039/501100011033 and ERDF/EU.
- 1. *Función de noche*. 25 Muestra Internacional de e y Mujeres de Pamplona. Presentation and colloquium [Video online]. IPES Elkartea, 9 June 2011. <https://www.youtube.com/watch?v=rSfv3kNVa7o> (Retrieved May 2025).

REFERENCES

- Aumont, J. (1999). *Amnésies. Fictions du cinéma d'après Jean-Luc Godard*. Paris: POL.
- Deleuze, G. (1995). *Conversaciones: 1972–1990*. Valencia: Pre-Textos.
- Didi-Huberman, G. (2008). *Cuando las imágenes toman posición*. Madrid: Antonio Machado Libros.
- Didi-Huberman, G. (2017). *Pasados citados por Jean-Luc Godard*. Santander: Shangrila.
- Duras, M. (1980). *Green Eyes*. New York: Columbia University Press.
- Duras, M. (1993). *Los ojos verdes*. Barcelona: Plaza & Janés.
- Dyer, R. (2001). *Las estrellas cinematográficas. Historia, ideología, estética*. Barcelona: Paidós.
- Farocki, H., Silverman, K. (2016). *A propósito de Godard*. Buenos Aires: Caja Negra.
- Fernández-Savater, A., Labrador Méndez, G. (2018). *Economía libidinal de la transición*. Madrid: MNCARS.
- Joudet, M. (2024). *La segunda mujer. Lo que hacen las actrices cuando envejecen*. Sevilla: Athenaica.
- Kristeva, J. (1985). *Lo vreal*. En *Loca verdad: Verdad y verosimilitud del texto psicótico: Seminario* (pp. 15–42). Madrid: Fundamentos.
- Macheret, M. (2021). *Voyage à travers un film (Sauve qui peut (la vie)) (1981) de Jean-Luc Godard: La dernière touche*. *Cahiers du Cinéma*, 776. Retrieved from <https://www.cahiersducinema.com/fr-fr/article/actualites/voyage-a-travers-un-film-sauve-qui-peut-la-vie-1981-de-jean-luc-godard-la-derniere-touche>
- Mitchell, J. (1976). *Psicoanálisis y feminismo*. Barcelona: Anagrama.
- Rivière, J. (1986). Womanliness as a masquerade. In V. Burgin, J. Donald, C. Kaplan (eds.), *Formations of Fantasy* (pp. 35–44). London: Methuen.
- Simón, C. (2025). Cartas de Carla Simón a mujeres directoras. *Caimán Cuadernos de Cine*, 200, 70–75.
- Sontag, S. (2024). *De las mujeres*. Barcelona: Debate.
- Witt, M. (2020). Unearthing a forgotten television work by Jean-Luc Godard. *Senses of Cinema*. Retrieved from <https://www.sensesofcinema.com/2020/feature-articles/unearthing-a-forgotten-television-work-by-jean-luc-godard/>

TRANSFERENCES OF AFFECTS: VIEWING AND CONTEMPLATING THE INTERVAL IN ACTRESSES' BODIES

Abstract

This article posits a reconsideration of cinema from the perspective of actresses and editing, of what actresses transform in their bodies and how they reflect the aesthetic and political transformations of an era, with its tumults and upheavals. It thus explores how the interval is embodied in the actress's work, generating changes of image, and highlights the role of women editors, who construct female characters to analyse the multiple possibilities that actresses invent and deploy in their performances. Associative montage is thus proposed as a way of learning to see and as a dialectical and political gesture that explores the tension between the real body and the imaginary body of the actress, conditioned by social and political norms. Actresses such as Lola Herrera, Amparo Soler Leal, Sandrine Battistella and Lina Romay turn their bodies into sites of resistance, liberation and aesthetic experimentation. In this way, their performances articulate socio-political conflicts and personal desires, manifesting affective excesses and gestures that verbal language cannot fully express, transforming them into a political and aesthetic site for resignifying womanhood and representation.

Key words

Actresses; Interval; Associative Montage; Real and Imaginary Body; Spanish Cinema; Feminist thinking.

Authors

Gonzalo de Lucas is a lecturer at Universitat Pompeu Fabra, where he works with the CINEMA research group and directs the research project "Production of New Subjectivities in Female Characters and Actresses: Spanish Cinema from the End of the Franco Dictatorship to the Post-transition Period (1975-1992)". He is also the director of the Postgraduate Program in Audiovisual Editing at UPF-Barcelona School of Management and a member of the programming team for Xcèntric, the cinema at the Barcelona Centre of Contemporary Culture (CCCB). He has written articles for more than fifty books and in publications such as *Cahiers du Cinéma-España*, *L'Atalante* and *Sight and Sound*. Contact: gonzalo.delucas@upf.edu.

TRANSPORTES DE AFECTOS: VER Y PENSAR EL INTERVALO EN EL CUERPO DE LAS ACTRICES

Resumen

El texto propone repensar el cine desde la perspectiva de las actrices y el montaje, desde lo que las actrices transforman en sus cuerpos y cómo reflejan las transformaciones estéticas y políticas de una época, como sus temblores y desbordes. Así, se investiga cómo el intervalo se encarna en el trabajo actoral, generando cambios de imagen, y se valora el papel de las montadoras, quienes al construir personajes femeninos, analizan las múltiples posibilidades que las actrices inventan y despliegan en sus actuaciones. El montaje asociativo se plantea de esta forma como un aprendizaje para ver y un gesto dialéctico y político que explora la tensión entre el cuerpo real y el cuerpo imaginario de las actrices, condicionado por normas sociales y políticas. Actrices como Lola Herrera, Amparo Soler Leal, Sandrine Battistella o Lina Romay convierten sus cuerpos en espacios de resistencia, liberación y experimentación estética. Así, la actuación femenina articula conflictos sociopolíticos y deseos personales, manifestando desbordes afectivos y gestos que el lenguaje verbal no alcanza, transformándose en un terreno político y estético para resignificar la feminidad y la representación.

Palabras clave

Actrices; Intervalo; Montaje asociativo; Cuerpo real e imaginario; Cine español; Pensamiento feminista.

Autores

Gonzalo de Lucas (Barcelona, 1975) es profesor agregado en la Universitat Pompeu Fabra, donde pertenece al grupo de investigación CINEMA y dirige el proyecto de investigación «Producción de nuevas subjetividades en los personajes femeninos y las actrices: el cine español del final de la dictadura a la post-transición (1975-1992)». Es director del Postgrado en Montaje de la UPF-BSM y programador en Xcèntric, el cine del CCCB. Ha escrito artículos en más de una cincuenta de libros y numerosas revistas, y es editor (con Núria Aidelman) de *Jean-Luc Godard. Pensar entre imágenes*, *Xcèntric Cinema. Conversaciones sobre el proceso creativo y la visión fílmica* y (con Analisa Mirizio) de *Cuando las actrices soñaron la democracia* (Cátedra, 2025). Contacto: gonzalo.delucas@upf.edu.

Annalisa Mirizio is a senior lecturer at Universidad de Barcelona (UB), the coordinator of the PhD program in Linguistic, Literature and Cultural Studies and founder of the UB's GLiCiArt research group on literature, cinema and other artistic languages. She is a member of the CINEMA group and of the research project "Production of New Subjectivities in Female Characters and Actresses: Spanish Cinema from the End of the Franco Dictatorship to the Post-transition Period (1975-1992)". She has published articles on the circulation of forms and concepts in the work of filmmakers such as Carmelo Bene, Icíar Bollaín, Albertina Carri, Claire Denis, Helena Lumberras, Cecilia Mangini and Pier Paolo Pasolini. Contact: annalisamirizio@ub.edu.

Article reference

De Lucas, G., Mirizio, A. (2025). Transferences of Affects: Viewing and Contemplating the Interval in Actresses' Bodies. *L'Atalante. Revista de estudios cinematográficos*, 40, 7-18. <https://doi.org/10.63700/1231>

Annalisa Mirizio (Italia, 1971) es profesora titular en la Universitat de Barcelona, coordinadora del programa de doctorado en «Estudios lingüísticos, literarios y culturales» y fundadora del Grupo de investigación sobre literatura, cine y otros lenguajes artísticos (GLiCiArt) de la UB. Es miembro del grupo CINEMA y del proyecto de investigación «Producción de nuevas subjetividades en los personajes femeninos y las actrices: el cine español del final de la dictadura a la post-transición (1975-1992)». Ha publicado artículos sobre la circulación de formas y conceptos en el cine de Carmelo Bene, Icíar Bollaín, Albertina Carri, Claire Denis, Helena Lumberras, Cecilia Mangini, Pier Paolo Pasolini, entre otros. Contacto: annalisamirizio@ub.edu.

Referencia de este artículo

De Lucas, G., Mirizio, A. (2025). Transportes de afectos: ver y pensar el intervalo en el cuerpo de las actrices. *L'Atalante. Revista de estudios cinematográficos*, 40, 7-18. <https://doi.org/10.63700/1231>

Edita / Published by



Licencia / License



ISSN 1885-3730 (print) / 2340-6992 (digital) DL V-5340-2003 WEB www.revistaatalante.com MAIL info@revistaatalante.com