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Q1Q: How would you describe a home movie to a person who is not familiar with the term?

Q1A: Home movies are usually films produced in an intimate environment, inside the house. They do not always depict the domestic environment but also public events. From an artistic point of view home movies are interesting because we can have a historical perspective on places. As I was saying home movies are produced inside an intimate sphere, as an archivist cannot understand it. For me, as I make use of it, it is something vital. The work that I presented as part of the Re-framing event contains archival footage that is vital. They possess different degrees of vitality and sometimes you can find things that when you extrapolate them, become dreamlike. So I like to work with the found material, that I sometimes use because this fact of being found material, the causality and error of the act, enables me to take a distance from the image. Even if it is an image taken by someone else, it enables a certain distance, a detachment.

Q1Q: it is peculiar, because many people get close to home movies because of the familiar aspect. You instead prefer these images because of their dreamlike, non-familiar aspect that creates a certain freedom, a space.

Q1A For me also the familiar has something that is dreamlike. The intimate space, and maybe here I adopt a more surrealist approach, has something more something in this direction of the dreamlike. Also the reel in itself is a physical support that contains a certain level of mystery. I have come close to home movies also because of the special kind of carrier; you can manually work with it. I therefore do analogue recordings; I develop them by myself. Therefore home movies have for me a special tactile, material aspect to it and I suffer working in the archive because most often I cannot touch the physical carrier. For this reason I sometimes buy reels, so that I can work as I wish, cut them, edit them. Sometimes it is not easy, because I find reels that are so dear to me, so that it becomes hard to manipulate them. What I love about this material is its physical aspect that connects to my formation as a visual artist.

Q2Q: Do you think that the type of public interested in home movies has changed over the past years? If so, how? (RL: Beyond your own practice, what did you notice about the public of home movies?)

Q2A: Well 10 years ago I was not doing film, I was painting.

I have the impression that there is a very strong aesthetic side to archival footage. This is one thing that sometimes worries me, sometimes it disturbs me, sometimes I recognise it being a form of communication for projects that do not rely solely on aesthetic but use the aesthetics as an instrument (estetizzazione). In fact a recording in super8 or other format that we do not use today anymore, maintains something from that period, but for me not going beyond this represents an important obstacle, a problem. I do not love so much the aesthetics of the 50s and 60s. My work has indeed much to do with freedom of existing, of findings one's own happiness. Therefore this instrumentalization of aesthetics causes me suffering.

Q2Q: so you think that nowadays the use of this material is aesthetically instrumentalized?

Q2A: Yes, sometimes I have this impression. But then, on the other hand I have thought about the structures that come out of the reuse of this footage. Generally speaking they are structures that include edited parts of this material that intend to recreate a story, mostly following a diary-style belonging to subjective cinema.

Q3Q: Which do you think are the most successful cases/formats of reuse of home movies?

Q3A: The formats that I see often emerge is the storytelling format, starting with a historical event, on which one can gradually build more intimate and personal memories and recordings of family life, gaining a personal point of view through these images, or starting directly with more intimate stories, of diary-style. I am also very interested in this second perspective, nevertheless, after some

time I find it a little overused, almost abused. Through my work in the archive I had no desire to build up a story starting from the aesthetic tracing of the images, I confronted myself with inside the archive, nor did I intend to do a diary-style work, that puts together all aesthetically powerful images of the archive. I experiment to find other ways of using these images. I could not make the clear difference between fiction and cinema of the real (documentary), because the way in which I use this material is not purely fiction because I find inside this material a sort of influence that generates a sort of panoramic view.

Q4Q: When did you start working with home movies? How do you think your working process changed over time?

Q4A: Re-framing is really the moment when I completely immersed myself into the archive. I would consider this as the first moment, even if I made some use of archival footage in the past such as in Parco Lambro. Seeing so much archival footage can sometimes create a sort of nausea, seeing the same typology of images. Other times you find images that are very powerful, others are not and you browse ahead through the images. It depends also on your own state of mind too, how you find yourself in that specific moment. I think that what I was telling you before, my problem of finding ways to use archival footage, this has changed. Before using it to this extent I had more a vision of editing this material with the purpose of constructing a story, inspired from a letter, a book. Now instead it is an add-on. But not intended in literally, because this is another way of using home movies, as coverage, as add-on. My work is an artistic one, a conceptual one. I don't know if conceptual is the right word for it, but it nevertheless is built on independent ideas/concepts that are developed in advance. Therefore the archive acts as a collaborator to my work.

Q5Q: Which do you think are the hard parts and which the easy parts in working with home movies'?

Q5A: The difficult part is exactly that of the archive, inside the archive, not being able to touch the reels. This is for me a problem. For me it is a difficulty, because also during the projection of images, the experience changes. Today we have seen footage of some of the donors and it is not the same thing. I had seen these images before in digital and it is very different. The original reels has a different depth. I have been struck by some images that in digital format did not make a big impression on me. They were particular images but they did not have the same effect on me as in original. It is easier to be fascinated by these things. When you have a specific collection and you tap deeper in it, the thing that attracts me the most is 'reading' those images, understanding the filmmaker through these images, what kind of person was he/she, his feeling through images, his character, his way of relating himself to the world.

Q6Q: Do you think that home movies are forms to fill in, that acquire a completely different meaning when reused, or is there something that remains unaltered during the re-use process?

Q6A: This is a good question. As a first answer I tend to answer that these images get completely denaturalised, because they were not produced with the intent of being reused, but the images in themselves contain an internal structure. I think therefore that apparently they change, but underneath they keep their own identity. The image acquires different meanings but it has a precise form. I have used in my work shots of a family meal that are raw images, a little brutal in its own way, dirty, taking place in the countryside. They maintain this aspect in my work, but they cooperate in addition to another meaning. Maybe the levels add up.

Q7Q: Are there any home movie scenes that remained particularly close to you, to which you somehow remained fond of?

Q7A: Yes there are images I remained particularly fond of. I remember the shots of a filmmaker who produced very rough images, he had no attention whatsoever to aesthetics. The father used to film to but he had a very insistent and aesthetically defined style. The son continues to record from an

early age on, but in a very 'punk' style, which was a form of freedom which I could not find in other filmmakers' work. This has impressed me, because it was an expression of his personality: insisting and careless of other people's opinions and the way in which things needed to be done. This has rendered me curious. Then there is another collection where the filmmaker is not the father of the family, nor the mother, but a person outside the family sphere. He is a domestic worker in Africa, he would seem a black domestic worker. It was interesting because his shot started with a camera car which then is directed towards the house. Then the images shift from inside the car in, to the exterior, as if it were taken in the house on the opposite side of the street, in order to record the father who greets the wife and the sons. The way the images were recorded it seems almost as the images of a crime scene. So yes, there are ways of recording that strike me. Then there are images that re in themselves interesting. As I was saying before, this lyric aspect and the attraction for the image surround them. Such images are like those of the family meal: beautiful colours and very natural recording style. I found actually a big part of this donor's collection interesting, because he had a specific attention for recording everyday events, such as his friends who are partying in a crazy style. He also did an experimental editing attempt of a mountain trip, where he uses different techniques during the recording, which confer to the images a specific rhythm, but who take into account his aesthetic style.

Q8Q: Can you think about home movie scenes you perceived as ambiguous, as not being part of the home movie imaginary of the happy family? What do you think made them so special (an emotion, a memory etc)?

Q8A: Yes, in the sense that they did not refer to the family. You mean images that get in opposition to the notion of the happy family. Maybe I found this inside recordings of Africa. But also here I could not say exactly if that family was really happy or not. I think that we all are happy and at the same time unhappy. Happiness is a concept that we could say that does not exist, a little like balance. Balance exists because it is a form of lack of balance. This is maybe a thing that regards archivists who are doing a deeper research. I do not perceive it.

Q8Q: Then at an artistic level, were there moments when you did not know what to think, to feel when seeing certain images? Did you have them impression of a suspension of emotions/feelings?

Q8A: Non-identifiable emotions you mean. Yes, these are the images that made me curious and that afterwards I understood. The person that I talked about earlier for example, who did raw/basic images, I had a sort of suspension, asking myself: what is this guy doing? When I don't know what to think about an image I stop, so that afterwards I understand it and more important things come up. Although these images for example, have been from an aesthetic point of view a little repelling, disturbing, they had a rhythm, way (modalità) and internal structure that afterwards I was able to recognise.

Q8Q: When you work on different footage, do you depart always from the bare image or you try and contextualise it?

Q8A: There are a little both things. Initially I have been given some information, because I had several ideas for the project. I had two or three ideas at the start of my research in the archive. Then in reality I have unsettled them all. Starting from there I began to look at the image and then to ask for information about some of them. These were not general questions such as the year in which the images were shot but more specific questions related to who some people in the images were.

Q8Q: therefore the process departed more from the bare image than from its contextualisation.

Q8A: Yes, even if said like this, it would clash with the idea of aesthetics as an instrument, which I was criticising earlier. But it is not a process that takes the image to the extreme, as I do not intend to do this.

Q9Q: You declared that for your final work you selected some images that contained a factor of suspension, shock or interest. Were you able to define throughout your working process scenes that could belong to specific categories of images?

Q9A: Well yes, this aspect of shock was contained in this shot of the family meal. Also the images of these kids that do somersaults are very simple images. But maybe this is because they were part of the collection of this filmmaker whom I was especially fond of because of other images. These more raw, brute images interested me for their vitality. Yes, this could be the category I was talking about in the beginning. Also the horse scene had a particular elegance that was somehow underlined by the slow motion process. Maybe at this point also the new technologies that we can use have their advantage of being able to modify the image.

Q10Q: I have put together a small compilation of home movie scenes, which I would like you to see and comment if possible.

Q10A: This old man is strange. He seems preoccupied or angry. But the old lady calms him down. In general it should be the other way around. The fishing scene was it exactly like you found it in the collection, or was it edited? Instead this man sitting on the chair, he adds to this sort of documentation of 'people'. This other scene looks like a sort of tradition, a special day when you kill and cook the rabbit. The lady on the motorbike at the end resembles much the first one but for sure it is not her. You told me that these are Sicilian images, maybe because you told it to me that I could advert it somehow, feel their belonging, also in their faces.

Q10Q: So it is from the faces that you acknowledge it.

Q10A: Yes mainly from faces and the traditions (even if I don't know them). This old sir sits next to the board sign advertising the circus. I don't know if he has anything to do with the circus. Maybe not, maybe he is just there as it is hot he is sitting outside. At the beginning the circus sign is not there. Afterwards the sign enters in the frame and you realise that it had its sense for being there.

Q10Q: I am curious what kind of feelings did these images produce to you?

Q10A: They have left me that sense of vitality that I was looking for in my images. Even if a big part of them depicts happy faces, for me prevails the image of the sad/angry man, this lady's face dominated by an intimate/profound sadness and the man on the chair who is very thoughtful. The girl is sweet, but immersed into a calm game. I have a feeling of calmness and at times of strong intensity.