

“IT’S IMPOSSIBLE FOR ME TO BE THAT WOMAN AGAIN”: EMBODIMENT AND IDENTITY IN *QUIÉN TE CANTARÁ*

MERCEDES ONTORIA-PEÑA

I. INTRODUCTION

The purpose of this article is to analyse how the film *Quién te cantará* [Who Will Sing to You] (Carlos Vermut, 2018) explores the relationship between celebrity culture and the construction of female identity through an aesthetic of sensation. By focusing on the materiality of the subjects on the screen, Vermut offers a type of image that connects with the viewer’s sensations, rather than occurring as a mere cognitive act. The framework for this analysis is based on haptic film theory, a field of study related to film phenomenology. This theory has attracted considerable interest since the 1990s, when theoretical studies of cinema first began adopting a perspective that reflected on the question of corporeality.

Film phenomenology is concerned with the act of perception, focusing on how a film’s materiality, the subjects and objects on the screen, and even the audience act as sensorial bodies. The corporeality of the cinematic medium, the mate-

riality of the projected images, and the spectator’s body are constituent elements of a theory of cinematic perception that have interested scholars such as Vivian Sobchack (*The Address of the Eye*, 1992), Laura Marks (*The Skin of the Film*, 2000), and Jennifer Barker (*The Tactile Eye*, 2009). These authors describe a type of image capable of conveying a tactile or sensorial impression that connects with the viewer’s body and triggers haptic visuality, as opposed to traditional optical visuality: “Haptic perception is usually defined by psychologists as the combination of tactile, kinesthetic, and proprioceptive functions, the way we experience touch both on the surface of and inside our bodies [...]. In haptic visuality, the eyes themselves function like organs of touch” (Marks, 2000: 162). Citing Dudley Andrew, a pioneer in introducing phenomenology to film studies, Ferencz-Flatz and Hanich (2016: 24) define film phenomenology as an alternative to structuralist and poststructuralist approaches. Sobchack refers to phenomenological semiotics as a practice that

characterizes watching a film as an existential experience, which can therefore respond to the need to address cinema “as life expressing life, as experience expressing experience” (Sobchack, 1992: 5). This is an especially interesting approach if we consider that the cinematic experience is built upon sensory perceptions that lead to conscious knowledge: “It [the film experience] entails the visible, audible, kinetic aspects of sensible experience to make sense visibly, audibly, and haptically” (Sobchack, 1992: 9).

In the case of Spanish cinema, recent studies by authors like Belén Vidal (2019) and Katarzyna Paszkiewicz (2020) adopt this analytical framework to explore different films. In *A Somatic Poetics of Crisis Cinema*, Vidal traces a connection between the experiences of vulnerability of the female protagonists in three films: *Wounded* (La herida, Fernando Franco, 2013), *Stockholm* (Rodrigo Sorogoyen, 2013) and *Magical Girl* (Carlos Vermut, 2014). This vulnerability is expressed through the anxiety the women suffer and the physical harm they inflict on themselves. In this way, the films expose a malaise that can no longer be attributed to the somatization of the Spanish economic crisis, but instead is the product of the neoliberal structures that brought about that crisis, which subjugate the body. Through this reading, Vidal reveals how Spanish films have absorbed the emotional breakdown of society and turned it into an aesthetic of crisis. In *Touch as Proximate Distance*, Katarzyna Paszkiewicz presents a study of Isabel Coixet’s films *The Secret Life of Words* (La vida secreta de las palabras, 2005), *Yesterday Never Ends* (Ayer no termina nunca, 2013), and *Endless Night* (Nadie quiere la noche, 2015), considering physical contact and tactile relations as forms that juxtapose intimacy and co-existence with fragmentation and difference, i.e., with the impossibility of a genuine understanding of otherness. Also in her study, Paszkiewicz brings haptic images into dialogue with social problems such as the Balkan Wars, the economic crisis, and colonization.

Both Laura Marks’ study of intercultural cinema (2000: 131-132) and Katarzyna Paszkiewicz’s analysis of Coixet’s filmography (2020: 29) observe that the haptic gaze eschews the relationship of dominance and submission between subject/viewer and object/image. For Paszkiewicz, “the scopophilic pleasure is replaced by other senses: hearing, taste, smell and finally touch” (2020: 29). The aim of this study is to analyze how *Quién te cantará*, in contrast to what might be expected from a film about a celebrity, abandons the paradigm of the fetishistic/scopophilic gaze that turns the woman-image into an object of fascination for the viewer, subordinating her in a hierarchical relationship (Mulvey, 1999: 840), to draw instead on multisensorial aspects that help create an intimate experience with the viewer.

The research methodology adopted for this analysis is haptic film theory. Martine Beugnet defines the haptic film as a kind of film that is considered an event in itself, offering “an aesthetic of sensation, where the audiovisual force of the cinematic work tends to be given precedence over plot dialogue and conventional narrative progression” (Beugnet, 2008: 175). The study will also draw on explorations of celebrity culture. A textual and content analysis is the main focus of the article, with occasional intertextual references where relevant.

II. INSIDE VERMUT’S UNIVERSE

Quién te cantará could be described as a postmodern film noir with eerie atmospheres, dark pasts, psychological blackmail, and moral ambiguity—all elements that the filmmaker has included in his previous films. Carlos Vermut began his career in a context of economic cutbacks and the cancellation of funding for the film industry as a result of the crisis. This situation affected his first film, *Diamond Flash* (2011), which was filmed on a tight budget and distributed on alternative circuits (Albatás Fernández, 2014: 394). After *Diamond Flash*,

QUIÉN TE CANTARÁ COULD BE DESCRIBED AS A POSTMODERN FILM NOIR WITH EERIE ATMOSPHERES, DARK PASTS, PSYCHOLOGICAL BLACKMAIL, AND MORAL AMBIGUITY—ALL ELEMENTS THAT THE FILMMAKER HAS INCLUDED IN HIS PREVIOUS FILMS

Vermut shot *Magical Girl*, which won the Golden Shell at the San Sebastian Film Festival.

This economy of means dictated the home movie aesthetic of *Diamond Flash* and established the filmmaker's personal style: the depiction of a fragmented cosmos, situations left unexplained, and lives that unfold in a kind of limbo, but with room for the portrayal of the habits of contemporary society. At the centre of the story, or more precisely, at the centre of several stories—as the film interweaves different stories that converge—we find women. Vermut builds his film around the question of female empowerment, but he gives this theme some unexpected nuances by combining realism, fantasy, suspense, elements of pop culture, and black humour in an atmosphere somewhere between magical and perverse. The film offers a portrait of the different forms of violence against women while depicting her as a dreamer, a provocateur, or an avenger.

Magical Girl is a film work in which some of the themes of *Diamond Flash* reappear, in a more polished form and reduced to a visual minimalism made of long static shots. Although the story seems less cluttered (thanks to the distilled dialogues, the pervasive use of silence, and the physical restraint of the characters, who relate to one another through an emotional void), Vermut plays again with defamiliarization through the use of the off-screen space and narrative ellipses, drawing the tale into a centre that points back to the veiled beginning of the film. Once again, and despite its marked aesthetic focus, this film

clearly revolves around everyday issues such as unemployment, misogynist violence, and object worship. For Maureen Tobin Stanley (2018), *Magical Girl* shifts between images of Spanish cultural stereotypes, flamenco, and bullfighting in its portrayal of a society in crisis that dehumanizes its citizens and transforms them into consumers or consumed. In Barbara, the main character, Tobin Stanley sees the internalization of the patriarchal, phallogocentric system as a formula for identity construction (2018: 89).

Vermut's films offer a critique of capitalist practices by introducing products of pop culture that ultimately subjugate consumers or transform the social fabric and locking it into a cycle of violence. In his films, the female characters are the ones who suffer most from this oppression, which is rendered visible on their bodies. In *Diamond Flash*, the image of a character from a comic book (which gives the film its name) converges with the theme of physical abuse: in the first scene, a woman covered in bruises lies in a hospital bed while her daughter immerses herself in the adventures of a superhero. Captivated by the character, when she grows to her adulthood she will also endure abuse in the hope that a masked hero will come save her.

In *Magical Girl*, to escape the psychological stress that her husband subjects her to, Barbara seeks affection by having sex with a stranger, Luis. This encounter, which is limited to a physical involvement between the two strangers, becomes the motivation for blackmail, which she will decide to pay in exchange for acts of sadomasochism that mangle her body. With the money that Luis gets from Barbara, he expects to dress another body: that of his sick daughter, who dreams of owning an anime costume. Thus the narrative weaves between the body of a woman wounded almost to the point of death and the body of a girl suffering from a terminal illness.

In *Quién te cantará*, violence is depicted with less angst than in Vermut's previous films, but

the physical attitudes of the characters still serve as powerful representations of their inner conflicts. The film tells the story of a famous singer, Lila Cassen, who is working to rebuild her life after being struck with amnesia. With the aim of getting her back on the stage, her manager finds her a coach, Violeta, a middle-class woman who makes a living imitating Lila at a karaoke bar. The women will rehearse Lila's songs together and work on her personality so that she can regain her public image. In the film, Lila is portrayed as a human being who has lost the connection with her inner self as well as with the world around her. Her physical appearance (a meticulously coiffured mop-top hairstyle and a solemn face with barely any eyebrows), her peculiar way of moving, and her unnatural interactions with others construct a portrait of a dehumanized woman. According to Vermut himself, his intention in this film was to communicate his own experience of fame (Bas, 2018). As the filmmaker explains, his success, as modest as it may have been, had produced in him a feeling of unease that he wanted to explore, transferring it to the experience of a pop star. He thus created a character whose identity is inextricably tied to her public image, so that the restoration of her human condition necessitates the recovery of an invented appearance. Lila Cassen has been devoured by her own icon in an extreme expression of what Guy Debord was referring to when he suggested that spectacle has taken the place of reality, so that now spectacle is *reality*. Reduced to her star qualities, Lila is an example of Debord's suggestion that "where the real world is transformed into mere images, mere images become real beings, efficient motivations of a hypnotic behaviour"¹ (Debord, 1995: 13). This submission of the human being to the spectacle reflects the domination of a system that turns individuals into objects. In *Heavenly Bodies*, Richard Dyer, referring to the film industry, explains how stars contribute to the production of a film while they themselves become a product

through a psychological and physical transformation supported by a whole team, including the press, publicists and photographers, among others (Dyer, 2004: 5). Along with these contributors, audiences play an important role in the creation of the star: "[a]udiences cannot make media images mean anything they want to, but they can select from the complexity of the image the meanings and feelings, the variations, inflections and contradictions, that work for them" (Dyer, 2004: 4). Vermut's film problematizes these questions: on the one hand, the identity crisis suffered by a star when she is faced with the product she has become; and on the other, the way a fan assimilates the star in accordance with her own affective needs and deficiencies. To explore these ideas, Vermut prioritizes the aesthetics of movements and the presence of the body over the word.

III. QUIÉN TE CANTARÁ AND THE CINEMA OF THE BODY

In *The Time-Image*, Gilles Deleuze (1989: 251-270) considers gestures and human postures essential to the cinematic image. The author discusses a kind of cinema that defines itself in the development and transformation of bodily attitudes, where the characters' gestures drive the film forward and where the intrigue can be reduced to behaviours (Deleuze, 1989: 255). The philosopher identifies the French New Wave and post-New Wave films as the main proponents of this kind of cinema of bodies, to which he attributes not only an aesthetic but also political, social, and metaphysical significance. Although Deleuze has criticized the phenomenological approach to cinema,² his work has been an inspiration for prominent scholars in the field, such as Laura Marks. In *The Address of the Eye*, a study of the connections between memory and sensations in intercultural cinema, Marks bases her analysis on Deleuze's Image-Movement theory (Marks, 2000: XIV). Elena Del Río (2008) also draws on the philosopher's

ideas to move beyond the paradigm of representation in film analysis and consider bodies in cinema as generators, performers and bearers of emotions and sensations in a study that is in fact titled *Deleuze and the Cinemas of Performance*.

The paradigm shift from film as visual representation to film as sensorial fragmentation assumes a different relationship between film and viewer. In *Quién te cantará*, as in *Magical Girl*, dialogues are reduced to provide just the right amount of information. On this point, in *Introduction: Gesture in Film*, Nicholas Chare and Liz Watkins observe how the use of body language can underscore the lack of dialogue, resulting in a sense of defamiliarization with everyday life and a questioning of representation (Chare & Watkins, 2015: 3). The opening to *Quién te cantará* seems to do just this. After the first sequence at the beach, the next scene, which takes place in a hospital, shows Lila run her hand across her body over the bedsheets until she reaches her neck, then her chin and finally her lips. Her hand acts here like a consciousness exploring an unknown being, as the way it is filmed—a close-up tracking shot of the hand—highlights the character's lack of familiarity with her own body. At the same time, the image involves us as spectators in

the film experience, as “[w]e do not ‘lose ourselves’ in the film, so much as we exist—emerge, really—in the contact between our body and the film’s body. [...] We are in a relationship of intimate, tactile, reversible contact with the film’s body—a complex relationship that is marked as often by tension as by alignment, by repulsion as often as by attraction” (Barker, 2009: 19). This tactile journey with no explicit verbal or narrative support disorients the viewer, who experiences the same defamiliarization as the protagonist herself.

Vermut creates an intimate relationship between the film and the viewer, who will discover that *Quién te cantará* offers a great deal of narrative information in this way. An example of this can be found in three consecutive scenes that highlight the expressive nature of gestures, the materiality of the body, and the body’s physiological manifestations, respectively, to convey Lila’s amnesia. The first scene is a close-up of a hand marking a test while a voice-over asks Lila her name; the reverse shot shows Lila looking down in silence [Image 1]. The scene fades to black, and then the darkness is broken by a beam of light moving over the skin of someone’s face [Image 2]. In the next scene, Lila’s manager, Blanca, is seated in front of two doctors

Image 1. *Quién te cantará*



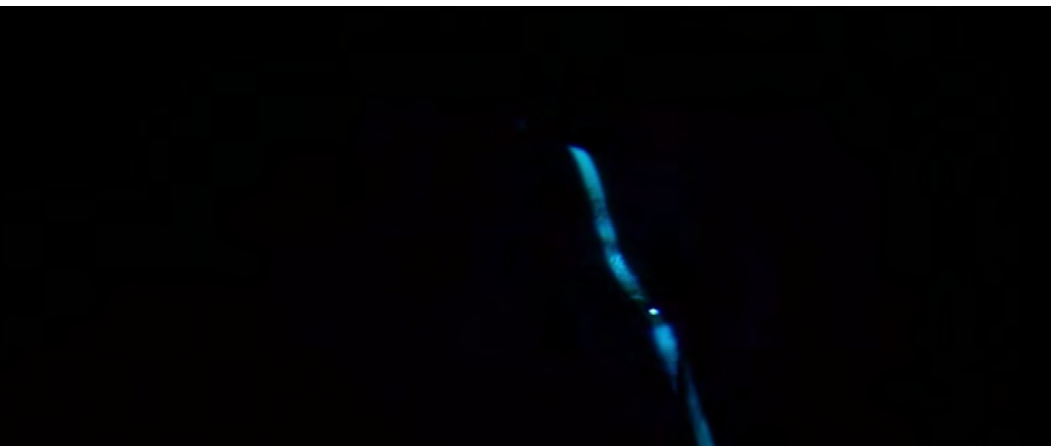


Image 2. *Quién te cantará*

imposition of a totalizing picture of reality as structured meaning carried out by the representational approach left little, if anything, to the unstructured sensations that are likewise set in motion in the film-viewing experience" (Del Río, 2008: 2). Vermut dismisses the stylistic conventions of suspense and drama and rewrites his own codes with a contemplative style. It could be argued that the suspense

while she knocks back a glass of water in one gulp [Image 3]. These three moments portray Lila's two diagnostic tests (a medical examination and diagnostic imaging) and their results (the doctors' meeting with Blanca). Lila's downcast gaze in the first scene tells us that she has lost her memory, while the shaft of light in the second shows us the examination of her body in an MRI scan, and finally Blanca's gulping down the water conveys the impact of the news of Lila's condition. Of these three shots, the most difficult for the viewer to decipher is the fade-to-black and the thread of light moving over a surface. Vermut reduces Lila's body to an illuminated relief image. This decision draws the viewer inside the cinematic event, rather than maintaining the distance typically offered by a fully decoded shot, i.e., a shot based on the representational paradigm. As Elena Del Río suggests, "[t]he

that Vermut creates is not triggered so much by the internal pacing of the film as it is by the viewer, i.e., by the viewer's curiosity about the *film's form*.

Mise-en-scène, as Carlos Vermut points out, is a fundamental element for creating a perspective that allows the viewer to *feel* what happens to the characters (José Antonio Pérez Guevara, 2018). In *Quién te cantará*, the way the characters are positioned in the different scenes tells us about their psychological condition. Lila's internal fragmentation is reflected in the confusion she experiences in her own home, a luxurious house whose great size underscores her vulnerability and whose large windows evoke the drama of her exposed condition as a popular figure. Lila's unease is emphasized by the appearance of a ghost that haunts the house at night; the ghost resembles Lila, and the singer follows it and imitates it, constituting

Imagen 3. *Quién te cantará*



a metaphor for her quest to reclaim a past identity that has now become merely spectral. In the case of Violeta, the insignificance of her existence is also defined in spatial terms: her life in her apartment is portrayed as a kind of imprisonment in a hostile place due to her daughter's constant bullying. Close-up shots cut down the mother's and the daughter's figures, and the depth of field is minimized by placing them in doorways or near thresholds. Marta's domination over her mother is conveyed by the physical power she exercises over her, not just through her positioning in the space, but also in her threats of suicide. To get what she wants, Marta often threatens to cut her own throat; every time she does, her body is shown from behind as a blurred image that partially conceals her mother and encloses her in the frame. Their troubled relationship is highlighted for the first time by means of a sound change and the slowed-down movement when Marta challenges her mother by walking barefoot around broken glass. The power dynamics are depicted here on a perceptual level through the dissonance of the music, the slow motion, and a close-up of Marta's foot on the point of injury.

Marta's desires exemplify consumer habits in the globalization era (a new cell phone, TV fame and easy money). The threat of self-harm is the

WHILE IN THE PROTOTYPICAL STAR-FAN RELATIONSHIP THE FAN MAY PERSONALLY IDENTIFY WITH THE CELEBRITY AND PROJECT HERSELF ONTO HER (TUDOR, QUOTED BY DYER, 1998: 17-18), VERMUT PROPOSES A TWIST IN THIS RELATIONSHIP, WHERE ALTHOUGH VIOLETA IS PRESENTED AS LILA'S ADMIRER AND IMITATOR, IT IS LILA WHO WILL END UP IDENTIFYING HERSELF WITH VIOLETA AND ASSIMILATING HER FAN'S PERSONALITY INTO HER NEW PUBLIC IMAGE

ploy she uses as blackmail. The only physical contact between Marta and her mother—a hug that Violeta warmly receives—is the clearest sign of Marta's emotional detachment, because what it is acknowledging is not her mother's personal success, but the material gains she herself can enjoy as a result of that success. Violeta is oppressed by the capitalist dynamics that subjugate her daughter, which are personified and imposed in the film by Blanca and by the only male characters: a merchandise salesman and a man who tries to bribe Violeta in order to test her loyalty to Lila.

While in the prototypical star-fan relationship the fan may personally identify with the celebrity and project herself onto her (Tudor, quoted by Dyer, 1998: 17-18), Vermut proposes a twist in this relationship, where although Violeta is presented as Lila's admirer and imitator, it is Lila who will end up identifying herself with Violeta and assimilating her fan's personality into her new public image. This transformation is conveyed throughout the film, beginning with their first encounter, a scene presented in a series of shots and reverse shots between the two women. Lila's face appears on one side of the frame while the other half of the shot is filled up with a white partition (behind which she peeks at Violeta) [Image 4]. When Blanca appears behind Lila and calls Violeta, Lila, caught by surprise, turns her face towards her manager [Image 5], while Violeta makes the same gesture towards both women [Image 6]. This parallel in their body movements continues the symmetry of the framing of Lila's face, visually cut by the vertical line of the partition (showing her as incomplete). At the same time, it suggests the mirrored identities of the two women, which thematically alludes to the bond of subordination they share in their subjugation to a system of production and consumption that objectifies them.

In this context, the choreography that Lila and Violeta perform together to the song whose title gives the film its name seems to signal a



Images 4 (above) and 5 (below). *Quién te cantará*

chance at salvation for both women. Redemption is suggested in the agency that the body has in identity construction, a point that Elena Del Río explains in her analysis of *The Tango Lesson* (Sally Potter, 1997) from a gender perspective: “In its engagement with corporeality, *The Tango Lesson* makes us think of the body as an active site of self-determination rather than simply as the reactive target of male objectifying operations. The possibility of this conceptual shift lies in the belief that the body’s capacity to dance/move coincides with its powers of affection and expression. [...] In sum, movement enables the body to escape the categories that keep it locked within a static notion of identity” (Del Río, 2008: 133). The rehearsal scene showing Violeta and Lila dance together is presented as a moment suspended in time filled

with harmony, where the two women appear absorbed by a rhythm to their movements that contrasts with the confusion of their lives. However, the two women are connected by mimetic gestures that transform them into imitators of an image tailor-made for the requirements of the spectacle. For Violeta, performing at the karaoke bar provides a space of fictitious freedom where she constructs herself as a simulacrum—now the simulacrum of an original that has disappeared. This possibility of freeing herself through acting and the ultimate failure to achieve it are represented in her body language when she performs the song *Como un animal*, where her clawing gestures with her hands and the forceful turns of her

head and torso simulate a body struggling for liberation. The attempt is thwarted in the following shot, when we see Violeta now without her wig cleaning the floor of the nightclub in silence, her body bent over a mop.

The different forms of oppression to which Lila, Violeta, and Marta are subjected are also represented by screams, both voiced and mimed. Violeta articulates a silent scream after an altercation with her daughter; Lila tries some vocal warm-up exercises that end in a shriek, and Marta lets out a long, inaudible wail while at a rave party. The purpose of a scream is, among others, to express pain or release tension. In this sense, it is interesting to observe how both screaming and crying are actions that often end films where the female lead has been dealing with growing anxie-



Image 6. *Quién te cantará*

ty throughout the story. Films like *Rosetta* (Jean Pierre Dardenne and Luc Dardenne, 1999), *Wounded* (La herida, Fernando Franco, 2013; a Spanish film that absorbs Dardenne brothers' aesthetic), and *Summer 1993* (Estiu 1993, Carla Simón, 2017) all use a documentary-realist style that follows the character in her emotional collapse and end with scenes in which she finally breaks down in tears. In analysis of the hope and resilience of exhausted bodies in *Rosetta* and *Wendy and Lucy* (Kelly Reichardt, 2008), Elena Gorfinkel cites Adrian Martin's reflection on violent endings in slow cinema: "As Adrian Martin notes, a particular tendency in slow or contemplative cinema juxtaposes a glacial pacing of profilmic action with endings of incredibly violent or energetically jarring explosiveness" (Gorfinkel, 2012: 328). Although Gorfinkel uses this quote to point out that, contrary to Martin's theory, the Dardenne brothers' film actually presents Rosetta's tireless body in a motionless state in the final scene, it is nevertheless clear that violent explosiveness is present in her weeping, which constitutes an outburst or bodily release by a character who until that moment had only ever performed strictly utilitarian actions. This kind of energy is not released in *Quién te cantará*,

as the screams in this film constitute physiological attempts at expulsion made throughout the story by women who never succeed in achieving their liberation. Significantly, Marta will end up cutting her throat at the same moment that Lila wakes up with a jolt and gasps for air. The only one of the three women who actually lets out a full-throated scream, Lila will end up resuming her role as a cog in the machinery of the entertainment industry, offering her voice with a new fake personality, as Violeta Cassen.

IV. CONCLUSION

Su Holmes and Sean Redmond see a growing interest in today's society in stripping off fame's disguise to reveal the truth behind it, arguing that "[t]his game of star and celebrity hide-and-seek seems to be an increasingly important one given the amount of 'extra' artifice and simulation in the modern world" (Holmes & Redmond, 2006: 4). *Quién te cantará* explores celebrity culture with a focus on its implications for identity, while also offering a broader reflection on contemporary consumer practices (represented especially in the figures of Violeta as a fan and of Marta as a

consumer). These are issues that matter to the filmmaker, as he makes clear in his description of the genesis of the film, and in his criticism of the mercantile objectives of audiovisual products like animated TV series (Bas, 2018). On the other hand, the film's exploration of the individual's relationship with pop culture products constitutes an affirmation of the universe that the filmmaker established in his previous films. The story of Lila and Violeta also builds on the foundations of Vermut's cinematic language, previously characterized by the portrayal of aesthetically stylized precarious existences in *Magical Girl*.

This formal and content analysis of *Quién te cantará* has shown how the film constructs a relationship between film form and female emotions to offer an examination of celebrity culture. The images of illuminated or blurred body shapes; the close-ups of hands, feet, and faces that move or are moved through sensitive territory; the dance and the choreographed movements in the performances or rehearsals, all come together in a kind of haptic cinema of dissonances, drawn-out moments and slowed-down movements. In this way, *Quién te cantará* enacts a powerful discourse from an organic and affective perspective that points towards a theory on female corporeality in relation to the subjectivity of stars and fans and the fragility of their identities within the dynamics of spectacle. ■

NOTES

- 1 "[a]llí donde el mundo real se transforma en simples imágenes, las simples imágenes se convierten en seres reales, motivaciones eficientes de un comportamiento hipnótico" (author's translation).
- 2 For a summary of Deleuze's controversy around film phenomenology, see Ferencz-Flatz & Hanich, 2016: 37-38.

REFERENCES

- Albatás Fernández, C. (2014). Autofinanciación y crowdfunding: Nuevas vías de producción, distribución y exhibición del cine español independiente tras la crisis financiera española. *Historia y Comunicación Social*, 19, 387-399.
- Barker, J. M. (2009). *The Tactile Eye. Touch and the Cinematic Experience*. Los Angeles: University of California Press.
- Bas, B. (2018, 25 September). Carlos Vermut, la voz cantante del (otro) cine español. *El País*. Retrieved from https://elpais.com/elpais/2018/09/18/eps/1537288327_157714.html.
- Beugnet, M. (2008). Cinema and Sensation: Contemporary French Film and Cinematic Corporeality. *Paragraphe*, 31(2), 173-188.
- Chare, N., Watkins, L. (2015). Introduction: gesture in film. *Journal for Cultural Research*, 19(1), 1-5.
- Debord, G. (1995). *La sociedad del espectáculo*. Santiago de Chile: Naufragio.
- Del Río, E. (2008). *Deleuze and the Cinemas of Performance. Powers of Affection*. Edinburgh: Edinburgh University Press.
- Deleuze, G. (1987). *La imagen-tiempo. Estudios sobre cine 2*. Barcelona: Paidós.
- Dyer, R. (1998). *Stars*. London: British Film Institute.
- Dyer, R. (2004). *Heavenly Bodies. Film Stars and Society*. London, New York: Routledge.
- Ferencz-Flatz, C., Hanich, J. (eds.) (2016). Film and Phenomenology. *Studia Phaenomenologica*, XVI. Retrieved from <https://zetabooks.com/all-titles/studia-phaenomenologica-volume-16-2016-film-and-phenomenology>.
- Gorfinkel, E. (2012). Weariness, Waiting: Endurance and Art Cinema's Tired Bodies. *Discourse*, 34(2-3), 311-347.
- Holmes, S., Redmond, S. (eds.) (2006). *Framing Celebrity. New Directions in Celebrity Culture*. London, New York: Routledge.
- Marks, L. U. (2000). *The Skin of the Film. Intercultural Cinema, Embodiment, and the Senses*. Durham, London: Duke University Press.
- Mulvey, L. (1999). Visual Pleasure and Narrative Cinema. In L. Braudy y M. Cohen (eds.), *Film Theory and Criti-*

- cism: *Introductory Readings* (pp. 833-844). New York: Oxford University Press.
- Paszkiewicz, K. (2020). Touch as Proximate Distance: Post-Phenomenological Ethics in the Cinema of Isabel Coixet. *Film-Philosophy*, 24(1), 22-45.
- Pérez Guevara, J. A. (2018). *Entrevista a Carlos Vermut*. Retrieved from <https://www.youtube.com/watch?v=R-f3FmQaS1jo>.
- Sobchack, V. (1992). *The Address of the Eye. A Phenomenology of Film Experience*. Princeton: Princeton University Press.
- Tobin Stanley, M. (2018). The Interplay of Female Voice (lessness) and Agency in the Face of Objectification, Commodification, and Fetishization in Carlos Vermut's *Magical Girl* (2014). In J. Brady y M. L. Jeffers (eds.), *Shifting Subjectivities in Contemporary Fiction and Film from Spain* (pp. 88-112). Cambridge: Cambridge Scholars Publishing.
- Vidal, B. (2019). A Somatic Poetics of Crisis Cinema: The Gesture of Self-Harm in Three Spanish films. *Hispanic Research Journal*, 20(1), 42-57.