

# Re-editing as an Identity Search: Restitution of the Maternal Figure in *Sóc filla de ma mare* (2023) and *Une vie comme une autre* (2022)

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## **Abstract**

This paper explores the re-editing strategies of family archives used by directors Faustine Cros in *Une vie comme une autre* (2022) and Laura García Pérez in *Sóc filla de ma mare* (2023). Both films are examples of recent generations of filmmakers who explore family narratives through the re-editing of images. This process emerges from contexts where gender and mental health intersect, leading to a questioning and redefinition of the maternal figure.

In *Une vie comme une autre*, the director begins with her mother's suicide attempt and revisits family footage filmed by her father, capturing everyday scenes. Re-editing this footage allows for the expression of the conflict and depression her mother experienced after giving up her professional and personal life to dedicate herself to raising her children. While the paternal gaze in the footage aimed to depict happiness, Faustine Cros' approach highlights the tension generated by imposed gender roles by juxtaposing the footage with photographs and family testimonies, including her mother's own perspective.

In *Sóc filla de ma mare*, Laura García Pérez starts from family album photographs in which her father has been erased. This intervened archive brings to light the haunting presence of the father's absence, which has shaped the relationship between the director and her mother. The filmmaker re-edits the home videos her mother recorded during her childhood and adolescence, in which she addresses the father, who was abroad for work. This re-editing not only reveals how the filmmaker's connection to cinema was born but also constructs a poignant sense of maternal waiting. García Pérez structures her exploration of the family archive around filmed conversations with her mother. Like Faustine Cros, this dynamic of editing and manipulating the family archive enables the filmmakers to reshape their identities within the family context.

These two cases show how the use of archives redefines the notion of intimacy and privacy, challenging traditional gender roles, with individual narratives acquiring collective dimensions. The dynamics observed in both directors can be linked to the work of filmmakers like Alina Marazzi with her documentary *Un'ora sola ti vorrei* (2002) or the more recent *Ainhoa, yo no soy esa* (2018) by Carolina Astudillo. As Mireia Iniesta (2020) explains, the so-called "archive fever" articulates the possibility of revisiting past events and constructing a re-reading where what was forgotten or ignored takes center stage—in the case of Laura García Pérez and Faustine Cros, the pain and oppression experienced by their mothers.

This paper aims to contribute to the formation of a genealogy of films that, from a feminist perspective, address the conflicts inherent in motherhood, family relationships, and the systematic denial of these issues. From this context, we ask: What contributions do the works of Cros and García Perez make to this feminist genealogy in documentary filmmaking? What re-editing techniques do Cros and García Perez employ to subvert traditional gender roles within the family?

**Keywords:** archivo, maternidad, identidad, feminismo

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## BIO

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