

# *Retrato de una mujer en llamas:* construcción del imaginario lésbico en el cine contemporáneo feminista

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*someone will remember us*

*I say*

*even in another time*

—**Safo 147**

(Trad. de Anne Carson en *If Not, Winter: Fragments of Sappho*. Nueva York: Vintage  
Canada, 2002)

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**Resumen:** Este trabajo examina las aportaciones de la película de Céline Sciamma *Retrato de una mujer en llamas* (2019) al imaginario lésbico en el cine contemporáneo feminista. Siguiendo una metodología interdisciplinar con un enfoque feminista y *queer* se han encontrado novedades en cuatro aspectos desarrollados a lo largo del trabajo: la narración de Sciamma, la representación de la mujer artista en el siglo XVIII, la construcción de una *lesbian gaze* a partir de la *female gaze* de Soloway y la reinterpretación de mito de Orfeo y Eurídice, que tiene como principal innovación la presentación de una Eurídice con capacidad de decisión. *Retrato* se presenta como una obra de gran riqueza con aspectos todavía sin investigar, como sus conexiones con obras pictóricas del siglo XIX y principios del XX y con otras películas del corpus de cine lésbico contemporáneo.

**Palabras clave:** *Retrato de una mujer en llamas* / Céline Sciamma / *Lesbian gaze* / Orfeo y Eurídice / Arte francés siglo XVIII

**Abstract:** This paper examines the contributions of Céline Sciamma's film *Portrait of a Lady on Fire* (2019) to the lesbian imaginary in contemporary feminist cinema. Following an interdisciplinary methodology with a feminist and queer approach, novelties have been found in four aspects developed throughout the essay: Sciamma's narration, the representation of the female artist in the 18th century, the construction of a lesbian gaze connected with the Soloway's female gaze and the reinterpretation of the Orpheus and Eurydice's myth, whose main innovation is the presentation of an Eurydice with agency. *Portrait* is a rich film with aspects that have not yet been investigated, such as its connections with pictorial works of the 19th and early 20th centuries and with other films in the corpus of contemporary lesbian cinema.

**Key words:** *Portrait of a Lady on Fire* / Célinne Sciamma / *Lesbian gaze* / Orpheus and Eurydice / 18th century french art

## INTRODUCCIÓN

### Tema, objeto de estudio y justificación

Este estudio se centrará en el análisis de *Retrato de una mujer en llamas* (*Portrait de la jeune fille en feu*), un drama romántico francés del año 2019, escrito y dirigido por Céline Sciamma, a la que me referiré como *Retrato*. *Retrato* fue seleccionada para competir por la Palma de Oro en el Festival de Cannes 2019, en dicho festival fue la primera película dirigida por una mujer en ganar la Palma Queer además del premio a Mejor Guión. Fue también nominada para los Premios Independent Spirit Awards, Critics 'Choice Awards y Golden Globe Awards a la Mejor Película en Lengua Extranjera. La película está ambientada en la Francia de la segunda mitad del siglo XVIII, en un momento previo a la Revolución francesa. Cuenta la historia de una pintora francesa, Marianne (Noémie Merlant), que viaja a una isla en Bretaña para cumplir el encargo de una condesa: realizar el retrato de bodas de su hija, Héloïse (Adèle Haenel). La joven aristócrata se niega a ser retratada, tratando de evitar el matrimonio, por lo que la pintora se presenta como una acompañante para sus paseos contratada por su madre. De esta manera, ocultando su cometido, Marianne observa a diario a Héloïse, tratando de memorizar sus rasgos para poder realizar el retrato en secreto.

*Retrato* llega en la carrera de Sciamma justo después de acabar su conocida como *coming-of-age trilogy*, compuesta por *Water Lilies* (2007), *Tomboy* (2011) y *Girlhood* (2014), en las que se explora el autodescubrimiento de la identidad de género, sexual y social en niñas y adolescentes y los obstáculos internos y externos a los que se enfrentan sus personajes en este proceso.<sup>1</sup> *Retrato*, sin embargo, está protagonizada por mujeres adultas y las dudas sobre su orientación sexual, si es que las tienen, no son el foco del conflicto, al igual que tampoco se dedica tiempo a mostrar el contexto social patriarcal que hace imposible el desarrollo de su relación, sino que se da por sentado y se cambia el foco a explorar las posibilidades que sí están en sus manos. Este enfoque, y más perteneciendo al género drama histórico, resulta novedoso dentro del corpus de cine lésbico, donde a menudo las narrativas se centran en el descubrimiento de la orientación sexual, pero no en el desarrollo de la misma. Sciamma abre el espacio para responder al “y qué pasa después”, siendo este un aporte fundamental al imaginario lésbico en proceso de construcción del cine contemporáneo. Por su reconocimiento y difusión cultural se plantea en este estudio la hipótesis de que su influencia permeará en el cine lésbico, por lo que una aproximación a su análisis servirá de base para futuras investigaciones productivas.

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<sup>1</sup> HOLTZ, Jenni, 2020.

Sciamma parte de una posición política feminista y lésbica que expresa abiertamente en sus ficciones y en sus apariciones públicas. Esto lleva a que en *Retrato* se desarrollen cuestiones de gran interés para los estudios fílmicos feministas. En primer lugar, la película explora el concepto de mirada o *gaze* popularizado en el análisis cinematográfico a partir del concepto de *male gaze* creado por Laura Mulvey.<sup>2</sup> El film propone una perspectiva radical del concepto, presentando un modelo de *female gaze* que parte del deseo de Sciamma de construir una historia de amor basada en la igualdad.<sup>3</sup> La mirada se explora a través de la crítica y deconstrucción del concepto de musa en el ámbito artístico. Este aspecto, junto a las representaciones de mujeres artistas francesas del siglo XVIII, resulta de interés de estudio desde la historiografía del arte feminista, pues es un ejemplo de cómo nuevos relatos de la historia del arte son empleados en ficciones contemporáneas, qué influencia tienen y cómo reflejan inquietudes políticas del momento en que son creadas. Para la construcción de este nuevo imaginario Sciamma toma también referencias visuales y temáticas de la tradición clásica occidental como el mito de Orfeo y Eurídice, que reinterpreta en su film desde una perspectiva feminista y lésbica.

La posición política de Sciamma y su búsqueda de ruptura con las jerarquías no se encuentra solo en la ficción sino también en el proceso creativo de Sciamma. Al igual que en la ficción de *Retrato*, durante el rodaje del film el acto de crear arte se presenta como una actividad colaborativa entre mujeres en posición de igualdad. En el equipo de Sciamma encontramos numerosas mujeres que tienen un papel fundamental en la película y cuya visión y propuestas son esenciales. Entre ellas destacar a Claire Mathon, directora de fotografía que trabajó con Sciamma en su última película, *Petit maman* (2021) y a Adèle Haenel, actriz protagonista junto a Noémie Merlant, que protagonizó *Water Lilies* (2007). Por este motivo, *Retrato* también resulta idónea para el estudio desde una perspectiva feminista de las mujeres en el cine contemporáneo tanto delante como detrás de las cámaras.

## Objetivos

Este estudio tiene como objetivo general ser una aproximación a la investigación del aporte de *Retrato de una mujer en llamas* al imaginario en construcción del cine lésbico contemporáneo feminista. Para cumplir dicho objetivo, este se ha desplegado en cuatro objetivos específicos. En primer lugar, analizar el film como texto en su dimensión narrativa, investigando cuál ha sido el proceso de Sciamma en su escritura del guion. En segundo lugar,

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<sup>2</sup> MULVEY, Laura, 1989, pp. 14–16.

<sup>3</sup> TIFF Originals, 2020.



investigar cómo interacciona la película con los nuevos relatos de la historia del arte desde la historiografía feminista, cómo representa a las mujeres artistas del siglo XVIII y qué referentes artísticos se integran. En tercer lugar, investigar en qué consiste la aplicación de la *female gaze* al film y si existe, y, si es así, cuáles son sus características, una *lesbian gaze*. Y en cuarto lugar, investigar si existe un aporte novedoso en la reinterpretación del mito de Orfeo y Eurídice desarrollado en el film.

### **Metodología y materiales**

Para cumplir con los objetivos descritos se ha empleado una metodología interdisciplinar que parte de los estudios de género y *queer*. El análisis ha comenzado con la visualización del objeto de estudio, *Retrato de una mujer en llamas*. Su visualización se ha realizado en diversos formatos. Para empezar, una visualización de primer contacto doblada al castellano, que se encuentra actualmente y hasta 2024 disponible de manera gratuita en la plataforma RTV Play.<sup>4</sup> La segunda visualización completa fue en francés, idioma original, con subtítulos en castellano, perteneciente a la edición en DVD distribuida por Karma Films. En esta visualización se realizó a la par la transcripción de los subtítulos de las escenas de mayor relevancia para este estudio —aquellas que tratan los temas de la mujer artista, la mirada o la reinterpretación del mito de Orfeo y Eurídice—. Las diferencias entre el doblaje y la subtitulación al castellano son mínimas; sin embargo, los subtítulos carecen de ciertas limitaciones del doblaje, que requiere ajustarse a los gestos, vocalización y tiempos de los actores al interpretar. Se ha valorado que los subtítulos se adaptan en mayor medida al sentido original en francés y por ese motivo en este estudio todos los diálogos transcritos se corresponden con la traducción oficial de los subtítulos en castellano. La tercera visualización fue de nuevo en versión original subtitulada, esta vez a través de la plataforma de streaming Rakuten Tv.<sup>5</sup> Al contrario que en su versión en DVD, la versión online permite realizar capturas de imagen de la película. En esta visualización se realizaron las capturas de todas las imágenes provenientes de la película que aparecen en este estudio. Para agilizar su utilización, las capturas fueron almacenadas en un banco de imágenes personal en el que se categorizaron siguiendo tres parámetros: su pertenencia al acto I, II o III de la narración, su número de escena y la temática predominante en la escena —el arte, la mirada o el mito de Orfeo y Eurídice—. Esta visualización se realizó conjuntamente con la lectura de la traducción no oficial al inglés del guion de la película. En 2020, Plain Archive, la compañía

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<sup>4</sup> En: <<https://www.rtve.es/play/videos/cine-internacional/retrato-mujer-llamas/6548510/>>

<sup>5</sup> En: <<https://rakuten.tv/es/movies/retrato-de-una-mujer-en-llamas>>

de venta de productos relacionados con el audiovisual publicó en un libro el guion original en francés junto a una traducción al coreano.<sup>6</sup> Se trata de una edición limitada cuyos ejemplares se han agotado por lo que no ha sido posible su utilización para este trabajo. Es por ello que, a pesar de no ser oficial, se ha considerado un material de gran valor su versión disponible en inglés. Esta traducción es el resultado del trabajo colectivo realizada por investigadoras y traductoras anónimas conocidas por los siguiente seudónimos y nombres de usuario en la plataforma Tumblr: Anna (@tonovember), Aimée (@ladyonfire28), Dina (@mleclaudine), Greywing (@morningmightcomebyaccident) y Vittoria (@hedawolf). El guion fue subido a Tumblr y se encuentra disponible para la libre descarga.<sup>7</sup> Este guion ha sido empleado como material de apoyo en otros estudios sobre el film, presentes en la bibliografía de este trabajo. Se ha incluido en un anexo. La numeración de las escenas empleadas se corresponde con la de esta versión del guión. Contar con el texto de la película, que incluye las anotaciones de la directora, facilita el análisis narrativo del film. El material base para el análisis narrativo parte del libro de Syd Fields *Screenplay: The Foundations of Screenwriting*, publicado por primera vez en 1979.<sup>8</sup> En el libro se describe un modelo de estructura la narrativa en tres actos de gran influencia en el cine occidental. Un análisis siguiendo este modelo proporciona una aproximación a los recursos narrativos empleados por Sciamma, además de permitir señalar en qué aspectos este film difiere de la narración hegemónica proporcionada por Syd Fields y aporta novedades. Además de este análisis narrativo, se ha realizado un análisis cinematográfico de las escenas destacadas siguiendo el método plano a plano o *shot-by-shot*. Este método es descrito en *An Introduction to Film Analysis: Technique and Meaning in Narrative Film* de Michael Ryan y Melissa Lenos, publicado en 2020.<sup>9</sup> Consiste en describir cada plano partiendo de la posición de la cámara y sus movimientos y cómo influye en la recepción emocional de lo que se observa por parte del espectador además de tener en cuenta su interacción con otros elementos cinematográficos. Se ha considerado que este método centrado en el empleo de la cámara es el adecuado para el estudio de la creación de la mirada o *gaze* en el film.

Para apoyar estos análisis se ha realizado una búsqueda y transcripción de entrevistas y conferencias en las que Sciamma y otros miembros del equipo, como Mathon, hablan sobre el

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<sup>6</sup> En: <https://plainarchive.com/products/portrait-de-la-jeune-fille-en-feu-sc-nario-du-film-book?variant=31848792653893>

<sup>7</sup> En: <https://pensoakspaper.tumblr.com/post/627910789832081408/dear-portrait-nation-in-the-spirit-of-celebrating>

<sup>8</sup> FIELDS, Syd, 2005.

<sup>9</sup> RYAN, Michael; LENOS, Melissa, 2020.

proceso de escritura y rodaje del film y cuáles eran sus objetivos temáticos y visuales. Se ha comenzado por las entrevistas y comentarios de la directora disponibles en la edición en DVD distribuida por Karma Film y en la edición distribuida por Pyramide Video. A continuación, se buscaron entrevistas y conferencias en video disponibles online de manera gratuita. Para ello se introdujeron en el buscador de YouTube los términos “céline sciamma” y “portrait of a lady on fire”. De los resultados se han seleccionado aquellos provenientes de canales oficiales verificados. Los dos más relevantes en este estudio han sido “CÉLINE SCIAMMA Screen Talk with Tricia Tuttle | BFI London Film Festival 2019”, subido al canal del Festival de Cine de Londres y “Céline Sciamma on Letting Desires Dictate Writing | Screenwriters’ Lecture Series”, subido al canal de los British Academy Film Awards. Sciamma solo ha realizado intervenciones en francés y en inglés, por la imposibilidad de comprender en su totalidad las intervenciones en francés se ha optado por buscar aquellas en inglés. Desde este momento de la investigación se emplearán siempre los términos de búsqueda en inglés, no solo para la búsqueda de entrevistas a Sciamma sino también para la búsqueda de material académico, actualmente más prolífico y relevante en este idioma que en castellano. A continuación, se buscaron entrevistas para revistas culturales y de cine realizadas durante el período de promoción de la película. Entre estas entrevistas destaca la realizada por Rich Juzwiak para la revista *Jezebel* en 2019. Este proceso de la investigación ha supuesto la traducción propia de algunos de los fragmentos de dichas entrevistas.

Para la búsqueda de artículos y trabajos académicos se empleó JSTOR, Dialnet y Google Scholar. Para el análisis desde la literatura comparada de la reinterpretación del mito de Orfeo y Eurídice se ha empleado como material base el artículo publicado en junio de 2020 de Benjamin Eldon Stevens “‘Not the Lover’s Choice, but the Poet’s’: Classical Receptions in Portrait of a Lady on Fire”.<sup>10</sup> Y para el análisis de la construcción de la mirada “‘Whose Eyes May Look On Thee’: Queering the gaze in *The Handmaiden* and *Portrait de la Jeune Fille en Feu*” de Robin Meulenberg, publicado en octubre de 2020.<sup>11</sup> Para apoyar el análisis de la representación de las mujeres artistas en el film se ha empleado “Recentring Peripheral Queerness and Marginal Art in Portrait of a Lady on Fire (2019)” de Madeleine Pelling, publicado en mayo de 2021.<sup>12</sup>

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<sup>10</sup> ELDON STEVENS, Benjamin, 2020.

<sup>11</sup> MEULENBERG, Robin, 2020.

<sup>12</sup> PELLING, Madeleine, 2021.

El material bibliográfico principal de este trabajo también consta de dos libros publicados por la Edinburgh University Press: *Lesbian Cinema After Queer Theory* (2019) de Clara Bradbury–Rance<sup>13</sup> y *Céline Sciamma: Portraits* (2021) de Emma Wilson.<sup>14</sup>

Durante el proceso de investigación se realizó también una recopilación de vinculaciones visuales con obras cinematográficas y pictóricas que se pueden encontrar en *Retrato*, vinculaciones que se basan en las influencias artísticas y fílmicas mencionadas por Sciamma y por su equipo y en referencias señaladas en los artículos cinematográficos listados en la bibliografía. Esta recopilación se ha incluido como anexo.

### **Estado de la cuestión**

El estado actual del estudio del cine lésbico contemporáneo se encuentra sintetizado en la última aportación de relevancia a esta cuestión: *Lesbian Cinema After Queer Theory* de Clara Bradbury–Rance. Los estudios del cine lésbico han sufrido durante el siglo XXI una situación paradójica. Los estudios *queer* del cine han aportado nuevas formas de análisis de las relaciones lésbicas en ficción pero, simultáneamente, el cine lésbico como objeto de estudio específico se ha visto disuelto en la generalidad de lo *queer*, paralizando el desarrollo de su investigación. Bradbury–Rance trata de resituar el cine lésbico dentro de la historia de la imagen analizada desde la teoría fílmica feminista. Toma conceptos de los análisis *queer* y los desarrolla en la especificidad de lo lésbico, retomando la teoría de los afectos y las teorías del espacio tiempo en el cine para explorar las vías a través de las que el cine contemporáneo hace legible el deseo lésbico.<sup>15</sup> Entre los casos de estudio que contiene esta obra se encuentra *Water Lilies* (2006), la primera película de Céline Sciamma. La aportación de Bradbury–Rance es el punto de apoyo actual para desarrollar los análisis del cine lésbico. Estos análisis se centran actualmente en dos aspectos fundamentales y relacionados, uno es la representación del deseo, tratado por Bradbury–Rance, y otro es la construcción de la mirada/*gaze*. El concepto de *male gaze* ha tenido gran relevancia en la teoría fílmica feminista y su influencia perdura hasta el día de hoy. Fue desarrollado por primera vez en *Visual Pleasure and Narrative Cinema* (1972) de Laura Mulvey. Parte de un análisis con base en el psicoanálisis de Freud y Lacan para describir cómo se construye la mirada patriarcal en el cine que cosifica a las mujeres. La metodología de análisis sigue siendo empleada a día de hoy, este análisis considera que la mirada se construye con la mirada de la cámara, la mirada

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<sup>13</sup> BRADBURY–RANCE, Clara, 2019.

<sup>14</sup> WILSON, Emma, 2021.

<sup>15</sup> BRADBURY–RANCE, Clara, 2019.

de la audiencia y la mirada del personaje sujeto que observa al personaje objeto. Por otra parte, su enfoque psicoanalista y cishetero y el binarismo biologicista que implica ha sido criticado y matizado a lo largo de los años. En *Black Looks: Race and Representarion* (1992), bell hooks señala las limitaciones del análisis de Mulvey en cuanto que no incluye las diferencias en cuestiones raciales, la *gaze* entendida por Mulvey se asume masculina y, además, blanca y occidental.<sup>16</sup> Jackie Stacey criticó también las limitaciones en cuanto que no analiza la posibilidad de placer homoerótico por parte de espectadoras.<sup>17</sup> Estas consideraciones han continuado desarrollándose hasta llegar actualmente al desarrollo del concepto de *female gaze*, presentado por primera vez en el Festival de Cine de Toronto de 2016 por Jill Soloway.<sup>18</sup> El análisis de Soloway, al contrario que el de Mulvey, sí tiene en consideración la existencia de ficciones *queer* que construyen una mirada particular y es por tanto la base sobre la que se desarrolla el análisis de la mirada en el cine lésbico.

### **Estructura**

El contenido del trabajo se ha organizado en tres capítulos que responden a las necesidades de los objetivos propuestos. Se trata de una división por temáticas que se corresponde con la estructura narrativa del propio film. El primer capítulo se centra en analizar cómo se presenta en la película la figura de la mujer artista y qué corrientes pictóricas influyen en la estética y temática del film, a través de un análisis con perspectiva de género y *queer* adscrito a la corriente historiográfica de la historia social. Siguiendo la estructura de la película, este primer capítulo se corresponde con el primer acto y la escena analizada en profundidad pertenece por tanto a dicha parte. Aunque la estructura no sigue un orden estrictamente cronológico, ya que en todos los capítulos se referencian momentos de la trama que pertenecen a otros actos, la escena destacada en el análisis de cada capítulo se corresponde con el acto que representa dicho capítulo. Esta división también sigue el orden en el que Sciamma desarrolló dichos temas en su proceso de creación del guion. El segundo capítulo sigue el mismo esquema y se centra en la construcción de la mirada en *Retrato* y en él se aplica un análisis cinematográfico centrado en el estudio del uso de la cámara. El tercer y último capítulo se corresponde con el último elemento narrativo introducido por Sciamma, la reinterpretación del mito de Orfeo y Eurídice. La última escena analizada de este capítulo

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<sup>16</sup> HOOKS, bell, 1992, p.123.

<sup>17</sup> STACEY, Jackie, 1994, p. 63–64.

<sup>18</sup> TIFF Talks, 2016.

se corresponde con la escena final del film. El análisis en este capítulo es un análisis principalmente literario que parte de los estudios clásicos y la literatura comparada.

## CAPÍTULO 1. HISTORIA DEL ARTE Y LECTURAS FEMINISTAS EN *RETRATO DE UNA MUJER EN LLAMAS*

### 1.1. MARIANNE Y LA MUJER ARTISTA EN EL CINE

*Retrato* se enmarca dentro de la corriente del cine del siglo XXI que busca la revalorización de las figuras de mujeres artistas del pasado. Esta tendencia en el cine es un reflejo de los esfuerzos dentro de la historiografía feminista de llevar a cabo una recuperación de las artistas borradas del relato tradicional de la historia del arte. Como Sciamma reconoce en diversas entrevistas, *Retrato* surge de su desconocimiento y posterior descubrimiento de la obra de mujeres artistas francesas de la segunda mitad del siglo XVIII, justo antes de la Revolución Francesa. En estas obras encontró «un trabajo de gran belleza» que le llevó a desarrollar la película pensando en que la protagonista debía ser una pintora de este período. Sciamma crea *Retrato* con el objetivo de mostrar a mujeres artistas durante los procesos de creación artística.<sup>19</sup> A través de largos primerísimos planos de manos femeninas pintando, dibujando o bordando, en los que solo se escucha el sonido de los utensilios, Sciamma presenta esta creación no de forma idealizada, sino tratando de capturar la meticulosidad y cotidianeidad del trabajo de la artista.

Marianne es un personaje ficticio creado por Sciamma. Para ella, esta decisión parecía más adecuada que la de escoger a una figura histórica real, inventar a una pintora era una manera de pensar y representar a todas las mujeres artistas de este período y además le daba total libertad en la creación de la trama, algo esencial puesto que *Retrato* parte de la premisa de buscar la creación de nuevas narrativas en el cine lésbico.<sup>20</sup> Esto resulta innovador dentro de la corriente del cine de mujeres artistas, que se ha centrado principalmente en el género biopic, siendo algunas de las más representativas *Frida* (2002) de Julie Taymor, *Séraphine* (2008) de Martin Provost, *Georgia O' Keeffe* (2009) de Bob Balaban, *Berthe Morisot* (2012) de Caroline Champetier, *Big Eyes* (2014) de Tim Burton o *Maudie, el color de la vida* (2016) de Aisling Walsh, entre otras. Mientras que el biopic tiende a centrarse más en el artista como individuo independiente —y excepcional—, *Portrait* se centra en el potencial del proceso pictórico en este período, tratando de presentar no solo a los personajes sino también el propio relato de la historia del arte desde una perspectiva feminista y lésbica.<sup>21</sup>

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<sup>19</sup> AJO, Raúl.

<sup>20</sup> PLUIJGERS, Jean-François.

<sup>21</sup> JACOBS, Stevens, 2012, pp. 41-42; PELLING, Madeleine, 2021, p. 2.

A lo largo de todo el film se desarrolla una reflexión sobre el poder del arte y la responsabilidad que recae en manos de Marianne. Con sus retratos tiene la capacidad de controlar la identidad proyectada de otras personas e intervenir en el desarrollo de sus vidas, como en el caso de Héloïse. La idea opresiva del retrato como posesión y control se desarrolla intercalada con su poder liberador de dar visibilidad y comprender a otras personas. Esta cuestión está ligada no solo a las representaciones de Héloïse que realiza Marianne, sino también a un retrato en particular que hace de Sophie. Tras el aborto de Sophie, Héloïse insiste a Marianne para que dibuje una representación de la escena, posando ella misma con Sophie. Esta escena pone en relieve la concepción del arte como herramienta para visibilizar experiencias ocultas debido a la represión moral en un contexto patriarcal. Al representar el aborto, Marianne recupera una experiencia de otra manera olvidada, inmortalizándola en el arte da voz y por tanto poder a Sophie.

Puesto que Sciamma no recurre a una figura única real a partir de la que construir la narración, el abanico de referencias e influencias artísticas que se encuentra en *Retrato* es extenso. Sciamma toma elementos artísticos de los siglos XVIII, XIX y hasta de principios del XX que se unen para crear una estética coherente que no pretende reflejar de manera fidedigna la estética del período en el que se desarrolla la trama. Durante el proceso de documentación Sciamma; la directora de fotografía, Claire Mathon; y Hélène Delmaire, la pintora real de las obras que aparecen en el film; visitaron diferentes museos y colecciones de París y Londres. Entre sus referentes encontramos a la reconocida retratista Élisabeth Vigée Le Brun (1755–1842), la miniaturista Adélaïde Labille–Guiard (1749–1803), Jean–Baptiste–Camille Corot (1796–1875) y a Jean–Baptiste–Siméon Chardin (1699–1779), que destaca por sus naturalezas muertas y retratos.<sup>22</sup> De entre las referencias de Sciamma, Elisabeth Vigée–Lebrun, autora de dos volúmenes de memorias referenciados en los créditos del film, es la figura real a la que más se acerca Marianne. Al igual que Vigée, Marianne se especializa en retratos y llega a la profesión gracias a que su padre es pintor. Esta era una de las pocas maneras en las que era posible para una mujer dedicarse profesionalmente a la pintura, un aspecto que se destaca en la película, señalando implícitamente la imposibilidad de acceder al mundo artístico si no era a través de los hombres ya pertenecientes a él.<sup>23</sup> Otros detalles que aparecen en las memorias de Vigée son también tomados por Marianne, ambas estudiaron durante un breve período de tiempo en su infancia en la escuela de un convento,

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<sup>22</sup> LAFFLY, Tomris.

<sup>23</sup> WILSON, Emma, 2021, p. 87.



donde eran castigadas por dibujar en los libros durante las clases.<sup>24</sup> En cuanto al estilo de Vigée, *Retrato* no toma excesiva inspiración. Aunque existe una delicadeza y atención comunes en cuanto a la visualidad de la piel, en este aspecto Mathon explica que tomó como referencia a Corot. Se inspiró en la utilización de la luz para resaltar los tonos de la piel y los tejidos, una de sus principales preocupaciones en una película centrada en la realización de un retrato. El estilo de Mathon busca la suavidad en las texturas y un acabado satinado más que realista, aunque sin perder naturalidad.<sup>25</sup> Respecto a Héléne Delmaire, la pintora real detrás de la figura de Marianne, aunque toma inspiración de los referentes mencionados, mantiene su estilo propio en la realización de los retratos. Delmaire se formó en la Academia de Arte Ángel en Florencia. Esta academia se caracteriza por enseñar técnicas empleadas entre los siglos XV y XIX a partir de las que desarrollar arte figurativo que responda a las inquietudes del siglo XXI.<sup>26</sup> Delmaire pinta al óleo empleando técnicas del siglo XIX. Sus obras a menudo tienen como protagonistas a mujeres, el desnudo y la mirada, temas de gran importancia en *Retrato*. Al encargar las obras a Delmaire permitiendo que desarrolle su estilo propio, Sciamma da voz a una artista contemporánea viva a la vez que visibiliza a las mujeres artistas del pasado a través de Marianne.<sup>27</sup>

### **1.1.1. Sophie como artista, revalorizando el arte del bordado**

Aunque pueda parecerlo inicialmente, Marianne no es la única artista entre las protagonistas de *Retrato*. La criada, Sophie, aparece a lo largo de la película bordando. Los primeros planos de las manos de Sophie mientras borda son paralelos a aquellos de las manos de Marianne pintando, presentando ambas actividades como iguales. En una de las escenas en las que Sophie aparece bordando además se representa un cambio de papeles entre Sophie y Marianne: mientras Sophie trabaja en su obra, Marianne y Héloïse preparan la cena y admiran el trabajo de Sophie. Sciamma rompe así con la jerarquía social y la jerarquía artística para construir una relación de igualdad entre las protagonistas. Que la actividad de bordar se represente en este contexto y no aislada en una escena en la que apareciese solo Sophie trabajando es de gran relevancia. Sciamma está señalando que Sophie puede trabajar en su arte gracias a que otras personas cuidan de ella y eso le permite poder dedicar tiempo al bordado. Se representa así cómo la posibilidad o no del desarrollo de actividades artísticas siempre está determinado por el contexto social y nunca es una actividad realmente

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<sup>24</sup> SPIES-GANS, Paris Amanda.

<sup>25</sup> WILSON, Emma, 2021, p. 89.

<sup>26</sup> ANGEL, Michael John.

<sup>27</sup> WILSON, Emma, 2021, p. 90.

individual. Otra característica a destacar la creación artística de Sophie es que se muestra como una expresión de su identidad e individualidad a través de sus ropas, en las que vemos que borda motivos florales propios.

Sus bordados juegan además el papel de metáfora sobre o reflejo de la evolución de la relación de Marianne y Sophie. Sophie está bordando flores tomando como referencia un ramo colocado en un jarrón. En la primera aparición las flores recién cogidas están vibrantes de color. La belleza de las flores es inmortalizada en su bordado, al igual que el arte de Marianne captura su amor por Héloïse. En la última escena en la que vemos a Sophie bordando las flores se han marchitado, su tiempo de vida ha finalizado, al igual que el tiempo compartido por Héloïse y Marianne (fig. 1).



Fig 1. Montaje de escenas sobre el bordado de Sophie. Arriba: primer plano del bordado de Sophie. Primera fila: Sophie bordando en la cena con Marianne y Héloïse y, a la derecha, el ramo de flores frescas todavía. Segunda fila: Sophie bordando sola, a la derecha, plano de las flores ya marchitas.

### 1.1.2. Los géneros pictóricos en *Retrato de una mujer en llamas*

La creación artística no es solo un tema central en la narrativa del film sino que, como ya se ha adelantado en este capítulo, en el lenguaje cinematográfico encontramos que Mathon y Sciamma se inspiran en diversos géneros pictóricos, tomando estrategias compositivas, temas o utilización de la luz entre otras características. De esta manera, la fotografía del film nos remite en sus planos a obras pictóricas de la historia del arte. De entre los géneros pictóricos presentes destacan el retrato, analizado a lo largo de todo el film; el desnudo; el bodegón o naturalezas muertas (fig. 1) en escenas de interior austeras que emplean el claroscuro característico del Barroco; o el paisaje. El paisaje tiene gran importancia visual y simbólica. Toma referencias de Corot y también del romanticismo alemán. Encontramos que la figura humana aparece en pequeño tamaño y de espaldas al espectador, frente a un paisaje sublime que se nos invita a contemplar, a la manera de las obras de Caspar David Friedrich.<sup>28</sup> Paisajes que sirven de espacio de meditación para los personajes y que representan metafóricamente sus estados emocionales internos (fig. 2).

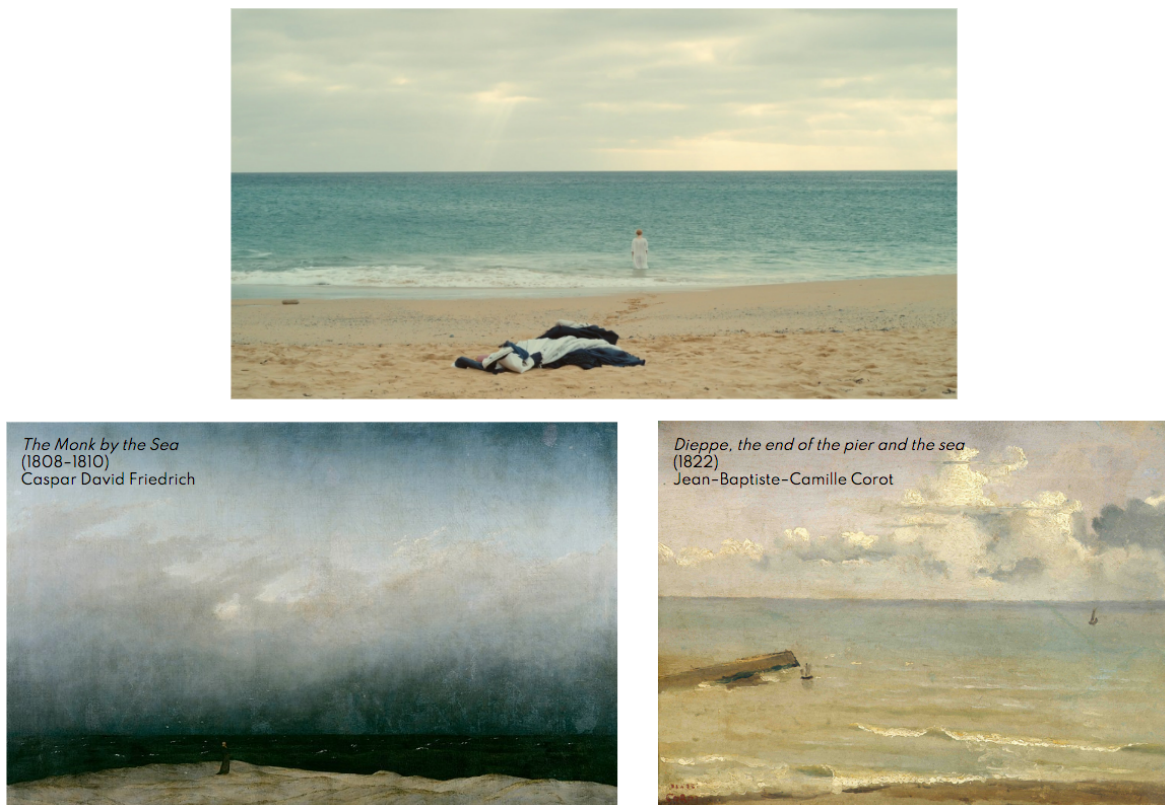


Fig. 2. Plano de Héloïse en la playa arriba junto a “The Monk by the Sea” (1808–1810) de Caspar David Friedrich y “Dieppe, the end of the pier and the sea” (1822) de Jean-Baptiste-Camille Corot.

<sup>28</sup> ANTIGÜEDAD DEL CASTILLO-OLIVARES, María Dolores *et al*, 2010, pp. 73–74.

Por cuestión de extensión el análisis de la fotografía del film a través de los géneros pictóricos que la influencia no se realizará, se pretende aquí señalar esta vía de investigación todavía no desarrollada y sentar las bases de posibles conexiones y comparaciones. En el anexo visual se han expuesto diferentes obras de los géneros pictóricos mencionados junto a planos del film que podrían dar lugar a diferentes análisis.

## 1.2. FUERA DE LA ACADEMIA: EL ESTILO PICTÓRICO DE MARIANNE COMO METÁFORA DE SU RELACIÓN CON HÉLOÏSE

Aunque la pintura de Marianne no reproduce realmente el estilo de las pintoras francesas prerrevolucionarias, ya que como se ha expuesto Hélène Delmaire trabaja la figuración del siglo XXI desde métodos del siglo XIX, en la narración se presenta como una pintora dentro de la corriente neoclásica. Marianne está integrada en la Academia y los circuitos oficiales, vemos que tiene un estudio privado en París y, como se ve en una de las escenas finales, expone en el *Salon*. La Academia real de pintura y escultura con sede en París fue fundada en 1648 y abolida en 1793 por la Asamblea Nacional durante la Revolución francesa y a ella perteneció la homóloga real de Marianne, Vigée-Lebrun.<sup>29</sup>

Durante la película, Marianne hace diversos comentarios que dejan traslucir la realidad de las mujeres en la Academia y los obstáculos a los que se enfrentaban. En la escena 42 (01:05:02 – 01:07:11) Héloïse le pregunta si también pinta desnudos y Marianne responde que solo femeninos porque no les está permitido asistir a las clases en las que hay modelos hombres. Cuando Héloïse le pregunta si es por una cuestión de pudor, Marianne responde que realmente es para relegarlas de las exposiciones, ya que sin nociones de anatomía masculina se ven vetadas de las «grandes temáticas». Marianne se está refiriendo aquí a la pintura de historia —*genre élevé*—, que se situaba en la cúspide de la jerarquía de géneros pictóricos promovida por la Academia. Esta circunstancia llevaba a que, para acceder a la Academia, artistas como Vigée-Lebrun optasen por enviar pinturas alegóricas con desnudos femeninos que sí podían realizar.<sup>30</sup> La Academia promovía un estilo que buscaba el equilibrio, basado en la armonía y composición clásicas y con un predominio del dibujo por encima del color. Por debajo de la pintura de historia se situaba el retrato, las escenas de género, el paisaje y el bodegón. Cuatro géneros que, como se ha señalado en el anterior apartado, tienen un gran protagonismo en *Retrato*. Este alejamiento de la Academia en la

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<sup>29</sup> BARRINGER, Faith Copeland, 2020, p. 2.

<sup>30</sup> BARRINGER, Faith Copeland, 2020, p. 22.

propia estética de la película es un reflejo del proceso por el cual pasa el estilo artístico de Marianne a lo largo de la película. Una evolución que refleja su relación con Héloïse. A continuación, se analizará la escena en la cual este concepto es introducido por Sciamma por primera vez.

### 1.2.1. Escena 30: Marianne enseña a Héloïse el primer retrato que ha realizado de ella (00:47:04 – 00:49:18)

En esta escena Héloïse contempla por primera vez su propio retrato, una versión idealizada en la que aparece con rasgos más redondeados y dulces (fig. 3). Se produce una conversación con la pintora en la que se enfrentan el pensamiento academicista de Marianne y el romántico de Héloïse.



Fig. 3. Primer retrato de Héloïse.

Héloïse: “¿Así es como me ves?”

Marianne: “No se trata solo de mí.”

Héloïse: “Creo que no se trata de nadie más.”

Marianne: “Hay normas, convenciones... Ideas.”

Héloïse: “¿Quiere decir que no tiene vida? Ni presencia.”

Marianne: “Su presencia surgió de estados pasajeros, de aspectos momentáneos. Eso resta veracidad.”

Héloïse: “No todo es pasajero. Algunos sentimientos son profundos. Que me sea ajeno a mí puede resultar comprensible. Pero que le sea ajeno a usted es bien triste.”

En este fragmento vemos que Héloïse insta a la pintora a romper con las convenciones que la han llevado a crear un retrato idealizado, le insta a crear arte siguiendo su propia subjetividad, reflexionando sobre cómo *ella* la ve. Esta reivindicación de la subjetividad fue una de las características clave del Romanticismo. La última frase contiene además otro rasgo de lo que sería la modernidad artística, y es el capturar aquello eterno en lo fugaz, esos «sentimientos profundos» que residen en los momentos efímeros que comparten juntas. Para realizar el retrato de Héloïse, Marianne necesita abandonar las reglas que la han guiado hasta el momento y construir un nuevo lenguaje artístico propio. El subtexto de esta conversación es la necesidad de que Marianne abandone las convenciones sociales para poder construir una relación romántica con Héloïse. Este momento marcaría el fin del primer acto según el modelo de Syd Fields (2005), ya que es el primer giro en la trama que lanza a la protagonista un nuevo reto que tratará de afrontar a lo largo del segundo acto, donde se produce su evolución como personaje.<sup>31</sup> En el tercer acto encontramos a una Marianne que ha evolucionado en su estilo artístico fuera de las normas de la Academia (fig. 4) y en su relación con Héloïse rompiendo las convenciones sociales heteronormativas. La primera noche que pasan juntas, Héloïse pregunta a Marianne: “¿Cree que todos los amantes sienten que están inventando algo?”<sup>32</sup>. En un contexto sin referencias de relaciones lésbicas ni aceptación social ambas están, efectivamente, *inventando* su relación, pues es algo que nunca han visto, tal como lo concibe la directora «una relación consiste en inventar un idioma propio».<sup>33</sup> Esta frase refleja el deseo de Sciamma de inventar un nuevo imaginario lésbico con su película.

La obra final de Marianne, “Retrato de una mujer en llamas” (fig. 5) muestra a Héloïse con el fuego saliendo de su vestido y en pequeño tamaño frente a un extenso paisaje, en una composición mucho más cercana al Romanticismo y el Simbolismo del siglo XIX que a la pintura académica pre revolucionaria de finales del siglo XVIII.

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<sup>31</sup> FIELDS, Syd, 2005, pp. 23-24; TROTTIER, David, 2014, pp. 5-7.

<sup>32</sup> Traducción propia del francés original «Vous pensez que tous les amants ont le sentiment d’inventer quelque chose?». Se ha considerado más cercana al significado original que la versión oficial en español en la que Héloïse pregunta «¿Cree que todos los amantes gustan de las fantasías?». Esta propuesta de traducción parte de la importancia de la utilización del verbo “inventar” en este contexto, en el que se está describiendo una situación desconocida y se apoya en otras traducciones como la inglesa: «Do you think all lovers feel like they’re inventing something?».

<sup>33</sup> POLLARD, Alexandra.



Fig. 4. Segundo retrato de Héloïse.



Fig. 5. “Retrato de una mujer en llamas”, pintado por Marianne.

### **1.3. LA SUBVERSIÓN DE LA FIGURA DE LA MUSA EN *RETRATO DE UNA MUJER EN LLAMAS***

La última característica radical del proceso de creación artística representado en *Retrato* es la subversión de la figura de la musa, que se convierte en colaboradora en el proceso de creación. Esta concepción se anuncia desde la primera escena, en la que Marianne posa para sus alumnas en el taller, pero no es un objeto observado, sino sujeto que participa dando directrices a las artistas. Esta escena anuncia la relación que desarrollará con Héloïse. La figura de la musa es más común en el cine que narra historias de hombres artistas y menos

en las películas de mujeres artistas, pero esta circunstancia se debe a la predominancia de la heteronorma en los relatos de mujeres artistas. Resulta radical presentar a Héloïse como interés romántico que inspira el arte de Marianne sin convertirla en ningún momento en musa, con la implicación de deshumanización que conlleva. Sciamma se aleja así de las narrativas heterosexuales y de un arquetipo de la historia del arte en su lectura más tradicional. Esta eliminación de la figura de la musa en pos del arte como colaboración es además un reflejo del propio proceso de creación artística de Sciamma y su relación con su equipo de trabajo. Sciamma respondió así sobre la cuestión de la eliminación de la figura de la musa, en un paralelismo con su relación con compañeras de trabajo como la actriz Adèle Haenel:

*This collaboration is at the heart of the film which puts an end to the concept of the 'muse' to recount the creative relationship between the viewer and the viewed in a new way. In our studio, there is no muse: there are just two collaborators who inspire each other.*<sup>34</sup>

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<sup>34</sup> WILSON, Emma, 2021, p. 105.



## CAPÍTULO 2. LA CONSTRUCCIÓN DE NUEVAS MIRADAS: *RETRATO DE UNA MUJER EN LLAMAS* COMO MANIFIESTO DE LA *FEMALE GAZE*

### 2.1. *FEMALE GAZE*

La construcción de una mirada recíproca que rompe con la idea de sujeto que observa y objeto observado intrínseca al concepto tradicional de la relación musa–artista es uno de los temas clave en *Retrato*. En palabras de Sciamma, su objetivo era contar una historia de amor desde la igualdad en la cual la trama girase en torno a esta tensión en las miradas. *Retrato* es para Sciamma un «manifiesto de la *female gaze*».<sup>35</sup> La *female gaze* (mirada femenina) que referencia Sciamma es un término de la teoría cinematográfica feminista definido por la directora y escritora de televisión estadounidense Jill Soloway. En su discurso para el Festival Internacional de Cine de Toronto de 2016, Soloway define la *female gaze* como una mirada construida en tres pasos a través de técnicas cinematográficas:

1. Priorizar la captura de los sentimientos y emociones de los personajes por encima de mostrar simplemente las acciones que realizan. El objetivo es activar la empatía del espectador. Una de las técnicas cinematográficas mencionadas por Soloway que se emplea para alcanzar este objetivo es la utilización de planos subjetivos que nos muestran lo que ven los ojos del personaje.
2. Representar visualmente la experiencia de ser observado.
3. Por último, mostrar al objeto observado desarrollando su propia mirada para finalizar su transformación en sujeto que devuelve la mirada, consciente de que está siendo observado. La construcción de esta mirada recíproca y consciente es el pilar clave de la *female gaze*.<sup>36</sup>

La *female gaze* de Soloway es una respuesta al concepto de *male gaze* desarrollado por Laura Mulvey en su ensayo de 1972 *Visual Pleasure and Narrative Cinema*, que explica cómo la mujer es representada como objeto sexual en el cine para el placer visual (escopofilia) de la mirada masculina heterosexual.<sup>37</sup> Sus teorías, que parten del psicoanálisis Freudiano–Lacanian, han sido matizadas y criticadas en el ámbito académico hasta la actualidad. La visión de Mulvey no contemplaba la posibilidad de resistencia por parte del espectador a identificarse con esta mirada o cómo influye en su teoría la existencia de espectadoras femeninas sáficas que experimentan placer visual homoerótico, además de

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<sup>35</sup> TIFF Originals, 2020.

<sup>36</sup> TIFF Talks, 2016.

<sup>37</sup> MULVEY, Laura, 1989.

ignorar también, entre otros factores, cuestiones raciales que juegan un importante papel en la construcción de esta mirada.<sup>38</sup> La *female gaze* de Soloway no es simplemente el contrario directo de la *gaze* de Mulvey, no habla de lo femenino como el opuesto binario biológico de hombre, sino como “el otro” social y cultural.<sup>39</sup> Tal como concluye Soloway: «la *female gaze* busca destruir todas las demás miradas. Es la mirada del otro, la mirada *queer*, la mirada trans, la mirada interseccional. Es la no-mirada que emana no del centro de un triángulo, sino de un círculo, indivisa».<sup>40</sup>

## 2.2. DE OBJETO A SUJETO: HÉLOÏSE DEVUELVE LA MIRADA

Durante todo el acto I, que termina con la escena de Marianne destruyendo el primer retrato de Héloïse, la retratada es percibida por el espectador a través de la mirada de Marianne. Meulenberg llama a esta mirada *the artist's gaze* (la mirada del artista). Esta mirada resulta deshumanizante en cuanto que fragmenta la imagen de Héloïse en las diferentes partes de su cuerpo (fig. 6).<sup>41</sup> Una mirada invasiva y cosificadora para Héloïse que trata de protegerse de la misma. Aunque la mirada masculina misógina no aparece directamente en ningún momento de la película, este primer acto es un comentario sobre la misma. Héloïse está tratando de protegerse de la mirada del hombre milanés con el que la han comprometido. En *Ways of Seeing* John Berger señaló la conexión histórica entre el arte y la posesión, especialmente en aquellos retratos de mujeres creados para hombres, como es el caso del de Héloïse. Al comprar el retrato de Héloïse, este hombre compra la capacidad de mirarla sin su consentimiento y, con ello, la capacidad de poseerla.<sup>42</sup> La relación entre mirada y posesión es directa en el caso de *Retrato* puesto que ser *vista* por el hombre supondría para Héloïse casarse y por tanto, en el contexto histórico en el que se enmarca la narración, pasar a ser posesión de su marido. A lo largo de todo el film, Sciamma muestra el control sobre su propia imagen como herramienta de las mujeres para defender su libertad, esto es, en definitiva, la defensa de su identidad propia y autonomía.

El primer acto finaliza, como se ha indicado, con la destrucción de este primer retrato no consentido y la marcha de la única figura de autoridad, la madre. Con la ausencia de esta figura de autoridad se posibilita en el segundo acto el desarrollo de las relaciones desde la igualdad entre Marianne, Héloïse y Sophie con la consiguiente ruptura de toda jerarquía.

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<sup>38</sup> MEULENBERG, Robin, 2020, p. 5

<sup>39</sup> MEULENBERG, Robin, 2020 p. 6.

<sup>40</sup> TIFF Talks, 2016.

<sup>41</sup> MEULENBERG, Robin, 2020, p. 24.

<sup>42</sup> BERGER, John, 1972, p. 83.

Aunque la *female gaze* está presente a lo largo de todo el film, cabe destacar la escena clave en la que tanto Marianne como el espectador la perciben directamente por primera vez. Hasta este momento, en las escenas compartidas por Marianne y Héloïse se habían cumplido las dos primeras características de la *female gaze* descrita por Soloway, mientras que la tercera —mostrar que el observado es también observador—, en el primer acto solo se había sugerido brevemente (fig. 7). La escena en la que se revela totalmente esta tercera característica es la perteneciente al inicio del acto II en la cuál Héloïse está posando voluntariamente para que Marianne realice su retrato. Una escena en la que Sciamma quería plantear dos preguntas fundamentales: ¿qué poder ostenta la persona que observa?, ¿quién está observando a quién?<sup>43</sup>



Fig. 6. Bocetos de Marianne de diferentes partes del cuerpo de Héloïse.

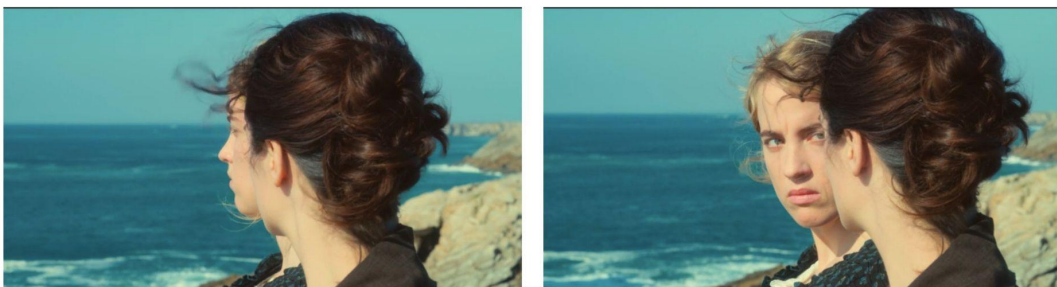


Fig. 7. Marianne intenta observar a Héloïse sin que esta se dé cuenta. Héloïse le devuelve la mirada.

### 2.2.1. Escena 40: Posado de Héloïse en el estudio (01:01:14 – 01:03:50)

Para el estudio de la construcción de la mirada en esta escena se empleará un análisis plano a plano centrado en los siguientes elementos cinematográficos: movimientos de la cámara, tipos de planos y montaje de los mismos (fig. 8) A través de la mirada de la cámara bajo la dirección de Sciamma se transmite la mirada de los personajes y a su vez la mirada

<sup>43</sup> SCIAMMA, Céline, 2020.

que adoptarán los espectadores. Es también relevante para la escena el ritmo, construido a través no solo del montaje visual y sonoro sino también de las actuaciones de Adèle Haenel y Noémie Merlant. Este análisis parte del realizado por Michael Tucker en 2021 en su video ensayo “How Good Filmmaking Brings a Script to Life”, quien estableció que la escena tiene una estructura convencional que consta de cuatro partes<sup>44</sup>, cuyo contenido y características se desarrollan a continuación:

### 1. Introducción del conflicto.

Se muestra un primer plano del retrato de Héloïse, con el rostro ya terminado. A continuación un primer plano de Marianne examinando su trabajo con aire perplejo. Este primer plano, en el que se muestra también el borde del lienzo tras el que está Marianne, creando una cierta sensación de distancia, es el habitual con el que se presenta a Marianne cuando trabaja a lo largo de todo el film.

Marianne: “No consigo hacerla sonreír. Tengo la impresión de que sí, pero luego desaparece.” El conflicto establecido es esta dificultad de Marianne para pintar a Héloïse. Marianne levanta la mirada del lienzo y la dirige al frente, orientando de esta manera la mirada del propio espectador.

### 2. Suceso detonante de la acción o de ruptura del equilibrio.

Pasamos a un plano medio de Héloïse. Este plano más abierto, con la cámara alejada de ella, nos sitúa todavía desde el punto de vista de la observadora, Marianne. Al contrario que con Marianne, aquí ningún objeto nos separa de Héloïse o, dicho de otra manera, la protege a ella de la mirada de la cámara y por tanto de nuestra mirada de espectadora.<sup>45</sup> Se establece así la dinámica de plano contraplano en la que quien parece ostentar el poder es Marianne.

Héloïse: “La cólera me acaba pudiendo”.

Marianne: [fuera de plano] “Desde luego”. Esta observación de Marianne sobre Héloïse, que implica que ya conoce las reacciones emocionales de su retratada, es el detonante de la acción que tendrá lugar en el nudo.

### 3. Nudo.

En esta parte Marianne pasa a demostrar hasta qué punto conoce a Héloïse, mostrando su creencia de que en la situación en la que están ella tiene más poder como observadora.

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<sup>44</sup> TUCKER, Michael, 2021.

<sup>45</sup> TUCKER, Michael, 2021.

Marianne: [de nuevo en primer plano] “No quería hacerle daño”.

Héloïse: [plano medio] “No me ha hecho daño”. Héloïse se tapa la boca con la mano y baja la mirada.

Marianne: [fuera de plano, solo oímos su voz, se retiene al espectador en la posición de observador, alentando al escrutinio de Héloïse] “Sí, lo veo. Cuando está afectada hace eso con la mano.”

Héloïse: “¿De veras?” Héloïse se muerde el labio inferior.

Marianne: [primer plano] “Sí. Y cuando está disgustada se muerde los labios.”

Héloïse: [plano medio]. Su expresión se torna seria y deja de morderse el labio.

Marianne: [fuera de plano] “Y cuando está enfadada no parpadea.”

Héloïse: “Lo sabe todo.”

Marianne: [vuelta a su primer plano]. “Perdóneme. No quisiera estar en su lugar.”

Héloïse: [fuera de plano]: “Estamos en el mismo lugar”. [Vuelta a su plano medio, aquí termina el ritmo rápido de plano contraplano, el plano de Héloïse se mantendrá hasta casi el final de la escena]. “Exactamente en el mismo.” Marianne permanece en silencio, este es el momento en el que comienza el cambio en la dinámica de las miradas y por tanto en sus relaciones de poder. “Venga aquí”. Escuchamos los pasos de Marianne, que entra en el plano de Héloïse, accediendo por tanto a su punto de vista. “Acérquese”. Marianne se acerca aún más, en silencio, ambas se miran a los ojos. “Mire.” Dice Héloïse, señalando con la cabeza al frente, al lugar en el que se encontraba Marianne. En este momento el plano deja de ser estático, el zoom de la cámara cierra el plano, Héloïse aumenta de tamaño conforme gana poder.

“¿Si usted me mira, a quién miro yo?”

Ahora, el espectador se sitúa en la posición en la que antes estaba Marianne, el espectador, que está siendo observado, se ve forzado a reevaluar su rol como observador al igual que Marianne.<sup>46</sup>

A continuación, se produce el mismo intercambio entre observador y observado, solo que esta vez es Héloïse la que ostenta el papel de observadora, señalando el significado de tres acciones que realiza Marianne. Adèle Haenel deja largos silencios tras cada frase que funcionan como puntuación emocional, ya que permiten que se sienta su impacto.

“Cuando no sabe qué decir, baja la cabeza y se toca la frente.”

“Cuando pierde el control levanta las cejas.”

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<sup>46</sup> JONSDATTER HAAGENSEN-LØKKE, Ylva, 2021, p. 23.

“Y cuando está turbada respira por la boca.”

#### 4. Crisis

En este momento, ambas están ya en un primer plano que las muestra como iguales. Este es el momento de la gran revelación para Marianne: todo este tiempo ha estado expuesta a la mirada de Héloïse. Se rompe la jerarquía de poder. Marianne y Héloïse son ambas sujetos que observan y son observadas, compartiendo una mirada recíproca y consciente desde la igualdad.

Se produce en este momento un silencio entre ambas, que bajan la mirada hacia la boca de la otra. Hay en este silencio una segunda revelación y es la existencia y reconocimiento de la tensión sexual y romántica entre ambas. Sciamma reveló que originalmente esta era la escena de su primer beso.<sup>47</sup> Esta mirada que implica atracción se identifica con la *lesbian gaze* (mirada lésbica), un concepto que se desarrollará con mayor detalle en el apartado 2.3.

Este es el momento de crisis para Marianne, en el cuál se rompe la percepción que había mantenido de su relación con Héloïse.

#### 5. Climax

Marianne sale del plano de Héloïse, se escuchan sus pasos volviendo a su posición inicial, y se produce el segundo movimiento de cámara de la escena que centra a Héloïse en el plano y la acerca aún más mediante el zoom. El cambio en la dinámica de poder ha concluido y ahora es Héloïse la que aparece en un primer plano, aún más cerrado que el utilizado para Marianne en la primera parte de la escena.

En contraposición, el último plano muestra a Marianne tras el lienzo en un plano americano, más abierto aún que el plano medio empleado para Héloïse.

En el guión, Sciamma describe la situación: “Por primera vez, vemos las cosas desde el punto de vista de Héloïse y el cambio es una revelación. Es ella [Héloïse] la que observa. Y desde su punto de vista vemos a Marianne frágil y febril.”

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<sup>47</sup> SCIAMMA, Célinne, 2020.

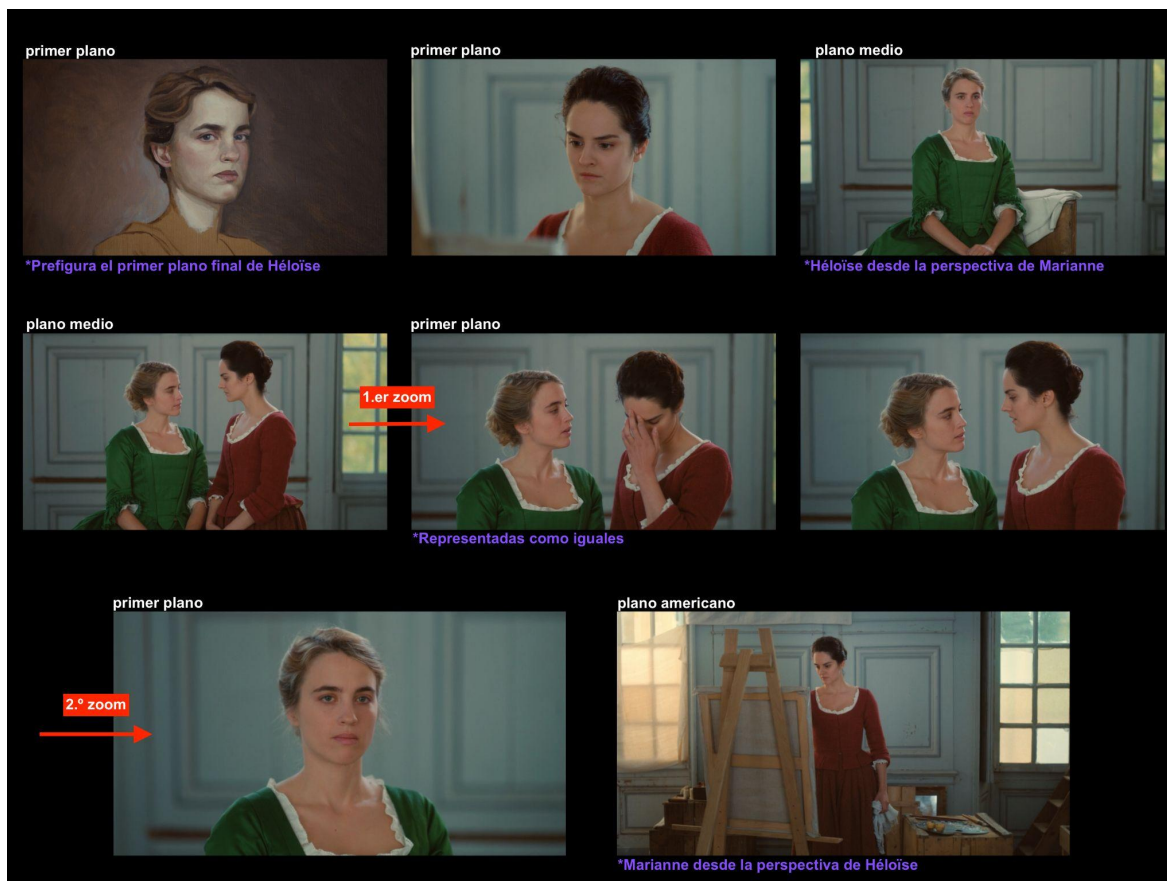


Fig. 8. Síntesis montaje de la escena del posado de Héloïse. Fuente: elaboración propia.

### 2.3. LESBIAN GAZE: IDENTIDAD, IDENTIFICACIÓN Y DESEO

La *lesbian gaze* es aquella mirada que parte de la *female gaze* y que, por tanto, incorpora en su construcción las tres características principales de Soloway desarrolladas en este capítulo. A estas características se le suma la especificidad de la experiencia lésbica. En qué consistiría esta especificidad es todavía motivo de debate en el ámbito académico y no existe una definición general admitida por la mayoría de teóricos como en el caso de la *female gaze*. El estudio de la *lesbian gaze* se ha enmarcado a menudo dentro de los estudios del espectador, es decir, la mirada de las espectadoras lesbianas. En *The Gaze Revisited, Or Reviewing Queer Viewing* Caroline Evans y Lorraine Gamman no apoyan la existencia de un modelo esencialista de *lesbian gaze* pero proponen en su lugar que las espectadoras lesbianas sí que aportan a su lectura de lo que ven en pantalla ciertas experiencias y conocimientos específicos provenientes de vivencias propias, códigos estéticos identificativos y productos culturales vinculados al colectivo lésbico.<sup>48</sup> En la misma línea Tamsin Wilton planteó,

<sup>48</sup> EVANS, Caroline; GAMMAN, Lorraine, 1995, p.35.

hablando de sí misma como espectadora, que «como lesbiana, al ir al cine traigo conmigo narrativas personales y sociales de opresión, tanto materiales como ideológicas».<sup>49</sup>

El predominio del estudio de la *lesbian gaze* como mirada de la espectadora por encima de su estudio como mirada construida *per se* en el film a través del empleo de la cámara y la identificación con las miradas de los personajes se debe a diversos factores. Uno de los motivos es expuesto por Clara Bradbury–Rance en *Lesbian Cinema After Queer Theory* que señala cómo el aumento sin precedentes de la representación lésbica en las esferas político, social y cultural en las últimas dos décadas ha coincidido con un cambio en la conciencia teórica: el dominio de la teoría *queer* en el estudio académico de la sexualidad. La teoría *queer* ha abierto la puerta a nuevos análisis y representaciones con mayores matices, aportaciones políticamente relevantes e intelectualmente estimulantes. Sin embargo, el enfoque de la teoría *queer* en el estudio del género y la sexualidad implica análisis que parten por definición del reconocimiento de lo ambiguo en estos campos, definiendo *queer* como aquello en oposición a lo cisheteronormativo y encontrando en esa definición en negativo su libertad. Esto ha llevado a que a menudo “lesbiana” se considere desde la teoría *queer* como un término anacrónico y limitante.<sup>50</sup> Esta consideración ha tenido como consecuencia el infradesarrollo desde la teoría *queer* de estudios específicos de las representaciones culturales lésbicas, cuya especificidad se ve diluida al integrarse en estudios que utilizan términos paraguas como *queer* o *gay* —para referirse tanto a la homosexualidad femenina como masculina—. La utilización de un término más general en sustitución a lesbiana es una forma de invisibilización y a veces incluso una forma de ocultar su total ausencia. Como se ha señalado en estudios recientes, la mayor parte de publicaciones académicas sobre cine *queer* o *gay* excluyen a las lesbianas como contribuidoras y como objetos de estudio.<sup>51</sup>

*Retrato* ha sido, de hecho, referida en diversas publicaciones, muchas presentes en la bibliografía de este trabajo, utilizando los términos *queer*, *gay* o sáfica, a pesar de que Sciamma siempre se refiere a ella como una película lésbica. En su entrevista para *Jezebel* se preguntó a la directora su opinión sobre *Retrato* siendo etiquetada como película lésbica a lo que Sciamma respondió:

*I'm a lesbian, and some of the cast is. It is a lesbian imaginaire. People say, "It's a label," as if it would make it smaller. Like the label "feminist" would make it narrow. But no. To me, our imaginaires are powerful, strong, new. Feminism isn't about a small thing; it's about sexual*

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<sup>49</sup> WILTON, Tamsin, 1995, p.127.

<sup>50</sup> BRADBURY-RANCE, Clara, 2021, p.1.

<sup>51</sup> BRADBURY–RANCE, Clara, 2021, p. 8.



liberation... It's an idea of freedom. It's more. It's bigger. And it is a lesbian imaginaire. (...) The sentimental, the love dynamic, it's a lesbian love dynamic. (...) [The label] is not something that shrinks the film, it's something that I see as something that is wide.<sup>52</sup>

Conectando de nuevo con la cuestión de la construcción de la mirada, al tratarse el objeto de estudio de este trabajo de una obra realizada por una directora abiertamente lesbiana cuya experiencia e ideología política nutren el film, que trata además de la experiencia de mujeres siendo observadas por mujeres, se ha considerado que existe una *lesbian gaze* y que su análisis es un posible aporte relevante al campo de estudio en infradesarrollo del análisis de las producciones culturales lésbicas. En lugar de una definición general de *lesbian gaze* se propone una específica que sirva de herramienta para el análisis de *Retrato*, la *lesbian gaze* de Sciamma. Esta combinaría las tres características de la *female gaze* de Soloway con tres características específicas de la forma de representar el deseo homoerótico de Sciamma (fig. 9).



Fig. 9. Esquema de la construcción de la mirada en *Retrato de una mujer en llamas* (2019). Fuente: elaboración propia.

En primer lugar, la *lesbian gaze* combina identificación con deseo homoerótico. Autoras como Mulvey y Mary Ann Doane argumentaron que la “sobre–proximidad” de la mujer a su propia imagen niega de manera implícita la distancia que los placeres voyeurísticos del cine requieren.<sup>53</sup> Sin embargo, autoras como Jackie Stacey rebatieron este planteamiento, exponiendo que deseo e identificación no son excluyentes. Plantea que, incluso, podría ser en esta identificación a menudo donde «reside su particular atractivo».<sup>54</sup> En *Retrato* vemos cómo efectivamente esta identificación es parte importante del nacimiento

<sup>52</sup> JUZWIAK, Rich, 2019.

<sup>53</sup> VÁZQUEZ RODRIGUEZ, Lucía Gloria, 2016, p. 134–135.

<sup>54</sup> STACEY, Jackie, 1994, p. 315.

del deseo entre Marianne y Héloïse. La identificación es necesaria para construir una relación desde la igualdad y responde al deseo de ambas de ser comprendidas y “vistas”.

Una de las escenas en la que este deseo combinado con identificación se presenta de manera más directa emplea un elemento que se ha vinculado en la tradición de las artes a la comprensión de la propia identidad: el espejo. En esta escena ambas se encuentran desnudas en la cama mientras Marianne realiza un pequeño retrato de Héloïse. La retratada le dice que ella no tiene una imagen de Marianne que conservar. Cuando Marianne le pregunta qué imagen quiere, Héloïse responde señalando el cuerpo desnudo de Marianne. La pintora realiza un retrato de sí misma sexualizada de la siguiente manera: colocando un espejo en la zona genital de Héloïse, de manera que puede verse simultáneamente a sí misma y a Héloïse que está utilizando como modelo de cuerpo (fig. 10). Esta imagen es además un comentario directo en oposición a la mirada patriarcal que cosifica y, por tanto, deshumaniza a la mujer reduciéndola a partes de su cuerpo como los genitales. Donde esta mirada otreriza, la mirada lésbica se refleja creando una relación necesariamente recíproca y de igualdad donde la humanidad de ambas se ve reafirmada.<sup>55</sup>



Fig. 10. Héloïse posa con un espejo para el autorretrato de Marianne.

El espejo ya había sido utilizado en el primer acto por Marianne, que posa con el vestido de Héloïse puesto, una escena que funciona como *foreshadowing* —anticipación de la trama— de la transformación en la dinámica de su relación (fig. 11)

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<sup>55</sup> Esta identificación no se debe entender en términos de equivalencia biológica de genitales, puesto que la *lesbian gaze* no excluye a las lesbianas trans, sino que es una imagen metáfora de la equivalencia en la identidad sexual y el deseo homoerótico.



Fig. 11. Marianne posa con el vestido de Héloïse frente a un espejo.

La siguiente característica de la *lesbian gaze* es que se da gran importancia a la representación visual del consentimiento sexo afectivo en la relación que se muestra en pantalla. Con el objetivo de trabajar la idea del erotismo del consentimiento, Sciamma construye la escena del primer beso entre Marianne y Héloïse de manera que en el última instancia este solo puede producirse si ambas lo desean simultáneamente.<sup>56</sup> En esta escena ambas se encuentran en la playa y llevan la cara tapada con pañuelos debido al fuerte viento. Cuando llega el momento del beso ambas, para que este sea posible se bajan el pañuelo que les cubre la boca (fig. 12).

Por último, la *lesbian gaze* se caracteriza por crear una nueva visualidad del sexo a través de la representación de prácticas que forman parte del nuevo imaginario lésbico contemporáneo, nutriéndose del mismo y enriqueciéndolo simultáneamente. Con el objetivo de obligar a la mirada del espectador a leer como sexuales escenas que desde la cisheteronormatividad no se consideran como tal, Sciamma utiliza planos característicos empleados para mostrar sexo cishetero. Es el caso de una escena en la cual Marianne introduce su mano en la axila de Héloïse extendiendo la pomada alucinógena que anteriormente ya hemos visto a Héloïse untarse ella misma. Emplea un primerísimo plano conocido como *meatshot*, el tipo de plano empleado en el porno para grabar penetraciones genitales (fig. 13). Inicialmente, la mirada del espectador lee el plano como una penetración, para después ver sus expectativas subvertidas al descubrir qué se está mirando realmente. El objetivo de Sciamma es provocar la sorpresa en el espectador que les obligue a tomar un

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<sup>56</sup> BAFTA Guru, 2020.

papel activo como observadores y a replantearse qué es sexual y qué no, ¿por qué por el hecho de no ser una penetración genital no se considera sexual? Para Sciamma es, de hecho, más sexual que la mayoría de sexo representado en el cine, que es simulado, esto por el contrario no es una penetración simulada, sino que está ocurriendo realmente. Para Sciamma esto no es evitar el sexo. Es tener una visión sobre la idea y materialización de la sexualidad en pantalla.<sup>57</sup> En su entrevista durante el Festival de Cine de Londres de 2019, Sciamma explica que constantemente encuentra a críticos que afirman que no hay escenas de sexo en *Retrato*, a lo que ella responde:

*There's a sex scene in the film, maybe you haven't seen it because (...) if it's not about penis, or if it's not about this gaze [male gaze] you're lost, you're like, where is the sex scene? (...) Sex scenes are always simulated in films (...) I wanted to do a sex scene that wasn't simulated. So it's a true finger, it's a true hump, it's a true va-et-vient. It's new. (...) And also it talks about sex in a different way, like it's lighthearted, the scene is light, it's full of humor, I think sex really should be fun. And it's inventive, and I think sex should be inventive. And it's about you being kind of lost in this image. (...) And the fact that yeah, we're bringing a new culture to the screen, (...) some people can't read the image.<sup>58</sup>*



Fig 12. Secuencia del primer beso de Héloïse y Marianne.

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<sup>57</sup> JUZWIAK, Rich, 2019.

<sup>58</sup> BFI, 2019.



Fig. 13. Primerísimo plano de la mano de Marianne introduciéndose en la axila de Héloïse.

### CAPÍTULO 3. EL MITO DE ORFEO Y EURÍDICE: REINTERPRETACIÓN FEMINISTA Y LÉSBICA EN *RETRATO DE UNA MUJER EN LLAMAS*

#### 3.2. FUNCIONES NARRATIVAS DEL MITO DE ORFEO Y EURÍDICE EN *RETRATO DE UNA MUJER EN LLAMAS*: ESTRUCTURA Y TEMÁTICA

Este capítulo tiene como objetivo realizar un análisis comparativo entre el mito de Orfeo y Eurídice y *Retrato de una mujer en llamas*, abordando el film principalmente desde su dimensión textual para exponer el enfoque novedoso del mito en la versión de Sciamma. Sciamma toma la parte final del mito narrado en la *Metamorfosis* de Ovidio que cuenta cómo Orfeo mira a Eurídice incumpliendo su acuerdo con Hades y provocando el retorno de la ninfa al inframundo. El mito aparece tanto reinterpretado en la narración de la película, identificando a las protagonistas con Orfeo y Eurídice, como leído por los personajes en la misma a la manera de *mise en abyme*.<sup>59</sup> Se trata de un procedimiento narrativo que consiste en imbricar en una narración otra de temática análoga.

La introducción del mito de Orfeo y Eurídice en *Retrato* tuvo lugar al final del proceso de escritura del guion y se trata del hilo conductor que enlaza las partes y los temas principales de *Retrato*.<sup>60</sup> En primer lugar, justifica temáticamente y refuerza el empleo de la analepsis o *flashback* en la estructura narrativa. La película comienza con Marianne en el presente que mira al pasado para recordar a Héloïse. Marianne, como Orfeo, recuerda a su amor perdido. El acto en sí de mirar al pasado de Marianne, mirar atrás, es un paralelismo con la mirada atrás de Orfeo a Eurídice. Sciamma conecta así el presente de la historia de amor y la memoria del mismo. Este mito cohesiona y enriquece además dos aspectos fundamentales de *Retrato* desarrollados en los primeros dos capítulos de este trabajo: las reflexiones sobre el poder del arte y sobre la construcción de la mirada. Respecto a la mirada, resulta relevante que el mito de Orfeo y Eurídice haya sido estudiado desde enfoques de análisis feministas como un mito que simboliza la mirada masculina —la *male gaze* explicada en el anterior capítulo— como una mirada que violenta a la mujer, en el caso del mito, una mirada asesina. Sciamma introduce el mito en *Retrato* como parte de este proceso feminista de relectura de los mitos. Su aportación más importante en cuanto a su adaptación, como se verá en el siguiente apartado, es el intercambio de esta *male gaze* por la mirada recíproca que se construye a lo largo del film.<sup>61</sup>

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<sup>59</sup> ELDON STEVENS, Benjamin, 2020, p. 46.

<sup>60</sup> HAN, Karen, 2020.

<sup>61</sup> SCIAMMA, Céline, 2020.

Al darle un espacio protagonista al mito en *Retrato*, Sciamma inserta su obra en la tradición artística del canon occidental. Sciamma utiliza el extrañamiento o desfamiliarización de elementos conocidos en la cultura occidental en su construcción del nuevo imaginario lésbico contemporáneo. El extrañamiento o desfamiliarización es el término utilizado por el formalista ruso Víktor Shklovski para referirse en la literatura —actualmente también se utiliza en el análisis cinematográfico— al proceso por el cual se presenta algo conocido o familiar para el destinatario de manera que se vuelve extraño a su propia naturaleza.<sup>62</sup> Este proceso no solo se refleja en su presentación del mito de Orfeo y Eurídice, sino a lo largo de todo su trabajo. Este también es el proceso por el que se rige su uso del *meatshot*, que fue analizado en el capítulo anterior. Así, Sciamma reafirma su vanguardia narrativa construyendo el nuevo imaginario a través de la reinterpretación de la tradición.

## **3.2. PARALELISMOS Y DIFERENCIAS ENTRE EL MITO DE ORFEO Y EURÍDICE Y SU REINTERPRETACIÓN EN *RETRATO DE UNA MUJER EN LLAMAS***

### **3.2.1. Paralelismos**

El primer paralelismo principal entre el mito y su reinterpretación en *Retrato* es su narrativa básica compartida, en la que la artista/amante (Marianne, Orfeo) intenta salvar a su amada (Héloïse, Eurídice) y por tanto su relación romántica de una muerte ya sea figurada (Héloïse debe casarse con un hombre milanés) o literal (Eurídice está sometida a Hades). En ambos casos el artista/amante vuelve la vista atrás para mirar a su amada: Marianne mira atrás por última vez antes de salir de la casa y ve a Héloïse con el vestido de novia, una imagen cuyo recuerdo la perseguirá para siempre; Orfeo mira atrás para ver a Eurídice, incumpliendo su acuerdo con Hades y provocando la segunda muerte de Eurídice, que se convierte en un “fantasma” cuyo recuerdo le lleva a rechazar la posibilidad de buscar un nuevo amor. Finalmente, ambos artistas, privados de amor, crean nuevo arte: vemos a Marianne pintar dos cuadros inspirados por su relación con Héloïse, “Orfeo y Eurídice” y “Retrato de una mujer en llamas”; Orfeo compone nuevas canciones sobre amor prohibido.<sup>63</sup>

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<sup>62</sup> PANBORG, Matthew H.

<sup>63</sup> ELDON STEVENS, Benjamin, 2020, p. 47.

Podemos encontrar otro paralelismo secundario en el contexto espacial en el que se desarrolla la narración. La llegada de Marianne en barca por mar a la isla en la que se encuentra física y metafóricamente atrapada Héloïse evoca la *katabasis* o viaje del héroe, en el caso de este mito Orfeo, al inframundo griego. Según la tradición clásica, las almas de los difuntos llegaban a este inframundo en la barca conducida por Caronte. Además de esta referencia, se propone aquí otra posible influencia en la creación de este espacio físico en *Retrato*, que aunque no ha sido mencionada por Sciamma como posible inspiración, proviene también de la tradición clásica griega y comparte paralelismos: la isla de Lesbos en la época arcaica. Este espacio se vincula a la poetisa Safo de Mitilene y a su grupo de discípulas femeninas. La interpretación de algunas de sus obras como composiciones sobre el amor y el deseo entre mujeres la han llevado a convertirse en una figura integrada en el imaginario occidental lésbico.<sup>64</sup>

### **3.2.1.1. Paralelismo con la visualidad del mito de Orfeo y Eurídice en la pintura del siglo XIX**

El mito de Orfeo y Eurídice no solo se ve reflejado en la narración de *Retrato* sino también en la construcción de una visualidad que remite a la representación del mito en la pintura del siglo XIX, un periodo del que la fotografía del film toma inspiración repetidamente a pesar de situar su acción en el siglo XVIII. Algunas de estas conexiones ya han sido señaladas, como la presente en obras como “Orfeo y Eurídice” (1862) de Edward Poynter, que representa a Eurídice con indumentaria color verde y a Orfeo con vestimentas rojas, colores que identifican respectivamente a Héloïse y a Marianne.<sup>65</sup> Aunque en este trabajo no se realizará una interpretación iconográfica por cuestión de extensión, en el anexo I se han expuesto diversas obras pictóricas que podrían inspirar análisis comparativos con escenas de *Retrato*, destacando especialmente similitudes en cuanto a esquemas compositivos y tipos iconográficos.

### **3.2.2. Diferencias**

La esquematización de los paralelismos principales ya revela una diferencia significativa: Orfeo es poeta y músico y Marianne es pintora. Esta diferencia en *Retrato* sirve para desarrollar e intensificar la visualidad del tema de “mirar a” y “mirar atrás”. Orfeo, aunque incumple la promesa, no debe mirar a Eurídice, mientras que Marianne se ve obligada

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<sup>64</sup> WILHELM, James J., 2014, p. 18.

<sup>65</sup> PELLING, Madeleine, 2021, p. 5.



a mirar a Héloïse para pintar su retrato. Este énfasis en la visualidad resulta más apropiado para el medio cinematográfico y los temas tratados por Sciamma. A pesar de esta diferencia, cabe señalar que Marianne también adopta brevemente el papel de Orfeo músico en una de las únicas tres escenas con música —siempre diegética— del film, cuando trata de tocar al fortepiano el III movimiento del concierto n.º 2 «El verano» de *Las cuatro estaciones* de Vivaldi. La diferencia más significativa la encontramos, sin embargo, en la figura de Héloïse comparada con la Eurídice del mito. Mientras que en el mito clásico Eurídice es condenada por la decisión de Orfeo, en *Retrato* se plantea que Héloïse/Eurídice forma parte de esta decisión de manera activa. Es, de hecho, la propia Héloïse quien aporta esta transformativa idea sobre la interpretación del papel de Eurídice en el mito cuando las tres protagonistas lo leen en la escena que se analiza en el siguiente apartado.<sup>66</sup>

### 3.2.3. Escena 43: Lectura del mito de Orfeo y Eurídice en la cocina de noche (01:08:16 – 01:11:39)

Con esta escena Sciamma buscaba, en primer lugar, mostrar un momento en el cual las tres mujeres protagonistas debatiesen en torno a una obra de ficción. Esta escena forma parte del hilo de reflexión sobre el poder del arte desarrollado a lo largo de todo el film. En el debate, las hipótesis de cada una son valoradas y escuchadas por el resto desde una posición de igualdad. En el montaje de la escena se emplea un primer plano diferente para cada una (fig. 14), vemos que nunca aparece más de una en pantalla a la vez. Esta elección tiene el objetivo de dar énfasis a sus perspectivas individuales incluso en experiencias compartidas.<sup>67</sup>



Fig 14. Primeros planos independientes de Héloïse, Sophia y Marianne durante la lectura y debate del mito.

<sup>66</sup> ELDON STEVENS, Benjamin, 2020, pp. 47–48.

<sup>67</sup> ELDON STEVENS, Benjamin, 2020, p. 49.

Tras la lectura del final del mito leído por Héloïse, cada una de ellas llega a diferentes interpretaciones. Por un lado, Sophie expresa frustración por la acción de Orfeo y compasión por Eurídice. Ve en Orfeo un hombre que llevado por sus deseos irracionales condena a la mujer, algo en lo que podría leerse que se ve reflejada ya que en este momento de la narración está lidiando con un embarazo no deseado.<sup>68</sup> Por su parte, Héloïse en un primer momento considera que Orfeo tiene motivos, solo que no son racionales sino emocionales. En este momento en el que la relación entre Héloïse y Marianne comienza a desarrollarse parece querer creer en la capacidad del amor por encima de la razón como activador de la acción. En respuesta, Marianne plantea una hipótesis a partir de su perspectiva de artista, y es plantear que Orfeo «no elige como un enamorado, sino como un poeta» al escoger por encima de la propia Eurídice el recuerdo, la imagen de esta, que inspira el arte en el que puede mantenerla viva eternamente. Es en este momento en el que Héloïse expone su segunda y más potente hipótesis, que «quizá fue ella quien le dijo [a Orfeo] “gírate”». Una interpretación que plantea que Eurídice posee voluntad y la ejerce, escogiendo no resucitar. Marianne no responde, pensativa, y se produce una escena paralela a la analizada en el capítulo anterior. De nuevo, Héloïse desafía la concepción jerárquica de las relaciones asumida por Marianne, dando a Eurídice un rol protagonista a la par que el de Orfeo.

### **3.3. DE SUJETO PASIVO A SUJETO ACTIVO: HÉLOÏSE COMO EURÍDICE CON CAPACIDAD DE DECISIÓN**

La identificación de Héloïse con la figura de la Eurídice de su interpretación del mito se hace efectiva en la escena final ya mencionada, en la que pide a Marianne que se gire y la vea con su vestido de novia (fig. 15). Héloïse, como su Eurídice, es dotada de voluntad, *agency*. Tiene la capacidad de intervenir en el relato de su propia historia, a pesar de las limitaciones que restringen su capacidad de actuar nunca se convierte en sujeto pasivo, sino que como sujeto activo toma parte en la narración. Esta construcción del personaje de Héloïse está profundamente ligada al planteamiento de Sciamma sobre cómo dar libertad y convertir en sujetos a los personajes femeninos en la ficción. Sciamma defiende que el foco a la hora de escribir personajes femeninos debe ponerse en sus deseos, no en sus posibilidades. Para Sciamma sería artificial y poco efectivo liberar en la ficción a los personajes femeninos de la opresión patriarcal. Su estrategia narrativa para devolverles el status de sujetos activos con

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<sup>68</sup> ELDON STEVENS, Benjamin, 2020, p. 50.

voluntad en la historia consiste en centrarse en sus experiencias y en el cumplimiento de sus deseos —aunque sea de manera temporal—. A lo largo del film vemos cómo los obstáculos sociales que imposibilitan la relación de Héloïse y Marianne no son discutidos ni se les da protagonismo, el futuro esposo de Héloïse, que en una narración convencional haría el papel de antagonista o villano, ni siquiera aparece. *Retrato* no presenta a Héloïse y Marianne enfrentadas a su contexto social, sino enfrentadas la una a la otra. Sciamma no busca contar la historia de un amor imposible, la historia de amor es imposible, pero el desarrollo de su amor no.<sup>69</sup> Héloïse no tiene la capacidad de eliminar las opresiones patriarcales que vive, al igual que Eurídice no puede evitar su muerte, pero sí tiene la capacidad de elegir cómo desea que sea su relación con Marianne, desde el principio hasta este final, dentro de sus posibilidades.



Fig 15. Marianne se gira llamada por Héloïse y la ve con su vestido de novia.

La escena 43 funciona por tanto como *foreshadowing* de este momento posterior. El *foreshadowing* es un recurso literario que consiste en sugerir mediante elementos de la narración —diálogos, descripciones, imágenes...— cómo se va a desarrollar la trama. Este recurso tiene como objetivo generar en el espectador anticipación y expectativas.<sup>70</sup> Sciamma busca introducir de manera temprana en la narración los temas que va a desarrollar para activar la reflexión del espectador sobre dichos temas. Así, al igual que como se expuso en el capítulo anterior, la mirada entre Héloïse y Marianne es recíproca desde el primer momento,

<sup>69</sup> BAFTA Guru; SCIAMMA, Céline, 2020.

<sup>70</sup> GOTTLIEB, Evan.

Héloïse es en todo momento sujeto activo/Eurídice con capacidad de decisión en su relación con Orfeo, aunque esto se exponga al espectador totalmente desarrollado más adelante. La primera referencia a esta interpretación del mito de Orfeo y Eurídice se encuentra, de hecho, en la primera escena compartida por Héloïse y Marianne. En esta escena, Héloïse corre hacia el acantilado seguida por Marianne y cuando se detiene es ella la que se gira y mira por primera vez a Marianne (fig. 16). Que en este caso se sitúe ella delante y, por tanto, se identifique con Orfeo, establece el tema desarrollado a lo largo del film de la intercambiabilidad de sus papeles.



Fig. 16. Héloïse corre hasta el acantilado seguida por Marianne y al llegar se gira para mirar a la pintora por primera vez.

### 3.3. CÉLINE SCIAMMA COMO ORFEO

El icónico momento del mito de Orfeo y Eurídice es recreado una tercera vez en la escena 69, la última del film. En ella, Marianne asiste a un concierto en Milán en el cual se interpreta el mismo movimiento de *Las cuatro estaciones* que trató de interpretar para Héloïse. Su ex amante se encuentra en el balcón enfrentado, Marianne la mira pero Héloïse no la ve. Sin embargo, se plantea la duda de si Héloïse no devuelve la mirada porque no se percata de la presencia de la pintora o porque decide no hacerlo. Se despliega así la última de las tres versiones de Héloïse/Eurídice que *Retrato* ofrece: Eurídice como Orfeo que mira atrás para ver a su amante, Eurídice que pide a su amante que mire atrás y Eurídice que decide no

mirar atrás puesto que su segunda muerte ya se ha producido. En esta escena final se mantiene durante tres minutos un primer plano de Héloïse que captura todas sus emociones a lo largo del desarrollo de la pieza musical (fig. 17). El espectador la ve a través de la mirada de Marianne y, como plantea Emma Wilson (2021), también adopta la mirada de Sciamma. El plano final es un retrato de Haenel como actriz. Sciamma, como ex pareja de Haenel, adquiere el papel de Orfeo.<sup>71</sup> *Retrato* es la última imagen en el cine de la actriz, que tras finalizar el rodaje de la película decidió por motivos políticos dejar la industria cinematográfica para dedicarse exclusivamente al teatro, con el objetivo de construir desde este espacio el camino hacia un nuevo cine. Reveló esta decisión en su entrevista para la revista alemana *FAQ* en mayo de 2022:

*I don't make films anymore. Because of political reasons. Because the film industry is absolutely reactionary, racist, and patriarchal. We are mistaken if we say that the powerful are of goodwill, that the world is indeed moving in the right direction under their good and sometimes unskillful management. Not at all. The only thing that moves society structurally is social struggle. And it seems to me that in my case, to leave is to fight. By leaving this industry for good, I want to take part in another world, in another cinema.*<sup>72</sup>

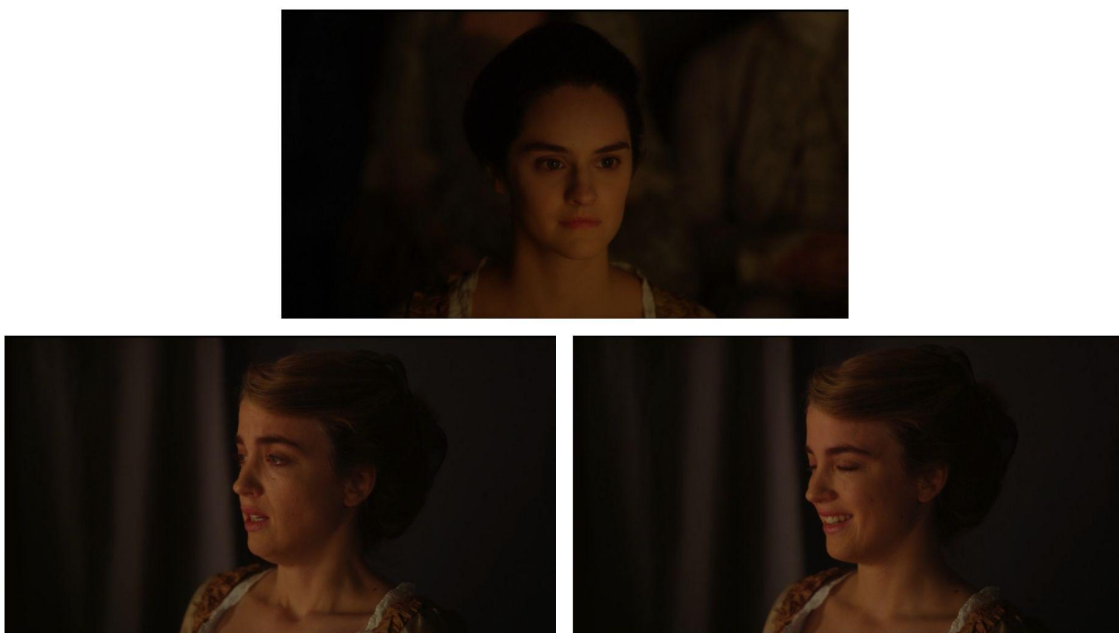


Fig. 17. Marianne observa a Héloïse pasar por multitud de emociones durante la interpretación del III. Presto del Concierto n.º 2 «El verano» de *Las cuatro estaciones* de Vivaldi.

<sup>71</sup> WILSON, Emma, 2021, p. 106.

<sup>72</sup> BOLTON, Cameron.

## CONCLUSIONES

*Retrato de una mujer en llamas* se revela como una obra fundamental en la construcción del nuevo imaginario lésbico en el cine contemporáneo feminista. Céline Sciamma utiliza y subvierte la tradición para crear ficciones vanguardistas.

El primero de los objetivos, investigar el proceso de creación de Sciamma y qué novedades con respecto a la estructura hegemónica narrativa aparecen en *Retrato*, ha mostrado que Sciamma aporta innovaciones relevantes. Utiliza una estructura en tres actos tradicional; sin embargo, elimina el conflicto de origen externo como motor de la acción en pos de estudiar conflictos de carácter psicológico. En este trabajo se han identificado además algunos de los recursos narrativos empleados en la narración de Sciamma, como son la desfamiliarización o extrañamiento y el *foreshadowing*.

En cuanto al estudio de la construcción de la mirada o *gaze* en el film, se ha concluido que la mirada en *Retrato* coincide con la *female gaze* descrita por Soloway. Este análisis ha llevado a la propuesta de un modelo específico presente en el film que se ha llamado mirada lésbica o *lesbian gaze* de Sciamma. Este modelo propuesto pretende ser una herramienta útil para continuar el estudio de la construcción de la mirada en el cine lésbico contemporáneo.

Conectando con la tradición clásica griega, *Retrato* se integra en el corpus de relecturas de los mitos con su versión de Orfeo y Eurídice. Tras su estudio, se concluye que la novedad más importante aportada es la concepción de Eurídice como sujeto con capacidad de decisión.

La investigación de *Retrato* lleva también a la conclusión de que las representaciones de las mujeres artistas de finales del siglo XVIII, no solo pintoras, se integran en los nuevos relatos de la historiografía feminista, dando visibilidad y revalorizando este período del arte creado por mujeres. Es además un relato flexible que interactúa con el arte contemporáneo a través de la obra de la artista real que realiza las pinturas que aparecen en la película y con otros períodos de la historia del arte, de los que toma referencias estéticas.

La riqueza de *Retrato de una mujer en llamas* ha llevado a que a lo largo de esta investigación se hayan encontrado posibles líneas, actualmente sin desarrollar, para continuar su análisis, como el análisis iconográfico comparándola con obras pictóricas del siglo XIX y principios del XX y cuál sería su conexión con otras obras dentro del cine lésbico contemporáneo.

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## **ANEXOS**

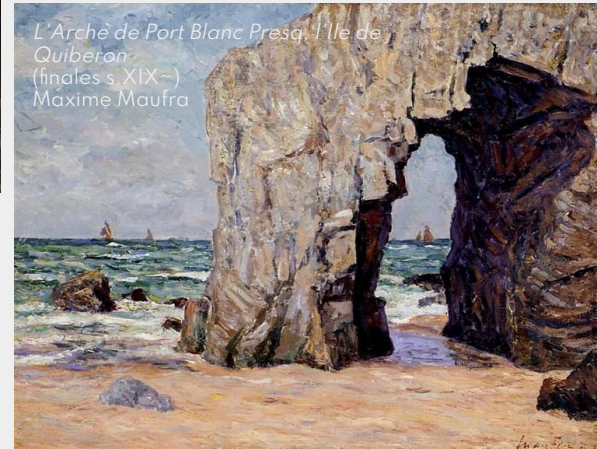
# *Retrato de una mujer en llamas (2019)*

Directora: Celine Sciamma

Directora de fotografía: Claire Mathon

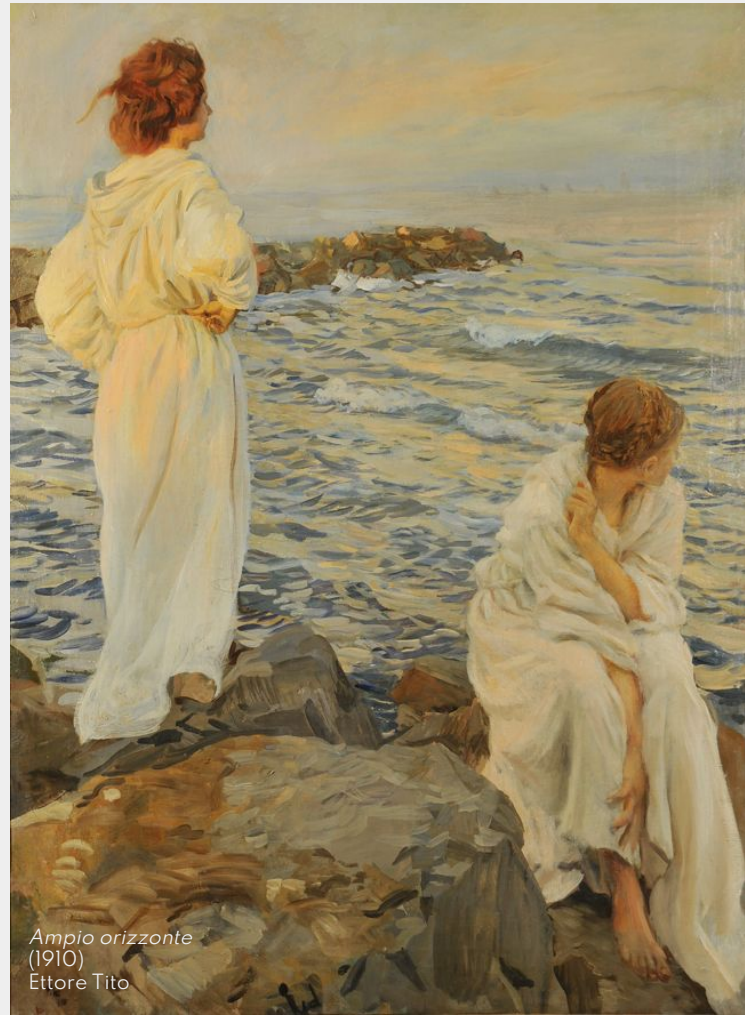
Recopilación vinculaciones visuales con la  
pintura y el cine







*Ammonite* (2020)  
Director: Francis Lee  
Cinematographer: Stéphane Fontaine

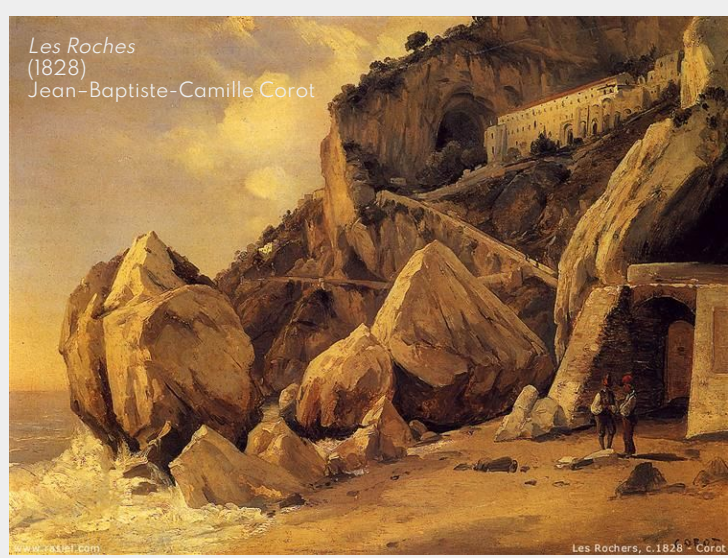


*Ampio orizzonte*  
(1910)  
Ettore Tito

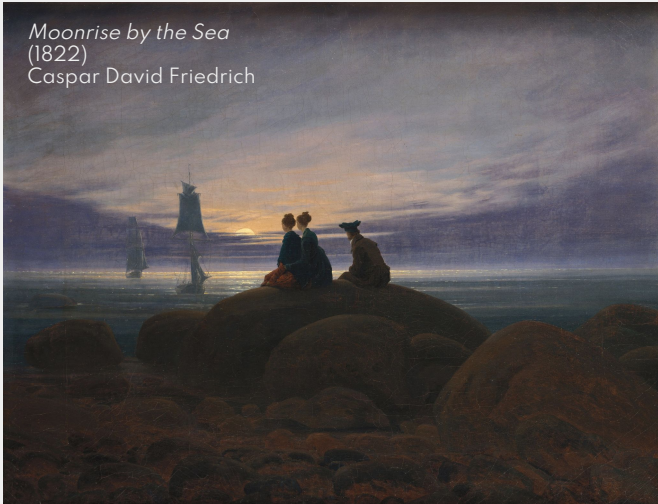
*Moonrise by the Sea*  
(1821)  
Caspar David Friedrich



*Les Roches*  
(1828)  
Jean-Baptiste-Camille Corot



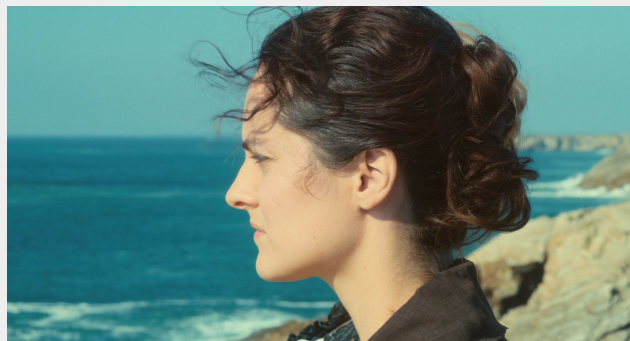
*Moonrise by the Sea*  
(1822)  
Caspar David Friedrich



*Seascape with figures on cliffs*  
(s.XIX)  
Desconocido: seguidor de Corot







*The Handmaiden* (2016)  
Director: Chan-wook Park  
Cinematographer: Chung-hoon Chung



*El piano* (1993)  
Director: Jane Campion  
Cinematographer: Stuart Dryburgh

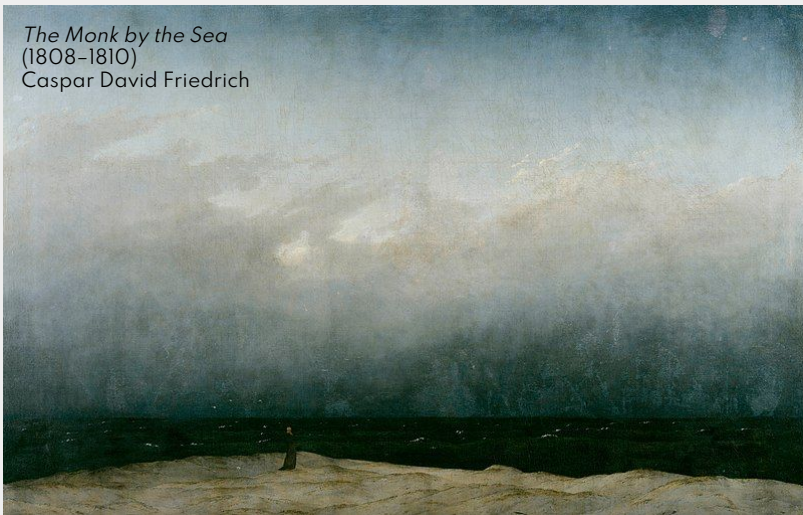


*Ammonite* (2020)  
Director: Francis Lee  
Cinematographer: Stéphane Fontaine

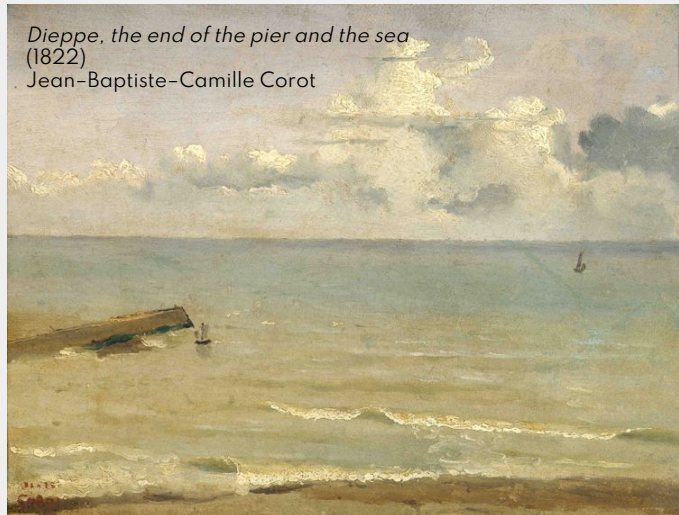




*The Monk by the Sea*  
(1808–1810)  
Caspar David Friedrich

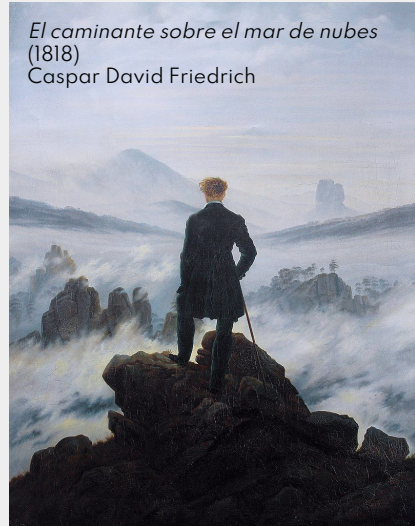


*Dieppe, the end of the pier and the sea*  
(1822)  
Jean-Baptiste-Camille Corot



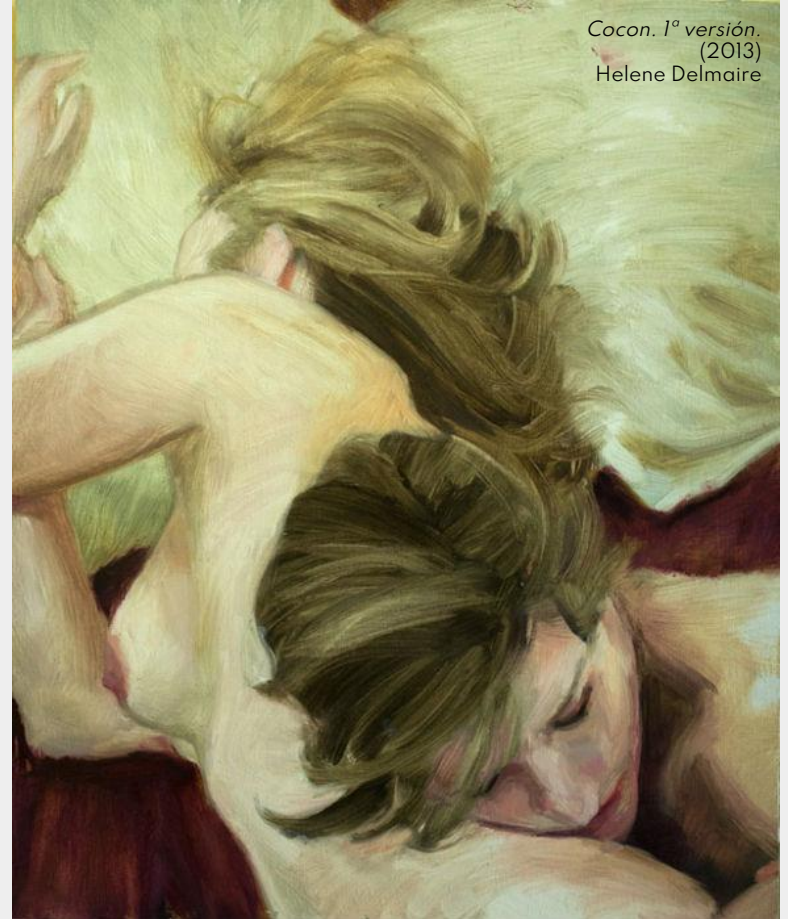


*Miranda. La tempestad.*  
(1916)  
John William Waterhouse



*El caminante sobre el mar de nubes*  
(1818)  
Caspar David Friedrich





Cocon. 1ª versión.  
(2013)  
Helene Delmaire



Cocon  
(2013)  
Helene Delmaire



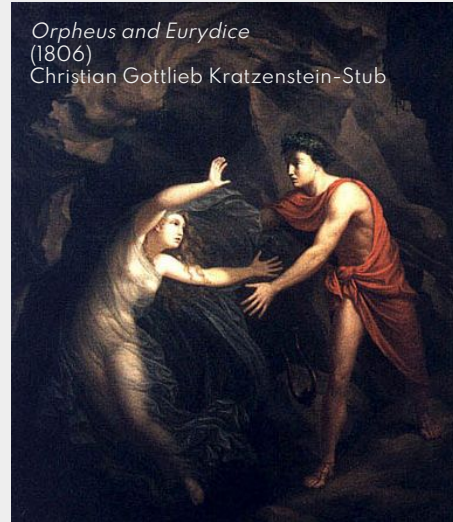


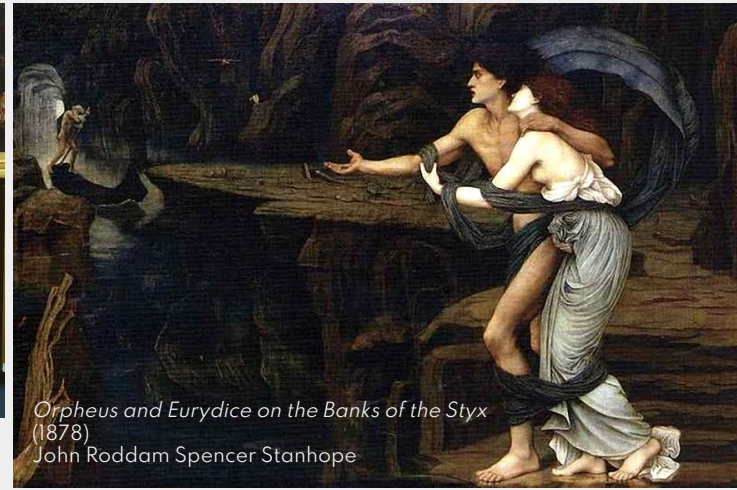


*La cena de Emaús (La Mulata)*  
1618–1622  
Diego Velázquez



*La cena de Emaús*  
(1633–1639)  
Matthias Stom





*Orpheus and Eurydice on the Banks of the Styx*  
(1878)  
John Roddam Spencer Stanhope



*Orpheus and Eurydice*  
(1896)  
Eduard Kasparides



*Lamentation d'Orphée*  
(1896)  
Alexandre Seon

# *Portrait of a Young Girl in Fire*

A film by Céline Sciamma

Shooting Script (10/10/18)

Unofficial English Translation

Translated by Mlleclaudine, Ladyonfire28 & Vittoria

Edited by Morningmightcomebyaccident & Tonovember

Dear Portrait Nation,

This is an English translation of Céline Sciamma's screenplay for *Portrait de la jeune fille en feu* that was recently published by Plain Archive. There are a number of typos in the screenplay. Those that appear to be on Plain Archive's part, such as misattribution of dialogue to the incorrect character, have been corrected. The typos that seem to have been Sciamma's (though really, there is no way to know for sure) have been preserved.

We have also preserved most of the punctuation as it appears in the Plain Archive screenplay. The result is what Grey only half-jokingly refers to as Sciamma's tone sociopathy: in many instances where you would expect a question mark, for example, she simply uses a period.

This translation attempts to reflect Sciamma's style of writing and doesn't alter that for the sake of clarity. There are sentence fragments and also what appear to be camera directions that may be her personal shorthand cues to convey the visual or emotional gist of the scene.

There are many places where the dialogue here deviates from the official English subtitles seen in the film. For the most part, these are due to translation choices that attempt to convey what's actually on the page: unlike the subtitles, we weren't constrained by having to compromise about what would be readable on screen within the time allotted by the rhythms of the scenes.

This document was a true labor of love; we ask only that you do not attempt to pass off the work as your own or sell it for profit. If an official English translation ever becomes available for sale by Céline Sciamma and Lilies Films, please support it to the best of your abilities.

We'd like to express our eternal gratitude to Plain Archive and Lilies Films' dedication, and most of all, to Céline Sciamma for creating this exquisite masterpiece. We hope you enjoy!

- Dina, Aimée, Grey & Nov

## Credits

Translators ..... Mlleclaudine ([tumblr](#))  
Ladyonfire28 ([tumblr](#))  
Vittoria

Editors ..... Morningmightcomebyaccident ([tumblr](#))  
Tonovember ([tumblr](#))

Transcribers ..... Vrataski ([twitter](#))  
Intextrovert  
Toast Brûlé  
Blue  
Mel ([tumblr](#))  
Silver

And several kind souls who wish to remain anonymous

## 1. STUDIO PARIS-INT-DAY

A blank page. A feminine hand draws a black line, the first stroke of a drawing. Another blank page. And a new female hand, which starts a new line. This action is repeated several times, coinciding with the credits.

WOMAN'S VOICE

First my contours. My silhouette.

The silhouette takes shape as we move from frame to frame and the sketch of the figure comes to life under the strokes of a pencil.

A large room pierced with skylights. An artist's studio. It's Paris in 1780. Eight young girls between 13 and 18 years old are sitting on stools that are nearly obscured by the fullness of their dresses. They are bent over their drawing boards, which serve them as support. The faces of the young girls are focused. Their eyes oscillate between their drawing and the horizon.

WOMAN'S VOICE (CONT'D)

Don't go too fast. Take the time to look at me. Put down your pencils.

The students do so. Their scrutinizing gazes.

We discover the face of the woman posing. It's Marianne. Her eyes are as brown as her hair. She is about forty years old. She is sitting on a small platform, upright, not moving.

MARIANNE

Look at the position of my arms. My hands.

The arms are crossed at the level of her hips. Her right hand rests on her left wrist and she is gripping it lightly. The other hand stands out against the fabric of her deep blue dress. Suddenly the hand tightens and clutches the fabric, as if in a spasm. The gaze starts to waver, disturbed. Marianne stares intensely at something in front of her.

MARIANNE (CONT'D)

Who put that painting there.

With this flat-voiced question we discover the wall facing her. It is traversed by a wooden shelf, on which some paintings and engravings are displayed for educational purposes. In the middle is the troublesome painting, much less academic: a female figure in the center of a plein-air setting at night.

A student raises her hand and speaks.

STUDENT

I got it from the shed. I shouldn't have?

MARIANNE

No.

The student looks down, suddenly guilty. Marianne is moved by her reaction and softens.

MARIANNE (CONT'D)

But it doesn't matter.

STUDENT

Did you paint it?

MARIANNE

Yes.

All the girls turn as one toward the painting.

MARIANNE (CONT'D)

A long time ago.

Marianne again looks at the painting, which comes into focus as we slowly approach it. It is a woman, from behind, at night. An edging of light becomes brighter at the feet of the silhouette. It is a flame. The bottom of the figure's dress is on fire and pierces the darkness of the canvas with an orange glow. Marianne stares at the painting as though she were seeing a ghost.

MARIANNE (CONT'D)

Turn it over.

The student stands up and grabs the painting which she turns over against the wall, revealing a handwritten inscription on the back of the canvas:

*Portrait de la jeune fille en feu*

## 2. BOAT/ BEACH-EXT-SUNSET

A wintry sea, gloomy and rough. A light boat pitches and rolls with the waves. Water enters the hull, soaking the shoes of an oarsman hard at work. The cargo at his feet - a slim, square crate made of white wood - knocks cyclically against the left and then the right side of the boat, thanks to its regular oscillations. A female hand tries to stabilize the box. It is Marianne's, the only passenger. She is not yet 30 years old. She sits facing the rowers, whose faces stand out against the ocean horizon. Marianne turns toward the coast. The setting sun highlights the rugged landscape.



A stronger wave throws the skiff off balance and Marianne clings to the hull. She turns toward the sailor.

She then sees the wooden box floating in the water and drifting away. Marianne casts a panicked glance at the helmsman.

THE HELMSMAN

Is it valuable?

She looks at the unmoving helmsman and then at the rapidly drifting crate. All at once she jumps into the water. Her dress is a bulky, air-filled train.

She swims toward the floating crate. She reaches it and clings to it for a second, just long enough to catch her breath.

### 3. BEACH-EXT-END OF DAY

The boat lies at anchor in the distance. Marianne is on the beach. The crate is embedded in the sand, where the boatman threw it. He sets off toward the boat which is anchored not far away. Marianne shouts so that he can hear her. He also responds by shouting.

MARIANNE

Where am I supposed to go?

THE BOATMAN

You take the path that goes up. And then you go straight ahead toward the trees.

Marianne gathers together an impressive number of bags, which she wears in a bundle slung across her shoulder. She grabs the crate and carries it on her back.

THE BOATMAN (CONT'D)

When do we come back for you?

MARIANNE

In eight days.

### 3 BIS. ESCARPMENT PATH-EXT-END OF DAY

Marianne, weighted down with the box, climbs a steep and rocky path. It's grueling. Night falls as she makes headway. Her soaked shoes regularly slip on the damp rock. The path is nearly vertical.

## 3 TER. CLIFF SUMMIT-EXT-DUSK

Marianne reaches the top of the path. She looks down at the foot of the cliff, the vertical drop is impressive.

## 3 QUART. JUNIPER PATH-EXT-DUSK

Marianne leaves the moor.

## 4A. MANOR-EXT/INT-NIGHT

A manor house at night. Marianne approaches it.

The door of the manor opens on a young woman of 18 years. The astonishment on her face as she discovers Marianne's soaked silhouette on the threshold. She shivers as she introduces herself.

MARIANNE

Good evening, I'm Marianne.

The young woman is taken aback by this damp introduction.

SOPHIE

Sophie.

## 4B. CORRIDOR-INT-NIGHT

Marianne's soaked dress beads with water as she walks over the pavers of the long stone corridor. The faint glow of the candles allows only a few glimpses of the place.

## 5. STUDIO-INT-NIGHT

Sophie shows Marianne into a vast room, with an impressively high ceiling and large windows that let in the moonlight.

A large central fireplace dominates the space. Throughout the room are forms, covered with white sheets.

As if the place were dormant.

SOPHIE

It was a reception hall I think.  
I've always known it to be empty.

MARIANNE

Have you been here for a long time?

SOPHIE

Three years.

Marianne looks around, satisfied. Sophie lights the fire.

MARIANNE

Do you like it here?

SOPHIE

Yes. I'll let you get dry.

Sophie leaves the room.

Marianne starts to undress quickly, relieved to take off the soaked dress.

(...)

She uses a mostly burned stick to light a terracotta pipe held between her lips. She blows out the smoke, as if it were her first exhalation in a long time.

She smokes naked, while her clothes are hung around the fireplace.

(...)

Marianne puts on a smock to cover herself. A work garment, it is stained with paint.

She unrolls a leather case in which tools are stored.

She places the mysterious wooden box on the floor and one by one removes the nails that seal it, gradually revealing its contents: nothing, just whiteness. Marianne grabs a large white square on a frame. Blank canvases. She runs her hand over the canvas, which is wet from its plunge into the water. She places them one by one in front of the fire. To dry them.

(...)

Near the fireplace in the depths of the room, the shadow of the flames animates the blank canvases, like screens.

#### 6A. CORRIDOR-INT-NIGHT

Dark night. Marianne walks down the corridor, candle in hand. She wears her coat over her smock.

## 6B. KITCHEN-INT-NIGHT

She enters the kitchen. She looks in the pantry. There are vegetables, she takes some carrots. And then she finds a cheese. She sits at the wooden table and starts to eat, devouring a first carrot. Footsteps approach. It's Sophie who enters the room.

MARIANNE

Sorry. I helped myself. I was hungry. Do you have a glass of wine?

Sophie grabs a bottle and pours a glass for Marianne. She pours herself one too and sits down in front of her.

MARIANNE (CONT'D)

May I be curious?

Sophie doesn't answer, uneasy. Marianne goes ahead anyway.

MARIANNE (CONT'D)

What is your young mistress like?

SOPHIE

I'm not sure. I don't know her very well.

MARIANNE

But you've been here for 3 years.

SOPHIE

She's only been here for a few weeks.

MARIANNE

Where was she?

SOPHIE

With the Benedictines.

MARIANNE

She left holy orders?

SOPHIE

They brought her out of the convent. Because her sister died.

MARIANNE

Was she the one who was supposed to get married?

Sophie nods.

MARIANNE (CONT'D)  
Did illness take her?

SOPHIE  
No.

A beat. Sophie won't say anything more about it.

Marianne holds out her glass. Sophie fills it.

SOPHIE (CONT'D)  
Do you think you're going to manage  
it?

MARIANNE  
Manage what?

SOPHIE  
To paint her.

MARIANNE  
Why do you ask?

SOPHIE  
There was one who came before you.  
He didn't succeed.

MARIANNE  
What happened?

Sophie shrugs her shoulders in ignorance.

SOPHIE  
I don't know.

## 7. STUDIO-INT-NIGHT

The studio in the half-light: the fire on the hearth is down to embers. Marianne, candle in hand, wanders around the room, which looks ghostly with all these white sheets. The wind is blowing hard outside and the windows are rattling.

She lifts one of the white sheets. There is a clavecin underneath. Dusty. She moves slowly, the floor creaking under her feet. She lifts another white sheet uncovering a marble-topped sideboard.

A third sheet reveals her own silhouette, which surprises her. It's a large mirror.

Only one sheet remains covering an object leaning on the opposite wall.

She removes the sheet. It's an easel. On which is deposited a canvas that has been turned to face backward.

A beat.

She places the candle on the ground and grasps the canvas with both hands to turn it over.

The canvas is dark. The candle on the ground illuminates the left corner. It is painted. Marianne bends down to pick up the candle.

A violent bang and the wind rushes into her smock. Marianne turns around: the door has blown open in a gust of wind. She goes to close it. Marianne turns back toward the painting. She slowly approaches the easel where the frame rests. The contours of the painting become clearer. A seated woman, her hands crossed on her knees. A light background. Marianne gets closer, noting the green color and the details of the dress, which envelops the shoulders and ends up revealing a pearly throat. She approaches to finally discover the face, she makes out the crown of blond hair that frames it. She suppresses a cry.

The oval of the face is empty, like a featureless mask. In this place the canvas is blank.

#### 8. CORRIDOR/STUDIO-INT-DAY

The green dress from the painting, which is advancing at a great pace along the corridor of the manor. The dull sound of heels on stone. The dress is still without a face or even a body. It is only a garment held at arm's length. Sophie is carrying it to the studio.

#### 9. STUDIO-INT-DAY

The studio bathed in the light of a winter sun. Marianne examines the green dress, feeling the material. She lets the light play over it to study its reflections.

MARIANNE

She has blonde hair, doesn't she?

SOPHIE

Yes. There aren't a lot of choices. There's just this one in truth. She doesn't have any dresses yet. She's still wearing her convent clothes.

MARIANNE

This one will do very well.

Sophie delicately places the dress on the bench awaiting the model.

10. OFFICE-INT-DAY

A ceremonial painting, that of a very beautiful young woman. She has blue eyes. The lip is curled. Curly hair. A mixture of innocence and intensity.

THE COUNTESS (OFF)

Do you recognize this painting?

We discover a woman in her fifties, standing below the frame. It's the same woman, much older. She is enthroned beneath her face as a young girl. Still beautiful. She has a strong Italian accent.

MARIANNE

It's a painting by my father.

THE COUNTESS

He was just starting out. It was in Milan, before my marriage.

The countess helps herself to a glass of wine that she brings to her lips.

THE COUNTESS (CONT'D)

The man who is interested in my daughter is Milanese. We are going there. If he likes the portrait.

MARIANNE

You'll be leaving.

COUNTESS

I like your confidence. But it's complicated. She exhausted an artist before you. With a simple idea, in truth: she refused to pose. He never saw her face.

MARIANNE

Why does she refuse to be painted?

THE COUNTESS

Because she refuses this marriage.

A beat.

THE COUNTESS (CONT'D)

You're going to paint her without her knowing it.

(MORE)

THE COUNTESS (CONT'D)

She thinks you're a walking companion here for a few days. She's delighted. Since she's been here I haven't allowed her to go out.

MARIANNE

Why?

THE COUNTESS

Because I wasn't strict enough with her sister.

Emotion overwhelms the Countess. She recovers after a long moment.

MARIANNE

She thinks I'm here to watch her.

THE COUNTESS

And you'll look at her. Do you feel you'll be able to do the painting in this way?

MARIANNE

I won't disappoint you.

The Countess stands up, bringing her face closer to the one in the painting.

Marianne stares at the painting of the young Countess, painted by her father.

THE COUNTESS

This painting arrived here before me. When I first entered this room, I found myself confronted with my image, hanging on the wall. It was very strange.

The Countess is pensive. She turns to Marianne and gives her a hint of a smile.

## 11. STUDIO-INT-DAY

The studio in broad daylight. Marianne carries the easel and places it at the back of the room. She arranges her pigments, her containers, on a small table near the window. Finally she draws a curtain that hides this part of the room from view. The working area is behind the scenes. The only sign of it that remains is the bench that stands facing the curtain. Marianne dips a large brush in an ochre liquid. She brushes the canvas evenly with it to prepare the background.



There is a knock on the door. It's Sophie.

SOPHIE

She's there. She's waiting for you  
so she can go out.

Marianne signals to Sophie to come in and close the door. She speaks in a low voice, in a confiding tone.

MARIANNE

Tell me. What happened to your  
mistress. How did she die?

SOPHIE

We were walking on the cliff path.  
She was behind me and she  
disappeared. I saw her shattered  
body at the bottom of the cliff.

MARIANNE

You didn't see her fall.

SOPHIE

No. But I think she jumped.

MARIANNE

Why do you think so?

SOPHIE

Because she didn't scream.

#### 12A. CORRIDOR/EXT-DAY

Marianne leaves the studio. No one in the hallway. Finally she sees a woman's figure standing at the far end, in front of the door that leads outside. She approaches her, curious to finally discover the mysterious face. She calls attention to herself by greeting her.

MARIANNE

Hello.

The figure answers her from a distance. It is her voice that she will hear first.

HÉLOÏSE

Hello.

As she approaches she sees that the figure is wearing a cape, a hood hiding her face.

Marianne is very close now but the figure turns and opens the heavy front door.

She steps out into the light and Marianne follows in her wake. In front of her, the caped figure moves forward without turning around.

12B. JUNIPER PATH-EXT-DAY

As she moves away from the mansion, Héloïse's pace accelerates. Her arms swing alongside her body. Powerful hands. The hood slips down, under the force of the wind, unveiling her neck and a golden chignon.

12C. CLIFF-EXT-DAY

On impulse Héloïse starts running as hard as she can. Marianne is caught off guard and observes that straight ahead is the abrupt drop of the cliff. She starts to run in turn, trying to catch up with her. But the young woman runs faster and faster, letting loose her stride on the rocky plateau. Marianne panics and enters into the most vigorous of races to try to reach her.

She gains ground without being able to catch her, even though her arms are pumping. The precipice approaches dangerously and the pace does not abate. The young woman stops suddenly and turns around in the same movement, revealing her face. Her eyes are shining and her mouth is panting, thanks to the mad rush. She says between two deep breaths.

HÉLOÏSE

I've dreamt of doing that for  
years.

Marianne is bent in half. She is struggling to catch her breath. But still she manages to be ironic.

MARIANNE

Dying?

HÉLOÏSE

Running.

She looks at her. Quickly. The eyes are blue. The nose is rounded. The jaw square, sculpted. The lower lip is full. But again the face disappears as the young woman turns. When someone is so beautiful, such evasions have a powerfully dramatic impact.

13. CLIFF PATH-EXT-DAY

The nape of Héloïse's neck as she moves forward with an alert step.

The path that borders the cliff runs along a magnificent panorama. The coast is wild, roughened by the assailing waves. Autumnal nature scatters bursts of color across the aridity of the stone. Héloïse's gaze oscillates between the path and the scenery. Revealing and eclipsing her profile scrutinized by Marianne. She stops, facing the horizon. Steadying her profile. But she does not offer her gaze. The strong wind ends up loosening her chignon, revealing her blonde hair.

(...)

Héloïse is back on the path and Marianne continues to follow in her wake. Blonde hair flutters in the wind. Héloïse turns toward Marianne, her hair obscuring half of her face. We catch a glimpse of the blue eye.

(...)

The two women observe the panoramic view. The haughty profile stands out perfectly against the horizon. The curve of the nose. The prominent cheekbone accentuated by the taut jawline.

#### 14A. CORRIDOR-INT-END OF DAY

The two women walk down the corridor of the manor. Héloïse remains in front. Marianne doesn't take her eyes off whatever she can glimpse: her ear and the curve of her cheek. A delicate blonde curl.

MARIANNE (OFF)

*As much as possible, you must render the entire ear and study its cartilages well, even if you have to paint hair over it. What determines its shapes must be of a warm and transparent color, except for the hole in the middle which is always robust. Its skin tone, even in light, must generally give way to the light of the cheek, which is more prominent.*

Marianne is interrupted in her anatomical observation by the gaze of Héloïse who has stopped and turned toward her.

HÉLOÏSE

Did you come with a book?

MARIANNE

Yes.

She finally captures Héloïse's gaze.

HÉLOÏSE

Would you mind lending it to me?

MARIANNE

I'll go get it.

Marianne heads toward the studio, alarmed when she realizes that Héloïse is following in her footsteps.

14B. STUDIO-INT-END OF DAY

Marianne opens the door of the studio. The curtain that conceals the easel is in place. She enters and grabs a parcel from her nightstand. She hands it to Héloïse, who remains on the threshold.

HÉLOÏSE

It's odd that you're sleeping here.

The remark sounds interrogative but Marianne doesn't respond. Héloïse turns on her heel and resumes her walk down the corridor. Marianne watches her until she disappears.

15. STUDIO-INT-NIGHT

The studio is immersed in the darkness of night except for a luminous area where all the candles have been marshaled. Marianne sits on the floor, surrounded by flames as if for a ritual. She is actually trying to see a bit more clearly as she makes a few charcoal sketches. Around her are a dozen or so sheets of paper: fragments of Héloïse. Her profile. Her ear nestled in a curl of her hair. Details that become clearer from sheet to sheet.

16. STUDIO-INT-DAY

The studio in the light of a turbulent early-morning sky. Rain beats against the windows and the window panes are rattling with the force of the wind. Marianne is behind the curtain.

Marianne draws with charcoal and applies a wash to the proportions of Héloïse's silhouette, then her face.

Marianne prepares her colors on a glass plate. She pours red pigment onto the plate. She pours linseed oil into the crater in the center of the pigment and mixes vigorously, crushing. The oil paint gains its shiny consistency and deep color.

A knock on the door. Marianne emerges from behind the curtain and finds Sophie on the threshold.

SOPHIE  
She's waiting for you.

MARIANNE  
With this storm?

SOPHIE  
She still wants to go out.

17. SEASIDE-EXT-DAY

A path at the edge of the cliff. Héloïse and Marianne move forward, their faces protected by scarves that expose only their eyes. The wind rushes through fabric and hair. Their steps are deliberate, spirited. Marianne sees nothing of Héloïse's face, except her eyes. They are crossed by emotions that she can only guess at. Concern, indifference, determination. Her collection of glances grows little by little.

They go down a steep path. They cling to the vegetation to steady themselves. They reach a beach. Wide wet sand banks strewn with dark stones. It's low tide.

At last Héloïse stops and sits down on the sand. Marianne sits as well, at her side. Marianne intently eyes her profile, finally still and close by. It is obstructed by the scarf that hides a large part of her face. Finally, Héloïse lowers it, revealing herself. Marianne also lowers hers as if by mutual agreement.

HÉLOÏSE  
I'd like to go swimming.

MARIANNE  
When the sea is calmer.

HÉLOÏSE  
Yes. How long are you staying?

MARIANNE  
Six days.

A beat. Héloïse pulls the scarf back up over her face.

MARIANNE (CONT'D)  
Do you know how to swim?

Héloïse uncovers her mouth again.

HÉLOÏSE

I don't know.

MARIANNE

It's too dangerous if you don't know how to swim.

Héloïse turns toward her, gazes at her at last.

HÉLOÏSE

I meant: I don't know if I can swim.

Héloïse places her hand on the sand to lean on it. Marianne takes the opportunity to observe the attachment of her wrist. The width of her fingers. She notices that the index finger is damaged. A scar that makes the nail misshapen.

(...)

Marianne sits on a rock, overlooking the beach. The sea is higher now. She watches Héloïse's tiny figure walking on the beach on the horizon. She has taken out a small notebook and a short stylus. She discreetly draws her model's hands, her damaged finger. She regularly raises her eyes toward Héloïse, so as not to be surprised by her return.

#### 18. KITCHEN-INT-NIGHT

Sophie's hands place two plates on a tray. As well as heavy cutlery. A carafe of wine. Marianne watches her. The painter is disgruntled.

SOPHIE

How was your day.

MARIANNE

Difficult. She always keeps in front of me. She goes alone to walk on the beach.

Sophie picks up the tray and leaves the room though not without a look of moral support for Marianne. Marianne remains alone in the kitchen as she hears her walking away to set the table for dinner. Marianne helps herself to a glass of beer which she drinks thirstily. Sophie returns and resumes the conversation as if she hadn't been away.

SOPHIE

Have you started to paint her.

MARIANNE

Not yet.

Sophie fills a soup tureen from the pot simmering over the fire.

MARIANNE (CONT'D)  
I haven't even seen her smile.

SOPHIE  
Have you tried being funny?

The retort makes Marianne smile and changes her mood. She looks at Sophie with camaraderie as she leaves to serve the ladies.

#### 19. STUDIO-INT-NIGHT

Marianne starts on the face straight away. In the first layer, the contours that structure the visage. We watch the face appear, up to the nose.

#### 20. BEACH-EXT-DAY

A sunny winter day. The light on the beach is blinding. The sand is ochre, warmed. Héloïse unfolds a cloth that she lays on the sand. It is embroidered with blue patterns on its upper half. Marianne traces the embroidery with her finger, like a labyrinth, until the pattern stops abruptly and becomes a long blue thread. As though it were awaiting a needle.

MARIANNE  
It's unfinished.

HÉLOÏSE  
It's my sister who was embroidering it.

Héloïse sits on the cloth. Marianne joins her. They are sitting side by side. For the first time. Marianne does not take her eyes off Héloïse, studying her features as much as possible.

MARIANNE  
Do you think she wanted to die?

HÉLOÏSE  
You're the first person not to be afraid to ask that question.

MARIANNE  
After you I imagine.

HÉLOÏSE

Not out loud. But yes. Especially since in her last letter she apologized. For no reason.

MARIANNE

What do you think she was apologizing for.

HÉLOÏSE

For leaving me her fate.

MARIANNE

You speak about this fate as if it were dreadful.

A beat. Héloïse looks intently into Marianne's eyes.

HÉLOÏSE

What do you know about my future marriage?

MARIANNE

I know that you're supposed to marry a Milanese. That's all.

HÉLOÏSE

That's all I know too. You understand why this worries me.

MARIANNE

When you put it like that, yes.

HÉLOÏSE

But I put it the way it is.

Marianne ventures another question, having the leisure to observe her face and get to know her thoughts, her voice.

MARIANNE

Would you have preferred to stay at the convent?

HÉLOÏSE

It's a life that has its advantages. There's a library. You can sing, listen to music. And it's a sweet feeling to experience, equality.

MARIANNE

I found the convent perfectly unjust. Fortunately I left it after my first Communion.

(MORE)



MARIANNE (CONT'D)

I spent my time there being  
punished for drawing in the margins  
of my notebooks.

HÉLOÏSE

You draw?

Marianne takes a moment before answering, aware that she has  
just given herself away.

MARIANNE

Yes. A little.

HÉLOÏSE

And you, when will you get married?

MARIANNE

I don't know if I'm going to get  
married.

HÉLOÏSE

You don't have to.

MARIANNE

I'm going to take over from my  
father. He has a business.

HÉLOÏSE

You're free?

MARIANNE

Yes.

Héloïse offers her gaze to Marianne. Openly. But the wind  
rises again.

It makes the long blue thread of the unfinished embroidery  
dance.

It also makes Héloïse's hair dance, concealing her face.  
Marianne, with a gentle motion, brushes back the disorderly  
locks. Héloïse looks at her and smiles, for the first time.  
This smile makes her heart beat faster.

She doesn't know why.

20 BIS. STUDIO-INT-DAY

Marianne paints the eyes. The gaze appears.

## 21. OFFICE-INT-END OF DAY

The countess' office. Marianne sits in a comfortable armchair facing her. The countess serves her a glass of strong alcohol, with amber reflections.

THE COUNTESS

How are you spending your days?

MARIANNE

We get home late and I don't have much light to work with.

THE COUNTESS

I'll keep her with me tomorrow afternoon. That way you'll be free to make progress.

MARIANNE

I was actually thinking that you might allow her to go out on her own.

The countess helps herself to another drink and refills Marianne's glass.

MARIANNE (CONT'D)

You don't have anything to worry about. She's not sad. She's angry.

THE COUNTESS

You think I don't know her anger.  
La conosco molto bene.  
(I know it very well.)

MARIANNE

Si anch'io la conosco.  
(Yes I know it too.)

The countess' face lights up.

THE COUNTESS

Dove l'hai imparato l'italiano?  
(Where did you learn Italian?)

MARIANNE

A Milano.  
(In Milan.)

The countess comes to life, friendly.

THE COUNTESS

Conosci Milano ! Non vedo l'ora di tornarci.

(MORE)

THE COUNTESS (CONT'D)

Non ci sono stata da vent'anni.  
Glielo devi dire. Come è bella  
Milano. La vita sarà sicuramente  
migliore.

(You know Milan! I can't wait to  
get back there. I haven't been  
there in 20 years. You have to tell  
her. How beautiful Milan is. How  
much better life will be there.)

MARIANNE

She doesn't talk to me much.

THE COUNTESS

I'm not marrying her to a  
neighboring small landowner. Some  
of them have offered. I'm trying to  
take her somewhere else. At least  
there she'll be less bored.

MARIANNE

And you as well.

THE COUNTESS

Certo, perché no.  
(And why not.)

She smiles.

THE COUNTESS (CONT'D)

I'll be leaving for the coast in  
two days at the same time as you.  
If you don't have to go back to  
Paris, there is a friend who would  
like her portrait painted. I can  
make sure you get the job.

MARIANNE

I'd like that very much. Thank you.

THE COUNTESS

Il lavoro sarà difficile. Perché è  
bruttissima. Ma veramente.  
(It'll be a difficult job. Because  
she's incredibly ugly.)

The countess' laugh is genuine and contagious.

THE COUNTESS (CONT'D)

You've made me laugh. That hasn't  
happened to me in a long time.

MARIANNE

I haven't done anything.

## THE COUNTESS

You're here. It takes two to be funny.

## 22. STUDIO-INT-EVENING

Marianne is sitting behind her easel. The rain beats against the windows of the studio and the light suggests a menacing sky. On the canvas, the face is almost finished. The throat is painted. The green color is spread over Marianne's palette. Facing her, the setting for the model and the model's absence. Only the green dress languishes on the bench.

Marianne sees herself sitting idly, in the mirror hanging on the wall opposite her.

She gets up and walks toward the mirror.

She takes it down from the wall.

She is going to place it on the other side of the room, at the foot of the easel.

She undresses quickly and puts on the green dress.

She looks at herself in the mirror and suppresses a laugh as she sees herself costumed in this sophisticated dress.

She resumes her seriousness and sits down on the bench, the mirror reflecting her image. She plays with the fabric of the dress, working the folds like structural lines. She assumes a number of postures while scrutinizing her reflection which defines the possible framing of the eventual painting. She tries out several hand positions, crossing them, uncrossing them. Finally she straightens her torso and freezes in place. She strikes a pose. At length.

There's a knock at the door.

MARIANNE

Yes?

A voice answers her through the door. It's Héloïse.

Marianne gets up hastily. She quickly draws the curtain and hides behind it. She starts to take off the dress. She hears the door open and Héloïse's footsteps in the room.

At last she manages to remove the heavy dress and then she puts on hers in the same movement.

We no longer hear Héloïse's footsteps as she has stopped in the middle of the room. Marianne turns toward the sheet through which we see Héloïse as if in a shadow puppet show. She is sitting on the bench. Marianne comes out from behind the curtain and finds her: with her hands folded on her knees. Her corseted bust. The very image she had hoped for, like prey to be captured for the canvas. But Héloïse is looking toward the window. Marianne calls out to make Héloïse turn to face her.

MARIANNE (CONT'D)

Héloïse.

Héloïse looks at her and suddenly appears in what could be her pose. Marianne stares at her, fascinated. There. Now. The pose is exactly right.

A long beat.

Héloïse breaks the spell by standing up. She wanders around the room, looks at Marianne's book that's lying on her bed.

HÉLOÏSE

Do you have any tobacco?

MARIANNE

Yes.

Marianne goes behind the curtain where her pipe and tobacco pouch are. Marianne emerges from behind the curtain and observes that Héloïse is casually sitting on her bed.

MARIANNE (CONT'D)

Don't you want to go out.

Héloïse doesn't seem to want to move. She looks around, curious.

HÉLOÏSE

We can stay here for a while.

Marianne is torn between her unease at what the curtain hides, and the opportunity that this moment of intimacy affords.

MARIANNE

Yes.

Marianne lights a candle in the fireplace, which she uses to set the tobacco glowing.

MARIANNE (CONT'D)

Your mother has agreed to let you go out alone tomorrow.

She joins Héloïse, handing Héloïse the pipe.

MARIANNE (CONT'D)  
You'll be free.

HÉLOÏSE  
Being free is being alone?

MARIANNE  
Don't you think so?

Héloïse draws on the pipe. Smoke comes out of her mouth as she says:

HÉLOÏSE  
I'll tell you tomorrow.

She draws on the pipe again.

HÉLOÏSE (CONT'D)  
I'm going to go to Mass.

MARIANNE  
Do you want to take Communion.

HÉLOÏSE  
I want to hear music.

MARIANNE  
The organ is beautiful but it's the music of the dead.

HÉLOÏSE  
It's the only kind I know.

MARIANNE  
You've never heard an orchestra?

HÉLOÏSE  
No. You have?

MARIANNE  
I go to the symphony as often as possible.

HÉLOÏSE  
Tell me about it.

MARIANNE  
It's not easy to describe music.

Marianne gets up and walks toward one of the pieces of sheet-covered furniture. She places her hand on the sheet and as her fingers sink into the fabric, a note sounds.

It's the clavecin under the sheet. She slides both her hands under the sheet that covers the instrument. She picks out the notes by ear. Strange vision of a woman playing a ghostly keyboard.

MARIANNE (CONT'D)

I'm trying to remember the first notes.

Marianne removes the sheet from the clavecin.

HÉLOÏSE

What is it?

MARIANNE

It's a piece that I love.

HÉLOÏSE

Is it cheerful?

MARIANNE

No it's not cheerful. But it's lively. It tells the story of a rising thunderstorm, and the insects that sense it and become restless. And then the storm bursts with lightning and wind.

Marianne concentrates and figures out the simplified version of the first recognizable chords of the Presto from Vivaldi's Summer. She struggles to come up with the rest, which is much more melodically difficult. She gives up.

MARIANNE (CONT'D)

I have it in my head but I can't get it right.

HÉLOÏSE

Play the beginning again.

The chords resonate from the ghostly clavecin. Héloïse moves closer and watches her play. She lifts the sheet, uncovering her hands. She observes the chords.

MARIANNE

You'll hear the rest. Milan is a city of music.

HÉLOÏSE

Evviva Milano.  
(Long live Milan.)

MARIANNE

I'm just saying that there will be good things.

HÉLOÏSE

What you're saying is that from time to time I'll be consoled.

Marianne replays the chords in an increasingly slow loop that runs over into the next scene.

23. STUDIO-INT-DAY

Marianne is at work behind her easel.

For the first time, her gaze oscillates between the canvas and what's beyond it. She paints what's in front of her.

There is a body in the dress. It's Sophie who's posing. Intimidated but upright, focused.

The painting has come a long way. Héloïse's face is finished. Now it's a matter of painting the dress. Marianne makes headway with the green, the more or less deep blacks of the folds.

24. KITCHEN-INT-DAY

Marianne's right hand is covered in paint. In the silence of the kitchen, she helps herself to a glass of beer that she drinks with her hand that seems to be gloved with color.

The palette of her hand has touches of yellow and blue, but green predominates over all the other colors. A voice behind her back.

HÉLOÏSE

Good evening Marianne.

Marianne sets the glass on the edge of the window. She slowly takes off her paint-stained smock and rolls it into a ball. She sees her hand covered in paint and freezes, anxious. She turns toward Héloïse and hides her hand behind her back.

MARIANNE

How was Mass.

Héloïse approaches. She pours herself a drink. Her face is relaxed. She is smiling.

MARIANNE (CONT'D)

You look happy.



Marianne hides her hand behind her back to conceal it from Héloïse's gaze.

HÉLOÏSE

I sang a lot.

Marianne walks in front of her and switches her hand from her back to her belly. She reaches the door that leads to the hallway.

HÉLOÏSE (CONT'D)

Are you leaving me already?

Marianne turns only her head to answer her.

MARIANNE

Yes.

As she is about to leave Héloïse calls out to her again.

HÉLOÏSE

Will you go out with me tomorrow?

MARIANNE

Yes.

HÉLOÏSE

I felt in solitude the freedom you spoke of. But I also felt that I missed you.

This sentence goes straight to Marianne's heart but Héloïse doesn't see it, since she has her back to her. Marianne leaves the room.

#### 25. STUDIO-INT-END OF DAY

Marianne puts the finishing touches on the background.

She cleans her hand with a rag soaked in turpentine.

The finished painting, on the easel.

#### 26. COUNTESS' OFFICE-INT-NIGHT

Marianne has a bottle of wine and two glasses in her hand. Thus laden, she knocks as best she can at the office door. She finds the Countess bent over an accounting register that she is reviewing. Unmoving. Focused. She wears a monocle.

MARIANNE

Sta lavorando?  
(Are you working?)

The countess suddenly comes alive, enthusiastic.

THE COUNTESS

Come here, come here. Sono felice di vederla. Venga un po' con me a parlare italiano.  
(I'm happy to see you. Come and speak a little Italian with me.)

The countess takes off her monocle. Marianne puts the glasses on the table and starts to fill them.

MARIANNE

Il ritratto è finito.  
(The portrait is finished.)

THE COUNTESS

Benissimo.  
(Perfect.)

The countess congratulates her with a look before bringing the glass to her lips. She is pensive for a few moments.

THE COUNTESS (CONT'D)

Saremo a Milano in primavera.  
(We'll be in Milan by spring.)

Marianne smiles, touched by the countess' emotion as she thinks of once again experiencing the Italian spring.

MARIANNE

What will you do first over there.

THE COUNTESS

La festa.  
(The celebration.)

The countess smiles, but it's not a joke.

MARIANNE

Vorrei chiederle un favore.  
(I have something to ask you.)

THE COUNTESS

Mi dica cara.  
(Tell me my dear.)

MARIANNE

I would like to tell her myself.  
The truth.

## 27. STUDIO-INT-NIGHT

Marianne guzzles the last of the wine straight from the bottle to knock herself out. She is drunk. Sitting on her bed. In front of her, the painting turned toward the wall. The one without a face. She gets up and overcomes her dizziness. She turns the painting over and examines it by candlelight.

It is a very different version from hers. The interpretation of the dress, its very color. The painter had chosen a completely different position for the hands.

Marianne sweeps the light along the length of the figure. When it reaches the portrait's heart, the volatile components of the paint attract the flame and suddenly ignite. Marianne steps back and watches Héloïse's heart burning. The initially localized flame spreads to the face and increases in intensity. Marianne observes the phenomenon as an eye-catching spectacle. At last she shakes off her mesmerized state and runs toward the window. She opens it wide. Rain pours outside.

Marianne tries to grab hold of the frame which is burning more and more strongly. She finally succeeds and throws it out the window.

## 28. CORRIDOR/PLATEAU-INT-DAY

The synchronous steps of Héloïse and Marianne in the stone corridor. They advance side by side. Héloïse takes Marianne's arm.

## 29. BEACH-EXT-DAY

The two women are on the beach. Both are lying on the half-embroidered white cloth. It's high tide and the sound of the waves is powerful. Héloïse is reading her book. Marianne observes her, her focused face with its lion's wrinkle. She hesitates and then takes the plunge, gently.

MARIANNE

Héloïse. I have to tell you something.

Héloïse looks up, curious.

MARIANNE (CONT'D)

I'm a painter. I came here to paint you.

Héloïse is suddenly bitter.

HÉLOÏSE

Now I know why you were singing the praises of exile to me. You felt guilty.

MARIANNE

I was telling you what I think.

Silence. Héloïse looks straight ahead. And says in a flat voice:

HÉLOÏSE

Are you leaving?

MARIANNE

With your mother.

HÉLOÏSE

Then today I'm going swimming.

Héloïse gets up on a direct impulse. She approaches the water with a determined step, removing her clothes a few meters from the shore. Her feet are licked by the waves and the cold is biting. She stops. Finally she launches herself into the waves. Marianne observes the swimmer.

Héloïse comes out of the water. Blue with cold. She gets dressed, shivering. Wraps herself in her coat and sits down in the sand. She doesn't look at Marianne. Silence.

Marianne breaks it.

MARIANNE

So, can you swim?

HÉLOÏSE

I still don't know if I know how.  
Did you see me?

MARIANNE

You know how to float.

They laugh, relax, look at each other. Héloïse's teeth are chattering, her whole body trembles. The violent numbness of the cold blossoms.

MARIANNE (CONT'D)

Let's go back.

Héloïse tries to speak, but her body is gripped with spasms and can't emit any sound. She shakes her head.

MARIANNE (CONT'D)

You're going to get sick.

Marianne moves closer and, with the flat of her hand, rubs Héloïse's back to warm her up. They are close. Héloïse fixes Marianne with a sharp, intense gaze. She still can't talk. Thanks to the returning warmth, she finally manages to say:

HÉLOÏSE

So that's what that was, all your  
staring.

### 30. STUDIO-INT-DAY

Marianne draws the curtain that hides the studio area of the room. Héloïse discovers the decor, the backstage area of what she had already seen. She takes a few steps toward the easel and finally faces the canvas.

Marianne joins her behind the easel. She observes her portrait in silence. It is faithful to the model and to convention, well executed, sober. Long seconds go by and Marianne looks at Héloïse looking at the painting, trying to interpret her reactions. The painter feels impatience mingled with concern.

MARIANNE

You're not saying anything.

A beat. Marianne anxiously waits for Héloïse to speak.

HÉLOÏSE

That's me.

MARIANNE

Yes.

HÉLOÏSE

That's how you see me.

A beat. Marianne is surprised by Héloïse's remark.

MARIANNE

It's not just about me.

HÉLOÏSE

What do you mean it's not just  
about you.

MARIANNE

There are rules, conventions.  
Ideas.

HÉLOÏSE

You mean there's no life.

Marianne says nothing, largely taken aback by the critical turn of the reaction.

HÉLOÏSE (CONT'D)  
No presence.

MARIANNE  
Your presence is made up of  
fleeting states, of momentary  
aspects. It may also lack veracity.

HÉLOÏSE  
Not everything is fleeting. Some  
feelings are deep.

Marianne says nothing.

HÉLOÏSE (CONT'D)  
That it's not close to me is  
something I can understand. But  
that it's not close to you, that's  
sad.

MARIANNE  
What do you know about it. If it's  
close to me. I didn't know you were  
an art critic.

HÉLOÏSE  
I didn't know you were a painter.

The silence between them is unhappy. They are wounded.

HÉLOÏSE (CONT'D)  
I'm going to get my mother.

Héloïse exits the room leaving Marianne facing the canvas. Héloïse is so stiff. With a roundness of her features that she does not have in life. A convention of softness, without character. On impulse, Marianne grabs a rag. She dips it into the glass of turpentine, soaking it. And then she swipes it over the canvas, disfiguring Héloïse. The paints merge on the canvas.

### 31. STUDIO-INT-DAY

The disfigured painting. In lieu of a face, a violent gradation of pink, of mangled flesh.

The countess' face, closed and hard. She stares at the painting, silent.

Héloïse casts a stunned glance at Marianne.

MARIANNE

It wasn't good enough. I'll start over again.

The countess gives her a cold look.

THE COUNTESS

Stai scherzando.  
(You must be kidding me.)

MARIANNE

Non era all'altezza. Non ti sarebbe piaciuto.  
(No. I apologize. It wasn't satisfactory. You wouldn't have been pleased.)

THE COUNTESS

Then you're incompetent and you can leave.

HÉLOÏSE

She's going to stay.

The countess turns toward her daughter.

HÉLOÏSE (CONT'D)

I'll pose for her.

Her mother looks at her as if to estimate her level of involvement in this proposal.

THE COUNTESS

Really?

HÉLOÏSE

Yes.

THE COUNTESS

Why?

Héloïse takes a long time to answer. She's trying to figure out what to say.

HÉLOÏSE

What difference does it make to you.

A beat. The Countess is thinking.

THE COUNTESS

Nothing.

She turns to Marianne and speaks to her with authority.

THE COUNTESS (CONT'D)

I am leaving for 5 days. When I come back, the painting is finished and it's up to me to decide. Not you. Understood?

MARIANNE

Yes.

The Countess turns to her daughter.

THE COUNTESS

Say goodbye to me like you did when you were little.

Héloïse puts her hands together on her lips and places a kiss on them. She makes the kiss fly through the air, mimicking a butterfly with her hands. And places it on both of her mother's cheeks.

~~32. CORRIDOR-INT-DAY~~

33. STUDIO-INT-DAY

A blank canvas. Marianne's face appears behind the canvas.

The model's space, empty. Héloïse enters it, as though on a stage, wearing the dress for the painting. She sits down on the stool.

She poses as she did for the painting. It's she who imitates it.

Marianne crosses the room and returns with a chair. She places it close to Héloïse.

MARIANNE

Lean on it here.

Héloïse places her arm on the back of the chair.

MARIANNE (CONT'D)

Not like that.

Marianne gently grasps her wrist, as if it were a very precious and fragile object. She pulls it toward her, encouraging Héloïse to rotate it slightly. It's like a dance movement between them.

Marianne takes her other hand and places it on the backrest as well. Héloïse is in profile.



MARIANNE (CONT'D)

Are you comfortable. Do you think this is a position you can hold?

HÉLOÏSE

Yes.

Marianne returns behind the easel. In front of her Héloïse's figure, in profile.

MARIANNE

Look at me.

Héloïse turns her face toward Marianne and looks her straight in the eyes.

It's staggering and Marianne averts her eyes.

She manages to look at her again. She examines her, as if she were dazed.

She makes the first line in charcoal, with a sharp motion.

The figure takes shape.

(...)

Marianne approaches Héloïse and wraps her in a grey cloth. Only her head is exposed.

HÉLOÏSE

How long does it take to do the face?

MARIANNE

It takes 3 sessions of 2 hours maximum.

Marianne addresses the first layer. The contours that structure the face.

Marianne stops for a while. She approaches Héloïse, examines her face.

MARIANNE (CONT'D)

It's the forehead that determines the play of light. The dominant light is at the top of the forehead. It breaks off a little and comes to rest close to the eyebrow, which gives way to the tone of the temple, where your blue vein is. The light then fades until it reaches your cheek.

(MORE)

MARIANNE (CONT'D)

Then above the upper lip, in the corner of the lower lip, and on the top of the chin.

She outlines the path of the light, in the air, with her fingers.

Marianne starts to paint the face. Her gaze oscillating, scrutinizing.

She is lost in the intensity and the focus of work. At first, she doesn't see Héloïse's sadness, despite its growing with each return to her.

She ends up crying.

#### 34. STUDIO-INT-NIGHT

Marianne is lying in bed but is not asleep. She's in pain. She changes position and lies on her stomach. She sighs. Her hand squeezes the pillow.

Before her eyes is her first portrait of Héloïse that she disfigured. In the half-light the vision is frightening. Marianne turns over on her back, she's sweating, she places her hands on her belly.

(...)

Marianne wraps a white cloth around her sex. A red spot appears immediately and grows as she wraps her hips with the cloth.

As you would swaddle a child.

#### 35. KITCHEN-INT-NIGHT

Marianne enters the kitchen, pale. Sophie is there, feeding the fire in the fireplace. She observes Marianne sitting painfully on the bench.

SOPHIE

You don't look well.

MARIANNE

It's my belly.

SOPHIE

Sit down.

Marianne sits down in pain.

SOPHIE (CONT'D)

We'll make it pass.

Sophie takes a cloth and places it on the table in front of Marianne. She begins to rummage through tins and shakes them to hear what's inside. At last she opens one and dumps its contents into a saucepan. They are cherry stones. She heats them up. She removes the stones from the fire and pours them onto the white cloth that she knots together. She hands the cloth to Marianne.

SOPHIE (CONT'D)

The heat will do you good. The stones hold onto it for a long time.

Marianne places the improvised hot water bottle on her stomach. Quickly the heat radiates through her lower belly. Soothes her.

MARIANNE

Thank you.

SOPHIE

Usually I have one ready but I haven't had my monthlies.

MARIANNE

How many times?

SOPHIE

Three times.

Silence after this bit of information that conceals another within it.

MARIANNE

Is this the first time it's happened to you.

SOPHIE

Yes.

A beat.

MARIANNE

Do you want a child?

SOPHIE

No. I was waiting for Madame to leave so I could take care of it.

## 36. BEACH-EXT-DAY

The beach at low tide. The tiny figures of the three women.

Héloïse and Marianne are a hundred meters apart. Sophie runs as hard as she can from one to the other, along the straight line they form.

Héloïse collects Sophie and pushes her to turn around quickly, toward Marianne. Encouraging her with her voice. After several trips back and forth, Sophie is out of breath.

She stops when she comes back to them. Bent in half. Breathless.

SOPHIE

I can't anymore.

(...)

Sophie jumps in place. She strikes the sand hard with her feet. The jumps are meant to be violent shocks. She stops, exhausted. Héloïse joins her.

She takes her hands. Sophie is bewildered by this familiar gesture, as if it were forbidden. Héloïse starts to jump facing her, holding her hands. Dragging her into a new series of jumps.

(...)

Sophie examines a rock with white patches on it. These are oysters. She takes a knife from her belt and opens an oyster on the rock. She lifts the rock to her face and sucks the oyster from the rock.

She kneels down and detaches a shell from the rock. She opens it in her hands and hands it to Héloïse who eats it.

## 37. PLAIN-EXT-DAY

The three women have gone back to the plateau and criss-cross a plain where evergreen vegetation flourishes. They stare at the ground, looking for something.

Finally Sophie finds what they were looking for. It's a wild plant, Rue. She cuts an armful of it.

## 38. KITCHEN-INT-NIGHT

The plant immersed in boiling liquid.

The same liquid poured into a bowl. Marianne stands facing the hearth where the decoction of the plant is boiling. She crosses the kitchen, the steaming bowl in her hands.

Héloïse is at the table and eats an apple while reading a book. Next to her, high up, Sophie's feet dangle in the air like those of a hanged man.

Sophie lands on the floor. She had been hanging at arm's length from the kitchen beam. She's panting, as though after great exertion. Marianne hands her the bowl. Sophie drinks the infusion and places the bowl on the table.

MARIANNE

Would you like some more?

SOPHIE

Let's wait and see.

She raises her arms in the air while Héloïse clasps her by the waist to boost her toward the beam. Sophie is hanging up there again, involved in her abortifacient gymnastics. Marianne sits at the table next to Héloïse who is immersed in her reading. Marianne takes out her pipe and starts smoking. Héloïse takes it from her hands and smokes in turn. A beat. Héloïse peers at Marianne as if preparing to ask a question. She indicates Sophie with a nod of her head.

HÉLOÏSE

Did that happen to you.

MARIANNE

Yes.

Contrary to expectation Héloïse's face lights up suddenly.

HÉLOÏSE

You've known love.

MARIANNE

Yes.

HÉLOÏSE

What is it like.

Marianne laughs, astonished. Then she gropes for words, disturbed by Héloïse's intense gaze immersed in hers.

MARIANNE

It's difficult to say.

HÉLOÏSE

I mean. How does it feel.

The gaze is ever closer. Ever more piercing. That's what it feels like. The thump of a falling body. Sophie is on the floor. Unmoving. Marianne and Héloïse rush to her aid. Sophie is still, her face hidden by her hands.

Héloïse removes her hands from her face revealing her features, a rictus of pain, her mouth open as if to scream. But she is speechless as if shocked by the violence of a long spasm.

MARIANNE

Breathe. You're allowed to scream.

Sophie is still shaking with spasms, silent.

MARIANNE (CONT'D)

Scream Sophie, SCREAM.

Héloïse starts to scream with all her might. When she falls silent, another scream continues, Sophie's. A long cry of pain from the depths of her lungs.

### 39. STUDIO-INT-NIGHT

The studio is plunged into darkness. Armed with a candle, Marianne lights the way for Héloïse who carries Sophie in her arms. She gently lays her down on the bed. Sophie is sweating. She is in pain.

Marianne stokes the fire in the fireplace. She lights a candle that she places next to the bed, revealing the sleeping face of Héloïse who has dozed off beside Sophie. Marianne approaches and looks at her. Her beautiful face made new when surrendered to sleep.

Marianne takes up several candles and lights them. She places them all on the nightstand to illuminate Héloïse's face.

Marianne grabs her sketchbook and starts drawing Héloïse as she sleeps. She is very close to the model. The feverishness in the execution of this clandestine portrait contrasts with the peaceful face of the sleeping model. The regular breath through parted lips. The attitudes of childhood that you reunite with in sleep.

Glances back and forth between the drawing and the model.

Marianne freezes. Héloïse has opened her eyes. And discovered her at work.

On tenterhooks, Marianne doesn't move. Héloïse says nothing, but her gaze suddenly softens and her body relaxes.

She strikes a pose, voluntarily. Marianne resumes her work, unsettled by the sudden generosity of the model. Who offers herself for the first time.

40. STUDIO-INT-DAY (FORMERLY 42 NOW 40)

The stiffness of Héloïse's pose, upright on the platform, contrasts with the languid image that preceded it.

The face is finished and yet Marianne examines her work perplexed.

MARIANNE

I can't make you smile. I feel that I manage it but it's like it disappears.

Héloïse ventures a forced smile.

MARIANNE (CONT'D)

No, don't force your mouth. We'll make your eyes smile.

HÉLOÏSE

How?

MARIANNE

When the eye is angry, the entire pupil can be seen. When the eye smiles, the pupil is cut off by the lower eyelid that overlies it.

Héloïse's eye indeed softens while it becomes less round with the influence of the painter's explanation. A few seconds. It regains its roundness.

MARIANNE (CONT'D)

You're back.

HÉLOÏSE

Anger always wins in the end.

MARIANNE

With you for sure.

Héloïse's clenched fist rests on her cheek, at the corner of her lips.

MARIANNE (CONT'D)

Sorry, I didn't mean to hurt you.

HÉLOÏSE

You haven't hurt me.

MARIANNE

Yes, I have. I see it. When you're emotional you do this with your hand.

Marianne suits action to word and puts her clenched fist against her own face. Héloïse experiences her own attitude, mirrored.

HÉLOÏSE

Really?

MARIANNE

Yes.

Héloïse lowers her gaze and touches her forehead.

MARIANNE (CONT'D)

And when you're embarrassed you look down, like this. And you touch your forehead.

Héloïse stops her gesture and looks up, darkly.

MARIANNE (CONT'D)

And when you're annoyed you don't blink.

HÉLOÏSE

You know everything.

MARIANNE

Forgive me. I would hate to be in your place.

HÉLOÏSE

We're in the same place.

It's Marianne's turn to be intimidated by Héloïse's gaze and assertive authority.

HÉLOÏSE (CONT'D)

Exactly the same place.

Silence from Marianne.

HÉLOÏSE (CONT'D)

Come here.

The sound of Marianne's footsteps approaching. Héloïse waits for her in the [camera's] frame.

Finally Marianne joins her.



HÉLOÏSE (CONT'D)

Sit down.

Marianne sits next to Héloïse.

HÉLOÏSE (CONT'D)

Take a look.

With a glance, Héloïse indicates the easel. Marianne's empty space. Facing her.

HÉLOÏSE (CONT'D)

If you look at me, who am I looking at?

Héloïse stares directly at Marianne, who evades her gaze. Marianne nervously bites her lips.

HÉLOÏSE (CONT'D)

When you don't know what to say you bite your lips.

Marianne stops biting herself, as soon as Héloïse points it out. Héloïse leans her face toward her.

HÉLOÏSE (CONT'D)

When you're afraid you clench your fists.

Marianne remains silent with her mouth parted.

HÉLOÏSE (CONT'D)

When you're upset you breathe through your mouth.

Her turmoil thus exposed renders Marianne silent. The distance between them seems to shrink even while they remain still. Marianne gets up.

We don't leave Héloïse's gaze as we hear Marianne return to her place behind the easel. For the first time, we see things from her point of view and the shift is a revelation. It is she who is watching. And from here Marianne looks fragile and feverish.

#### 41. KITCHEN-INT-NIGHT

The kitchen is steamy, Marianne fills Sophie's glass with wine, Héloïse smokes the pipe. She has a deck of cards in her hands that she gauges with a focused eye despite her state of intoxication. They play a form of Spit, a game of speed.

Héloïse plays a card and it opens the floodgates. Each lays down cards, draws some more, readjusts her game until all possible plays are exhausted. They laugh, talk loudly, quarrel, cheat.

When Marianne's and Héloïse's eyes meet, they are burning.

The three women play several intense rounds. They take turns winning with childlike excitement.

42. STUDIO-INT-DAY (FORMERLY 40 NOW 42)

Silence in the studio. Héloïse poses resolutely. Only her face protrudes from the grey fabric. Contrast with the previous image.

MARIANNE

Can you remove the fabric?

After a beat, Héloïse ends up dropping the fabric, like a curtain opening onto a stage. Her body. Her throat is covered by a shawl.

MARIANNE (CONT'D)

That too.

A shadow crosses Héloïse's face. She takes off the shawl, revealing her cleavage.

HÉLOÏSE

You don't lose sight of my future husband.

Marianne is embarrassed by Héloïse's remark.

Marianne concentrates on Héloïse's throat.

HÉLOÏSE (CONT'D)

Do you paint nudes too?

MARIANNE

Women, yes.

HÉLOÏSE

Why not men?

MARIANNE

I don't have the right.

HÉLOÏSE

Why.

MARIANNE  
Because I'm a woman.

We observe the progress of Marianne's work, as she refines the last details of Héloïse's face. We hear their conversation off-screen, while we watch the throat come to life under the brushstrokes.

HÉLOÏSE (OFF)  
Is it a question of modesty?

MARIANNE(OFF)  
Mostly it's a way to prevent us from doing great painting. Without any notion of male anatomy the full scope of the major subjects eludes us.

HÉLOÏSE(OFF)  
How do you do it?

MARIANNE(OFF)  
I do it in secret. It's tolerated.

We leave the painting to return to the pose.

HÉLOÏSE  
What do you say to your models to distract them?

MARIANNE  
Are you bored?

HÉLOÏSE  
I'm interested in you.

MARIANNE  
You have a remarkable complexion today and you look very elegant. You pose beautifully.

A beat. Marianne stops painting and looks at Héloïse.

MARIANNE (CONT'D)  
You're pretty.

Héloïse blushes, flustered.

MARIANNE (CONT'D)  
That's what I tell them.

The pink of the cheeks is added in small strokes to Héloïse's portrait.

## 43. KITCHEN-INT-NIGHT

A bouquet in a vase at the center of the heavy wooden table in the kitchen. A feminine hand adjusts a petal, unfolding one of the flowers. It's Sophie. She takes note of the result before resuming her work. She is embroidering. Her interpretation of the bouquet is taking shape.

Under Marianne's gaze, the two women are absorbed in their respective activities. Héloïse is preparing cèpes. The flesh of the mushroom sliced with dexterity. A clove of garlic crushed with the flat of a knife. Parsley, chopped. Duck fat tossed into a frying pan.

The ingredients mingle in the promising sound of hot fat.

Marianne serves three glasses of wine, which she places on the table. She takes her pipe and lights it. Héloïse automatically reaches out her arm to take the pipe. She takes a puff from it.

A moment suspended in time.

They look at each other as if the same idea had taken hold of all three of them.

That this feels like the ritual of everyday life.

(...)

The remains of the meal. The three women are still seated at the table. Héloïse is bent over her book. She is reading aloud. Sophie listens to her passionately. Marianne observes Héloïse's mobile face as she reads.

She sets the tone, animated.

## HÉLOÏSE

After having begun by striking the strings of his lyre he sang thusly.  
 «O deities of this shadowy underworld, to which all mortals must descend, I have come here to seek my wife; a viper, that she had trod on with her foot, injected her with its venom and caused her to perish in the prime of life. I wanted to be able to endure my misfortune and I tried, I will not deny it; Love has triumphed.

(MORE)

## HÉLOÏSE (CONT'D)

By these places full of horror, by this immense Chaos, by these vast and silent realms, I implore you, renew the life-thread of Eurydice, too soon ended. All things are due to you; and though we may tarry on earth a short while, sooner or later we must hasten to the same abode. This is where we all strive to reach; this is our final resting place; it is you who will reign the longest over the human race. She too, when, ripe for the grave, she shall have lived the days of her justly allotted years, also shall be yours to rule. If the fates deny me this favor for my wife, I am resolved not to retrace my steps; rejoice to see us both succumb.»

SOPHIE

He is convincing.

HÉLOÏSE

Very.

SOPHIE

My God, I hope they'll say yes.

Héloïse takes a sip of wine and resumes reading.

HÉLOÏSE

So for the first time tears were said to wet the cheeks of Eumenides, overcome by these tones; neither the royal queen, nor the god who rules the underworld could resist such a prayer; so they called to Eurydice; she was yet there, among the newly arrived shades; she moves toward them with steps still halting from her wound. Orpheus secures their promise that she be returned to him, on condition that he not cast his eyes behind him, until he has left; else, the favor would be lost. They take, in the midst of a profound silence, a steep, dark path, shrouded in thick fog.

(MORE)

HÉLOÏSE (CONT'D)

They were not far from reaching the surface of the earth, they were nearly to the boundary, when, fearing that Eurydice might escape him and impatient to see her, her loving husband turns his gaze on her and immediately she is drawn back; she reaches out her arms, she seeks his embrace and wants to embrace him herself; the unfortunate one grasps only the impalpable air. On dying for a second time, she could not say a word of censure for her husband; what could she bemoan about being loved?

SOPHIE

But it's horrible.

Sophie is literally living the downfall in the story.

SOPHIE (CONT'D)

Poor thing. Why did he turn around? He was told not to turn around. He turned around at the last moment. For no reason.

MARIANNE

There are reasons.

SOPHIE

Do you think so? Go on, read it again?

HÉLOÏSE

«They were not far from reaching the surface of the earth, they were nearly to the boundary, when, fearing that Eurydice might escape him and impatient to see her, her loving husband turns his gaze on her...»

SOPHIE

But no. He can't look at her because he's afraid of losing her. That doesn't make sense, those were precisely the instructions he was given.

HÉLOÏSE

He's madly in love. He doesn't resist.

MARIANNE

I think that Sophie's not wrong.  
It's not that he is unable to  
resist. And the grounds aren't  
serious. Maybe if he turns around,  
it's because he's making a choice.

SOPHIE

What choice.

MARIANNE

He chooses the memory of Eurydice.  
That's why he turns around.

Héloïse looks at her, waiting.

MARIANNE (CONT'D)

He doesn't make the lover's choice.  
He makes the poet's choice.

HÉLOÏSE

«She bids him a final farewell,  
which already can barely reach his  
ears and she falls back into the  
abyss from which she had emerged.»

The last sentence resounds in silence. Héloïse is lost in her  
thoughts. Suddenly her eyes light up.

HÉLOÏSE (CONT'D)

Maybe she was the one who said to  
him: turn around.

44A. KITCHEN-INT-NIGHT[SIC]

The three women are walking over the moor at night. The moon  
is full and illuminates the path. They enter a wooded area.  
Sophie stops, looks around her, as though she were searching  
for which way to go. She decides on an option and resumes the  
path she had been following.

She turns back toward Héloïse and Marianne who are following  
her closely.

SOPHIE

You have to look for light.

HÉLOÏSE

Do you go there often?

SOPHIE

Yes. On the sly.

She smiles at her. They are still walking in total darkness.

44B. FOREST-EXT-NIGHT

Finally a glimmer in the distance. They move closer and the light grows stronger. It is that of a fire.

We hear the murmur of voices reverberating in the silence of the night. The fire is broad and high. Dozens of figures are silhouetted around it. They are women. Standing, sitting, they drink, talk, laugh.

Sophie searches among the faces. She stops at a woman in her fifties who is sitting by the fire talking with a little girl. Sophie walks toward her. Marianne watches as she converses with the woman.

Héloïse observes this assembly, amazed. She moves closer to the fire and walks around it, scrutinizing the faces and attitudes of the twenty or so women who are gathered there. There are children, teenage girls, adults.

Sophie finds Marianne again.

SOPHIE

She says that I'm still pregnant.  
And to come and see her in two  
days.

MARIANNE

I'll go with you.

Sophie brandishes a bottle of alcohol as if to salute that last sentence. She takes a swig from the bottle before handing it to Marianne.

A melody approaches, carried by several voices. Figures appear. They are singers. There are four of them. The voices of others rise to complete and enrich the slightly dissonant note which ends up stopping on a perfect chord that increases in power. They start clapping their hands, and the song suddenly jumps to 150bpm, in a polyrhythm that continues to build in complexity. The women clapping their hands whisper scansions that contribute to the tempo.

Marianne watches Héloïse who is clapping her hands, fascinated. She starts to dance, strangely.

The choir becomes shot-reverse shot. Héloïse moves toward Marianne, that is, toward the fire. Close. She ends up walking around it, and so does Marianne. They move toward each other in an arc of a circle.



Héloïse leaves the fire and enters the horizon revealing that the bottom of her dress is on fire. She moves forward, calm. She stops and turns back toward Marianne as the flame grows.

Suddenly she falls backward, under the weight of two women who immediately trample on the dress to put out the fire.

Marianne joins her and offers her hand to help her stand up.

Héloïse grabs her forearm and gets back on her feet. They are face to face thanks to this movement, still clinging to one another. Their mouths are so close together.

#### 45. COASTAL PATH-EXT-END OF DAY

Marianne and Héloïse walk along a steep path. Their faces are hidden by cloths that protect them from the sea spray. Thanks to the uneven terrain, the two women touch each other, help each other, join hands, and hold each other by the waist. They look for each other and find each other. They end up in a cove, enclosed. An intimate beach. If the scarves that cover their faces reveal only their eyes, those eyes say a great deal. They are vibrant. We sense the open panting mouths with the movement of the fabric that conforms to their lips with each breath.

Héloïse takes hold of the scarf that hinders her and lowers it, revealing her mouth. A beat.

Marianne slides her scarf down, as if in answer.

She approaches Héloïse. Kisses her. The kiss is intense. When Marianne moves away, full of emotion, she notices that Héloïse has dropped her face. Her mouth is trembling.

With a delicate gesture, Marianne tips up her face with her hand. There is turmoil and anxiety in her eyes.

Suddenly, Héloïse flees. And leaves her there.

#### 46A. MANOR-EXT-DUSK

Marianne, worried, enters the manor.

#### 46B. CORRIDOR-INT-NIGHT

Marianne walks down the hall to the kitchen from which she can hear the sounds of activity.

## 46C. KITCHEN-INT-NIGHT

Through the doorway, Sophie's silhouette can be seen bustling around the fire. Marianne's gaze falls on the table where the cutlery is set for three. But Héloïse is not there. Marianne sits down, silent. Sophie places a soup tureen on the table. She grabs Marianne's plate and pours several ladlesful of soup into it.

MARIANNE

We're not waiting for Héloïse?

SOPHIE

She's not feeling well. She doesn't want dinner.

Marianne doesn't answer, she tries to contain her disappointment and mounting sadness.

## 47A. CORRIDOR/STUDIO-INT-NIGHT

Marianne walks down the hallway to her room. She hears footsteps behind her. She turns around and finds herself facing Héloïse, wearing a white dress that we have not seen on her before. She is pale, sad. As Marianne approaches, Héloïse stretches out a hand toward her and disappears as if a shadow had just erased her.

It was a vision.

Marianne is unsettled as she resumes her path and pushes open the door of the studio.

## 47B. STUDIO-INT-NIGHT

She finds Héloïse, sitting by the fireplace, in her dark dress. The flames make the shadows dance on her face. Marianne approaches slowly, as she would an animal that mustn't be frightened.

MARIANNE

I thought that you got scared.

HÉLOÏSE

You were right.

Héloïse stands up. The two women clasp each other in a tender embrace that does not seem to end. They speak without looking at one other.

HÉLOÏSE (CONT'D)

I'm afraid I might faint.

They don't move, in each other's arms.

HÉLOÏSE (CONT'D)

Do you think all lovers feel like  
they're inventing something?

Marianne is paralyzed. Speechless. Héloïse brings her lips  
close to her ear.

HÉLOÏSE (CONT'D)

I know the gestures. I imagined  
everything while waiting for you.

MARIANNE

You dreamt of me.

HÉLOÏSE

No, I thought of you.

Her lips leave the ear into which they were whispering, kiss  
the neck and then the cheek in the path that leads to  
Marianne's mouth. Their cautious gestures become powerful  
caresses.

Marianne finally closes her eyes.

47 BIS. STUDIO-INT-DAY

Day has entered the room. Both women are sleeping. Naked.

There's a knock at the door. Marianne sits up.

Héloïse gets out of bed and walks toward the other end of the  
room. She draws the curtain and hides behind it.

MARIANNE

Come in.

Sophie is on the threshold. She is wrapped up to go out.

SOPHIE

Don't you want to come with me  
anymore.

MARIANNE

Of course I do.

48. HOUSE-EXT/INT-DAY

A modest stone house nestled in the heart of a winter  
vegetable garden.

Marianne, Héloïse and Sophie knock on the door of the house. A little girl opens the door. She is one of the little girls who was dancing at the fête.

#### 49. HOUSE-INT-DAY

The house is a single room structured in two spaces around a fireplace. A large common bed where two young children are sleeping. And the kitchen. They are welcomed by the woman who was talking with Sophie at the fête. She places both hands on Sophie's belly, which she palpates in a technical and medical gesture.

Sophie casts an anxious look at her companions.

#### THE WOMAN

It's going to be okay. Lie down.

Sophie walks toward the large bed in the room where the two sleeping children are already lying.

Marianne and Héloïse observe one of the women who is making a paste.

The mixture is brought by the little girl to the old woman now seated on a stool, at the foot of the bed where Sophie is lying. There is also a syringe and a knitting needle.

The woman takes hold of her ankles and makes her bend her knees. She lifts up her dress revealing her thighs and her sex.

Héloïse and Marianne observe from a distance. Concerned and rapt.

The woman spreads Sophie's thighs apart and introduces the abortifacient plants into her vagina. Then she picks up a container and produces smoke by fanning it with her hand. She directs the fumigation toward Sophie's sex. The scene is shrouded with this mist.

Sophie's face, frightened. She is sweating. Her breath is shallow and rapid. She is not alone in the bed. Next to her, an 18-month-old boy is asleep on his back. In the midst of the agitation, the child wakes up, opens his eyes.

Sophie turns her face toward him. The child also turns toward her, lying on his side. He gazes into her eyes. Sophie's breathing calms down.

The child comes closer and snuggles against her.

He puts his hand on her chest in a comforting gesture.

## 50. STUDIO-INT-NIGHT

Sophie is lying on the bed in the studio. Héloïse and Marianne whisper.

MARIANNE

Go to sleep. I'll watch over her.

HÉLOÏSE

I don't want to sleep.

Héloïse's eyes are shining.

HÉLOÏSE (CONT'D)

We're going to paint.

Héloïse gathers light around the bed. She takes a step back and observes her installation.

HÉLOÏSE (CONT'D)

Do you have any canvas left?

Héloïse looks around for something and heads toward a stool at the other end of the room. She brings it back and places it at the foot of the bed and at Sophie's feet. She sits there.

HÉLOÏSE (CONT'D)

Sophie, can I touch you?

Sophie answers without even looking at her. Dazed.

SOPHIE

Yes.

Héloïse takes hold of Sophie's ankles and pulls her legs up, as the abortionist had done. She freezes in place.

Marianne sees the image come to life. She understands. Héloïse is posing for a painting that could be entitled «the angel maker».

Marianne's gaze becomes active.

MARIANNE

Hunch over a little more.

Héloïse does so.

MARIANNE (CONT'D)

Put your hand under her dress.

The scene takes shape according to Marianne's direction and Héloïse's suggestions. Marianne puts the first touches of color to the painting which quickly takes shape, inspired.

51. STUDIO-INT-DAY

The midday sun. In bed, Sophie is dozing between Héloïse and Marianne who are awake. Héloïse slowly moves her arm to reach for Marianne's hand. Their hands join in an arc above Sophie's head.

The hands caress one other. When Sophie wakes up, they immediately pretend to be asleep and separate their fingers.

Sophie sits up and gets out of bed. We can hear her putting on her shoes and taking a few steps. The instant they hear the reverberation of the door closing, the two women eagerly move closer together. They kiss with a passion inflamed by delay.

52. STUDIO-INT-DAY

Héloïse is in the green dress and poses in a relaxed manner, she seems almost drowsy and her gaze is laughing.

Marianne is painting the dress which is coming along well. She is overcome by the same smile as Héloïse's. She says beseechingly.

MARIANNE

Stop.

Marianne approaches Héloïse, who has once again become serious and unmoving.

She kisses her while she is in the pose for the painting.

(...)

Reflected in the studio's mirror are both the painting and Héloïse in the flesh.

She is sitting on the bench, half-naked, her hair in a mess.

Contrast of the living image.

Héloïse, with shining eyes, examines a tin containing a dark paste.

HÉLOÏSE

I bought it from a woman at the  
fête. It's a plant.

(MORE)

HÉLOÏSE (CONT'D)

She says it's to make you fly. Have you already tried it.

MARIANNE

Never.

HÉLOÏSE

Do you want to?

MARIANNE

Now?

HÉLOÏSE

She told me that it makes time last longer.

Héloïse takes a bit of the brown paste with her fingertips.

She raises her arm revealing her armpit and the brown hairs that contrast with the blonde hair on her head. She rubs the ointment into her armpit, massaging lightly.

HÉLOÏSE (CONT'D)

Your turn.

She again takes a little paste and slides her fingers into the hollow of Marianne's armpit. She rubs in the ointment.

They exchange a long kiss.

Languor suffuses them, thanks to their caresses and the drugs. Héloïse opens her eyes. Marianne brings her face very close to hers.

MARIANNE

Your eyes...

Héloïse's pupils are dilated. The blue of her eyes has been driven out by black, Marianne's pupils are dilated as well.

53A. KITCHEN-INT-NIGHT

Marianne enters the kitchen and grabs the jug of water from which she greedily drinks. She takes the jug with her.

53B. CORRIDOR-INT-NIGHT

When she returns to the corridor, the flames of the candles that illuminate it are excessively bright. They seem to be blazing. She hears the sound of footsteps behind her.

She turns around and finds herself again facing the ghostly Héloïse in the white dress. The vision is exactly the same as the first time and the figure disappears into the shadow that falls on her sad gaze.

54. STUDIO-INT-NIGHT

Marianne enters the studio. She sits down next to Héloïse who is lying on her back.

MARIANNE  
You need to drink.

But Héloïse, in all her delicious looking torpor, doesn't move. Marianne drinks from the jug but doesn't swallow. She keeps the water in her mouth and lets it drip like a little fountain into Héloïse's parted mouth.

The watering becomes a cool and wet kiss.

Marianne's gaze is drawn to the painting in front of her. As if a movement had caught her attention. She stares at it. The blue eyes of the portrait have dilated as well. They have turned black. Fascinated, Marianne doesn't take her eyes off the painting.

The Héloïse of the painting seems to be slowly lowering her head. Marianne awkwardly props herself up on her elbows and incredulously scrutinizes the painting watching for movement. The woman in the painting turns her head very slightly to look her straight in the eyes. The painting silently mouths something. Marianne concentrates. The painting stops moving.

MARIANNE (CONT'D)  
She's talking.

Héloïse, still lying down, doesn't move.

HÉLOÏSE  
Who's talking.

MARIANNE  
You.

HÉLOÏSE  
What is she saying.

MARIANNE  
I can't figure it out.

Héloïse sits up with difficulty and observes the immobile painting. Finally, she perceives a movement. The mouth comes alive.



It articulates words in a loop as if in slow motion. Héloïse concentrates.

Her lips begin to move in mirror of the painting.

Finally she stops.

HÉLOÏSE

I get it.

MARIANNE

Tell me.

Héloïse turns her face toward Marianne and mouths the words silently like the painting. Marianne reads her lips and says aloud:

MARIANNE (CONT'D)

I love you.

HÉLOÏSE

I love you too.

#### 55. STUDIO-INT-NIGHT

Hands that pour pigments into the containers, adding oil to them. It's Héloïse who is preparing the green color. She is focused, thorough.

MARIANNE

It needs a little yellow.

Héloïse adds a bit of yellow. The color is beautiful. Héloïse places the paintbrush loaded with green paint on her eye, which she highlights with paint. She smiles at Marianne, luminous.

Héloïse takes a look at the portrait. It is inhabited, true to life. There are still details of the dress to be finished.

HÉLOÏSE

This time I like it.

MARIANNE

Perhaps because I know you better.

HÉLOÏSE

Perhaps I have changed too, since then.

Marianne laughs as one would blush at a saucy suggestion.

MARIANNE

Perhaps yes.

HÉLOÏSE

You didn't destroy the last one for me. You did it for you.

MARIANNE

I would like to destroy this one too.

HÉLOÏSE

Why?

MARIANNE

Because through it I give you to another.

A beat.

HÉLOÏSE

It's terrible because now that you possess me a little you hold it against me.

MARIANNE

I don't.

HÉLOÏSE

You know you do. You are no longer on my side. You blame me for what comes next. My marriage. You are no longer supportive.

Silence from Marianne, stricken.

MARIANNE

You are right.

HÉLOÏSE

Go on. Say what's in your heart.

Marianne doesn't say anything, as if she didn't dare.

HÉLOÏSE (CONT'D)

I believed you braver.

MARIANNE

I believed you braver too.

HÉLOÏSE

Here we are. You find me docile. Worse you imagine me complicit. You imagine my pleasure.

MARIANNE  
It's a way of not hoping.

HÉLOÏSE  
Imagine me happy or unhappy if that  
reassures you, but do not imagine  
me guilty.

Héloïse walks to the door. She turns toward Marianne before  
exiting.

HÉLOÏSE (CONT'D)  
You would prefer that I resist.

MARIANNE  
Yes.

HÉLOÏSE  
Are you asking me to?

Marianne says nothing.

HÉLOÏSE (CONT'D)  
Answer me.

MARIANNE  
No.

Héloïse exits on this sad victory.

#### 56. KITCHEN-INT-DAY

The bouquet in the kitchen is withered. Petals have fallen on  
the wooden table. Sophie finishes her embroidery, with its  
ever-vibrant bouquet. Marianne enters the kitchen.

MARIANNE  
Have you seen Héloïse?

SOPHIE  
No. She isn't in her room.

Marianne is about to leave the room when Sophie tells her.

SOPHIE (CONT'D)  
We've had some news. Madame returns  
tomorrow morning.

Marianne stops in her tracks. She freezes.

MARIANNE  
Very well.

SOPHIE  
Will you be ready?

MARIANNE  
Yes.

57A. MOOR-EXT-DAY

Marianne runs across the moor, scanning the horizon for any sign of Héloïse. There is an urgency, in which every minute that passes is lost.

57B. BEACH-EXT-DAY

Marianne runs over the beach at low tide, it's a lunar landscape populated by rocks in their varying shades of brown. Finally she sees her. Strange to see this green dress surrounded by nature. As if the painting were alive. Marianne throws herself into her arms.

MARIANNE  
Forgive me. Forgive me.

Héloïse does not return the embrace, still hurt. The streaks of green paint on her face attest to her crying.

MARIANNE (CONT'D)  
Your mother returns tomorrow.

The news affects Héloïse who finally looks at her. One sadness has taken the place of the other. They clasp each other tightly and kiss, as though saying farewell.

58. STUDIO-INT-DAY

Héloïse and Marianne enter the studio. Each takes her place without a word. Marianne behind the easel. Héloïse on the stool. She fixes her hair, which has been buffeted by the wind.

HÉLOÏSE  
When do you know when it's finished?

MARIANNE  
At some point you stop.

A beat. Marianne puts a few touches here and there. She clarifies a detail. She stops, observes Héloïse posing mechanically, while her gaze betrays her emotions.

MARIANNE (CONT'D)

Come here. With me.

Héloïse leaves the model's place and joins Marianne behind the easel. They both look at the painting.

Focused, she applies a few strokes of the paintbrush. She stops, observes. Two more strokes. A beat. She puts down the brush.

MARIANNE (CONT'D)

It's finished.

Héloïse puts her arm around Marianne's shoulders. Who as though continuing the same motion passes her hand around Héloïse's waist. They say nothing, gripped by emotion.

59. STUDIO-INT-END OF DAY

The studio in the glow of the setting sun. The candles are not yet lit. The two women are naked, on the bed. Marianne is reproducing the portrait of Héloïse in pastel in the center of a small frame. Héloïse is wrapped in the whiteness of the sheet, watching her.

HÉLOÏSE

Who is it for?

MARIANNE

For me.

Héloïse watches her. The softness of the pastel gives the small portrait a serene character.

HÉLOÏSE

Now you can reproduce this image endlessly.

MARIANNE

Yes.

HÉLOÏSE

After a while it's her that you'll see when you think of me.

A beat.

HÉLOÏSE (CONT'D)

I won't have a picture of you.

MARIANNE

Do you want a picture of me?

HÉLOÏSE

Yes.

MARIANNE

Which one.

Héloïse indicates Marianne lying naked with her head resting on her hand.

HÉLOÏSE

That one.

Marianne gets up and rummages in her bags. She returns with a small mirror, which she hands to Héloïse.

MARIANNE

Show me.

Héloïse holds the mirror at the level of her lower abdomen, masking her sex. She orients it until it reflects Marianne's face and torso. Marianne adjusts her position.

HÉLOÏSE

Straighten up a little.

Marianne plants her elbow on the bed and straightens her torso slightly. She notes the result in the mirror.

MARIANNE

Give me your book.

Héloïse hands her the book.

MARIANNE (CONT'D)

Say a number.

HÉLOÏSE

28.

Marianne opens the book and scrolls through its pages to the 28th. She grabs her colored pencils and starts drawing her self-portrait, looking at herself in the mirror that is leaning against Héloïse's belly. The portrait takes shape in the softness of pastel.

A small erotic nude. We see Marianne painting her own face. Searching in the mirror for the right expression of her gaze.

(...)

Night has fallen. The two women are lying face to face. They look at each other, in silence. There is a very thin line between languor and sleep. And their eyelids are heavy. They whisper.

HÉLOÏSE (CONT'D)  
We mustn't go to sleep.

MARIANNE  
No.

A beat.

MARIANNE (CONT'D)  
Your eyes are closing.

She kisses both her eyes. Héloïse opens them and smiles at her. A beat.

In turn, Marianne's eyelids fall closed. Héloïse gives her a little slap. Marianne wakes up.

They bring their faces together and kiss each other. They stay like this, as if their kiss were frozen in sleep.

Their eyelids close. Marianne rallies and kisses Héloïse between her eyes:

MARIANNE (CONT'D)  
Don't go to sleep. Don't go to sleep, don't go to sleep.

HÉLOÏSE  
I have a new feeling.

MARIANNE  
Which one.

HÉLOÏSE  
Regret.

MARIANNE  
Don't regret, remember.

Marianne takes a moment and adopts a tone that encourages reciprocity, like a game.

MARIANNE (CONT'D)  
I'll remember the time you fell asleep in the kitchen.

HÉLOÏSE  
I'll remember your glare when I beat you at cards.

MARIANNE  
I'll remember the first time you laughed.

HÉLOÏSE

It took you long enough to be funny.

MARIANNE

It's true. I wasted time.

HÉLOÏSE

I wasted time, too. I'll remember the first time I wanted to kiss you.

MARIANNE

When was that.

HÉLOÏSE

You didn't see.

MARIANNE

At the fête around the fire.

HÉLOÏSE

I wanted to, yes. But that wasn't the first time.

Marianne thinks.

MARIANNE

Tell me.

Héloïse draws out the suspense. Amused.

MARIANNE (CONT'D)

Tell me.

HÉLOÏSE

You tell me.

Marianne's attitude suddenly changes. Modesty.

MARIANNE

When you asked me if I had ever loved.

A beat.

MARIANNE (CONT'D)

I felt that the answer was yes. And that it was now.

Héloïse takes her hand. Squeezes it.

HÉLOÏSE

I remember.



(...)

Dawn.

The two women are lying on their stomachs. Their faces are hidden by their intermingled hair. Blonde and brown. Marianne awakens and straightens up, without waking Héloïse. A beat.

60A. CORRIDOR-INT-DAY

Marianne walks down the hallway.

60B. KITCHEN-INT-DAY

She enters the kitchen. A man is seated at the table. It's the boatman who brought her here. Marianne freezes as though she had seen a ghost

THE BOATMAN

Hello.

MARIANNE

Hello.

Sophie, silent, puts a plate in front of the man for him to eat.

61. STUDIO-INT-DAY

Marianne enters the studio where Héloïse is awake, in bed.

MARIANNE

They're here.

Marianne watches Héloïse get up, look around and then pick up her long-neglected corset. She puts it on. She approaches Marianne, and turns around so she can tighten the corset, then lace it up. Her figure is suddenly so upright.

62. STUDIO-INT-DAY

Marianne arranges her colors in the box. She cleans the marble-topped sideboard with turpentine. The patches of dried paint smear and spread out until they disappear from the white and veined surface that regains its coldness.

The sound of approaching footsteps reaches her from the open door. The countess enters the studio, followed by Héloïse. Her attitude is different. She has been effaced. Her face is slightly lowered.

The countess goes behind the easel and examines the painting. A long scrutinizing look, followed by the verdict:

THE COUNTESS

Very good.

She turns to Marianne and hands her an envelope.

Marianne takes the money under Héloïse's gaze.

MARIANNE

Thank you.

The countess walks toward the door. Héloïse doesn't move. Stays close to Marianne. The countess turns around.

THE COUNTESS

Come with me Héloïse.

Héloïse doesn't move.

HÉLOÏSE

I'll be right there.

THE COUNTESS

No. Now. I have a gift for you.

Héloïse resigns herself to follow her mother.

Marianne watches her leave the room.

### 63. STUDIO-INT-DAY

The painting. A shadow falls on it. It's the lid of the crate. The boatman seals it with four hammer blows.

The room has been restored to its anonymity.

Sophie is there and watches the boatman who grabs the crate and Marianne's things. He leaves the studio.

SOPHIE

I came to say goodbye to you here.

Marianne stands up. They are face to face.

MARIANNE

Farewell.

Sophie hugs her. Very tightly. She has tears in her voice when she says:

SOPHIE

I wanted to be able to really hug  
you.

The embrace continues as sadness grows.

64. OFFICE-INT-DAY

Marianne has put on her coat, ready to leave. She knocks on the door of the Countess' office.

She enters.

Héloïse is there, with her mother finalizing the fitting of a new white dress.

MARIANNE

I'm leaving you.

THE COUNTESS

Have a good trip.

The Countess comes to say goodbye to her on the threshold, followed by Héloïse.

Suddenly, Marianne hugs the Countess. So she has an excuse to hug Héloïse with the same urgency afterward.

She holds her tightly, breathes her in one last time and tears herself from her embrace, leaving the room in the same momentum.

65. CORRIDOR-INT-DAY

Marianne goes down the long corridor that leads to the door. She moves with quick steps.

Behind her, the sound of other footsteps approaching. As she opens the door, she hears.

HÉLOÏSE

Turn around.

Marianne turns around. She sees the final image of Héloïse, which we recognize. The ghost from the corridor. The white dress, the pale complexion, the sad look and the shadow that falls on her: that of the door closing.

## 66. BEACH-EXT-DAY

Marianne is on the beach. The boatman loads her things and the crate into the boat. This time it's a tear streaming down her face in place of the rain. A loop has come full circle.

Marianne is in the boat, her back to the coast. The boat is under way on the waves. The crate moves as it had on her arrival, at the whim of the oscillations of the boat. Marianne does not try to stabilize it. She looks at it, doing nothing. But this time the boatman stabilizes it, by resting his leg on top of it. The crate doesn't move any more. It will not fall.

Marianne looks straight ahead, she doesn't see the coast receding behind her, holding back her emotions. She turns around and looks at it.

## 67. STUDIO PARIS-INT-DAY

Loud and happy conversations. The students are leaving the studio. Marianne reviews her students' work: different versions of herself.

More or less accomplished, true to life, taking liberties. Their interpretations of Marianne. Only one young student is still at work. She is retouching her drawing which is the most accomplished of the lot. She focuses on the face which is remarkably completed. Marianne examines her portrait which is imbued with great gravity.

MARIANNE

You've made me so sad.

THE STUDENT

You were.

MARIANNE

I'm not anymore.

The student exits the studio, leaving Marianne alone.

She walks toward the portrait of the young woman on fire still turned against the wall.

She picks it up and looks at it.

Marianne's voice, off-screen.

MARIANNE (OFF) (CONT'D)

*I saw her again twice.*

## 68. SALON LOUVRE-INT-DAY

The Salon, the great competitive exhibition of the year's notable paintings at the Louvre. The walls are covered with works from floor to ceiling, in a smoky salon where a hundred or so people stroll about.

Marianne makes her way through the largely male crowd. She is 35 years old. She is looking for something or someone. She glances at the booklet that lists the works and their location, to find her way. Finally she stops in front of a painting. It's a mythological scene. She examines its hanging, the works that surround it.

A voice draws her attention from this observation. It is that of an old man.

THE MAN

Are you standing guard?

MARIANNE

I'm observing the reactions.

THE MAN

Would you like mine? It's very good, this painting. He's in good form, your father.

MARIANNE

It's my painting. I submitted it under his name.

She puts her index finger to her lips, to enjoin him to secrecy.

The man examines the painting in detail. In a dark and cavernous corridor, a man and a woman in ancient costume face each other.

THE MAN

It's Orpheus in the underworld.

MARIANNE

Yes.

THE MAN

There's a tendency to represent him before he turns around. Or after, when Eurydice dies. With you, they seem to be saying goodbye.

(...)

Marianne consults the booklet that lists the exhibited works. A title catches her attention. She rushes into the tightly packed crowd, heading toward the opposite wall, as if there were an emergency.

Something suddenly catches her eye in front of her. Like a familiar face in the crowd. She continues to move forward. The crossing of visitors in front of her act like shutters that allow only glimpses of the painting in bits and pieces, and a figure reveals itself. That of a woman, blonde, dignified, who is looking at her. At her side stands a young child. It is Héloïse as wife and mother. Marianne searches the painting with eager eyes. She looks at the child. Héloïse's hand resting on her shoulder. Her face. She looks into her eyes. As though to check on how she's doing. There's a slight smile, maybe she's happy.

In her right hand is a book with a blue cover. Her index finger is slipped between two pages, as if to mark its place. 28. Héloïse's finger brushes against the secret of this page, the loving self-portrait.

Marianne scrutinizes the face again. It seems more mischievous at second glance. As though it were sharing a secret. Marianne smiles back at her.

MARIANNE (OFF)

*I saw her again one last time.*

#### 69. THEATRE-INT-NIGHT

Marianne makes her way among the spectators in the balcony of an Italianate theatre. She sits and watches the house fill, with the hubbub of voices amplified by the acoustics of the theatre. She recognizes a familiar figure, which progresses along the balcony opposite. The face is hidden from view and Marianne does not take her eyes off it until it turns her way.

It is Héloïse.

She threads between the occupied armchairs, and the empty armchairs. Until she reaches the end of the balcony, like the edge of a precipice. She sits there. There is nothing between her and the stage. Her eyes are riveted on this horizon.

She doesn't look around the room as the conversations die down one after the other, as if by mutual agreement.

MARIANNE (OFF)

*She didn't see me.*

Silence suddenly embraces the theatre before stormy violins begin their first movement. Like a held breath rent by a famous staccato, that of the opening notes of the Presto from Vivaldi's Summer.

Héloïse initially reveals a troubled face at the first bars of this long cherished piece. We get imperceptibly closer to her face during the three minutes of the movement. This face experiences the dramaturgical unfolding of the music as she hears it, transfixed by its generous rise in power. There is everything, there is the surprise, the exaltation, the pounding of the heart, the expectation, the melancholy, the concentration, the flush that rises to the cheeks and the breath that deepens. All the attitudes of a woman we have known well and loved to watch. Whom we simply loved. But there are also things that we didn't know about her and that we are discovering. Maybe because they are new things, like that wrinkle in the corner of her eye. Maybe also because they are things that we didn't know how to see and remained to be understood. When the piece reaches its exhilarating finale, Héloïse stands up, happy, revealing the last and the most alive of all her faces.

**FIN**