

## The Celluloid Closet documentary in the shadow of reproduction and manipulation in film



"The anthology of an image is that it speaks to other images." Steve Rushton

Reproduction validates the original.

Reflecting my Celluloid Closet annotation on the reproduction and manipulation in photography and film. and the claim on the real

extremely relevant in this documentary is the claim on the real. where the Hayes code was put in place

its this assumption that what we see is real. so if when movies get a certain code because of boycott risks they lose a part of the reality certain things get banned from cinema yet we still have the "what we see is what we believe" notion. so if we see that there is no

*open-mouthed kissing, lustful embraces, sex perversion, seduction, rape, abortion, prostitution and white slavery, nudity, obscenity, profanity.*

then apparently it doesn't exist in our world. you start believing in it apparently no one is homosexual in the world. apparently the feelings you have are extremely personal. it builds a loneliness for homosexuals at least



this also accounts in this notion of trained judgement. our judgement gets trained in what we see. in what we believe this happens

*homosexuality has been rarely seen on the screen over the last hundred years. when it was, it was there as something to laugh at, or something to pity or even something to fear "these fleeting images were unforgettable and left a lasting legacy" "hollywood, the great maker of myths, taught straight people what to think about gay people. and gay people what to think about themselves"*



"we are pathetically starved for images of ourselves" Jan Oxenberg



what makes this issue even bigger is the constant reproduction of this image of the homosexual to laugh at. especially in television today. that's the massmedia's approach at least

We are influenced by the interface of cinema.

The way we perceive gay people.

Harvey Feierstein (actor, screenwriter): "I had to translate it to my life, rather than seeing my life. Which is why people say to me that my work is not really gay work, it's universal work. And I say "Up yours! It's gay". And that you can take it and translate it for you own life is really nice, but at last I don't have to do the translating you do."



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“Reality is what people think it consists of. How an incident happened may reflect nothing about the incident itself, but it must reflect something about the person involved in the happening and supplying the how. 5 people interpret an action and each interpretation is different, because in the telling and in the retelling the people not reveal the action but themselves.”



Open and unapologetic

Susan Sarandon: "We are the keeper of the dreams. You go into this little dark room and you're vulnerable. All your perspectives can be challenged. You can feel something, you couldn't feel normally. It can encourage you to be the protagonist in your own life."



And on the other hand, it can completely misshape you”