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Pucill's own voice is heard in *Magic Mirror* as it has been in her earlier films. Noises of a fairground and of hangers clattering in the wardrobe all act as markers that cross different time zones and experiences. Memories of familiar noises are fused with words spoken at pivotal moments within the film. Words uttered here in English by a female voice, for example, at one point asserting, 'correct my mistakes, copy out my actions', are encountered as filters through which to understand the visual language of Cahun – if her photographic works had subtitles I would want to imagine them in French. The intermingling of cultural signifiers in Cahun's own work, the androgyny and the resistance to being pinned down as one single staged subject, enables our encounter with her in *Magic Mirror* to be drawn outwards. The exterior subjects that make up the moving images of the film bring to life the voiceless torsos that have come to be known as the image of Cahun. Pucill gives sound and movement to the static images of Cahun that are familiar to us, and it is significant to note that Cahun only ever had one photographic self-portrait published in her own lifetime, *Human Frontier* in 1930, (Conley 2004: 2). In Pucill's film the collaged texts and images that form *Aveux non avenues* (1930) are re-animated for a new generation of spectators.

Laura Bailey and Lizzie Thynne have written about the significance of Cahun's Jewish ethnicity and connect it with her ability to interrogate vision as a means of control and categorization (2005: 137). In this sense there is an interconnectedness between the ways that Pucill uses the controlled gaze of her performers and Cahun's often-motionless stares at the camera in her self-portraiture works. The characters' dead stare at the camera throughout *Magic Mirror* subverts the pleasing smiles associated with the desire for male validation. The acting out of the performers in the film stands in for every role-play ever performed by

women. The different characters' gaze follow us through to the core of identifications that are continuously being made as different wigs, blonde and brunette are pulled on and off and make-up is applied, and wiped off. Different characteristics are applied onto the multiple faces of Cahun, and through the re-stagings, Pucill plays with these very characteristics to the point of utter exasperation. Will at least one Cahun stand still? Let her be known to us! Replicating the attire worn in one of Cahun's photographs, a performer in Pucill's film bears the logo on her costume that states, 'I am in training'. There are a multitude of interpretations that can be applied to this declaration. I would suggest that the question to be asked here is training for what? For Tirza True Latimer, the issue is whether she is training to become a woman or to un-become one (2006: 197).

Cahun was involved in theatre in Paris in 1929, just before the publication of *Aveux non avenues* (1930), and the theatrical can be seen as fundamental to her mode of expression and her world of fantasy and façade (Welby-Everard 2006: 2). However, Pucill's re-staging of Cahun's world should be seen within the context of a reappraisal of the wider work of feminism, both as an historical marker and as a contemporary apparatus in its fifth wave. As I write, *The Dialectic of Sex*, the landmark work by Shulamith Firestone ([1970] 2015), has just been republished and an earlier voice of feminism will become available to a new generation. Similarly, *Magic Mirror* forces through a rethinking of the politics of self-representation but also accommodates the work of Cahun within a contemporary sphere. The cross-generational dialogues are apparent both within and outside of the film. Pucill synthesizes new encounters with the work of Cahun in her film by reworking the problematic of masquerade. The performative endeavour that involves the repetitive act of dressing up for the camera additionally enables an encounter among and between women. Women

glance and react to one another in *Magic Mirror* and their gaze is configured to be consumed among and between themselves. The feminine tropes of wigs and make-up, in their constant process of change and revision, in their provisionality, exist to confuse and confound any existing knowledge of how women might relate to one another. The cultural significations more commonly given to what is feminine and what is not, here become obsolete.

Working at the same time as Cahun, the psychoanalyst Joan Riviere posited that in everyday life one might observe the mask of femininity taking many curious forms (Riviere 1991: 95). Its construction is self-evidently a constant form of masquerade and the elusiveness of femininity becomes a subject in its own right in *Magic Mirror*. The performance of femininity and Pucill's attempt to motivate a female-centred narcissism is evoked through a reflection of a female face in a black pool – narcissism is no longer associated with female vanity but becomes a tool of empowerment for women. Cahun often worked in collaboration with her partner Moore and the reciprocal gaze that one sees in some of her photographic works is in turn refigured in *Magic Mirror* as an act of dialogue between both the performers as they commune with one another and also with the knowing spectator. The spectator is in tune with the restaging of Cahun's works and they are also included in the ensuing visual dialogue that is forged in the film's conclusion as the final curtain comes down.

How are we to account for two different artists working across two very different time frames, who are both preoccupied with questions of identity and self-representation and who address the complex issue of subjectivity? How and in what terms do we account for Cahun's lifelong preoccupation with issues of identity (Solomon-Godeau 1999: 121) and in what ways does Pucill further this preoccupation? Significant

questions arise in relation to the blurring and staging of femininity and its boundaries. Seemingly old questions posed by Cahun during the first part of the twentieth century are recalled in the contemporary era in *Magic Mirror*. Tropes of femininity and its performance in the everyday spectacle that is 'woman' are still troubling both new and old generations of feminists, and feminist artists in particular. Curiously, scenes of women communing with and for one another are still rarely featured in either the still or the moving image. Time for reflection with other women and even evocative adoration among women are visualized in both Cahun and Pucill's works and this too provides new encounters and hence new meanings for emerging generations. The emphasis on the female torso, and the face and head in particular, is a feature of both artists' practice and enables Cahun's original black and white imagery to be constantly historically present. Old and new forms of dialogue merge into one another and the question of where one draws the line between womanliness and the female 'masquerade' once asked by Riviere (1991: 94) still lingers a long time after *Magic Mirror* concludes.

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