Fragmented Reality in *Resisting Interpellation*: Femininity, Cinema, and the Workplace

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I. ABSTRACT

Powerful women are generally mis- and underrepresented in films, from behind the camera and in front of the camera. It's difficult to rise to the top of an industry when a stigma of inferiority follows you everywhere you go. *Resisting Interpellation* addresses the struggle to be taken seriously as a minority in a corporate environment. Our main (unnamed) protagonist, a young, mixed-race woman, attempts to start her first day on the job with ease, and without negative judgment. Set in current times, she meets with her supervisor who provides her no useful information for the job in which she is about to begin. As the format of the screen changes with the fragmented ways a woman can be viewed in an office, she learns that you cannot control the ascription assigned to you. She must grapple with what is reality and what is perception.

The film will explore the dynamics of an internal space and the positionality of gender in the workplace. Ultimately, she will achieve closure and success at the end of this film—making a stand within her own internal space, within the frame. Though the film takes place in contemporary times, it does have aspects and references that are applicable to any given time in American history. It will address the misleading representation of women in films—either behind or in front of the camera. This film will pay homage to female-orientated films—films made by women about women. Films like *Wendy and Lucy* (Reichardt, 2008, USA), *In A World…* (Bell, 2013, USA), *Erin Brockovich* (Soderbergh, 2000, USA), and *SKUNK* (Silverstein, 2014, USA) will help hone the message and the intended perspective. Films like *The Thomas Crown Affair* (Jewison, 1968, USA) and *A Place to Stand* (Chapman, 1967, Canada) will provide reference and influence to the format of the film. In addition, this film will look at perceived lack of legitimacy targeted at the women's work and women's interests.

The accompanying essay will delve into the perceived lack of legitimacy associated with female-oriented films. A connection to the broader social issue regarding women in the professional sphere will support the claims of perceived lack of legitimacy. It will discuss the historical context of women in film, and how they came to be a forgotten contribution to film history. Finally, the essay will discuss the implication of rhetoric used in mansplaining and in general conversation with, and about, women. This essay's purpose is to create a comprehensive and relatable rhetorical dynamic to propel further questioning of one's own conversational practices and one's perception of feminine legitimacy.

II. INTRODUCTION

Femininity has been inherently interpreted as non-legitimate. This phenomenon arises everywhere, and can be seen in various forms throughout American history. The corporate arena—birthed from capitalism—began taking off post-WWII. Many American soldiers after the war came home and transformed 'mom n' pop stores' to large corporations that we know today. The TV show, *Mad Men* (Weiner, 2007-2015, USA), is a great example of the period of time post-WWII where large corporations created monopoly-expectancies of companies. Outright sexism and sexual harassment were normal in these environments, stemming from the power dynamics of the 'higher ups' to their subordinates like secretaries and assistants—these dynamics morphed and evolved with the changing of social awareness. However, do not be fooled that these problems have "morphed and evolved" out of existence; they persist to this day in different forms. I began this project hoping to gather knowledge on how the corporate workplace environment socially constructed the systems of oppression, but what I soon discovered is that the corporate world is more complex than just greedy people in a capitalistic society. Roles, pressures, and expectations within a context created a corporate beast, and the byproduct created gendered dynamics that do more harm than good (Keen, 1996). I found the most references to this harm in *Foucault, Femininity, and the Modernization of Patriarchal Power* (Bartky, 1988) and *Women Filmmakers in Early Hollywood (*Mahar*, 2008). Obviously, it is not *just* greed, but it is also the perception and the expectations of people (male and female) that were solidified early on in American history to make what the corporate world is today. So how did we get here? Why did we get here? And what are the results?

With the rise of Civil Rights and Second Wave Feminism, we began to see restructuring of power relations in the system and more independent filmmakers began creating more non-

traditional, non-Hollywood formatted films. These groups were kept mostly underground in America, but not overseas in France. The French New Wave held some great films about femininity, being looked at, and work-life—like *Cléo from 5 to 7* (Varda, 1962, France). Varda's use of 'real time' in this film made the audience come to know Cléo not as a celebrity, but as an isolated person that is shuttled from one place to another. We see the people gazing and watching her. We begin to feel as isolated as Cléo, until a pinnacle scene where she comes to terms with herself, and reverses the gaze. She sits in a café, and instead of submitting to the gazes, she looks back and anchors her space. The final scene in my film, *Resisting Interpellation*, pays homage to this. Our main character will sit down, and anchor her space. The French New Wave allowed filmmakers to make mobile, rule-breaking films; the technology permitted them to do so, with the lightweight cameras, no area was inaccessible to the New Wave filmmakers.

It has not been until fairly recently that we have seen an uptick in female-orientated films in America. Among the 100 top grossing films, in 2011, 11% of all protagonists in films were female, and in 2017, 24% of all protagonists were female (Silverstein, M.). Films like *In A World…* (Bell, 2013, USA), *Wendy and Lucy* (Reichardt, 2008, USA), *Erin Brockovich* (Soderbergh, 2000, USA), and *SKUNK* (Silverstein, A., 2014, USA) make a point to present the female protagonist among their struggles, and anchor entire stories around women solving problems for themselves, rather than serving as an indirect object to male narratives and problems around them. Especially, the protagonist in *In A World…* (Bell, 2013, USA) and *Erin Brockovich* (Soderbergh, 2000, USA) parallels well with the theme of my film: a woman in the workplace who is not be taken seriously because of her feminine voice. These films anchor female characters as propellers of narrative, showing their multiplicity of personality based on contexts and

situations given to them. Drawing from this theme, my film *Resisting Interpellation* aims to achieve the same purpose, with an added twist of fragmented space and perception.

The word *Resisting* comes from the act to not accept and forcefully reject something placed upon you. *Interpellation* is defined as, "a process in which we encounter our culture's values and internalize them" (Althusser, 1970). This philosophical idea was introduced by Louis Althusser, where he discusses the information and ideas presented to us in our daily lives, and how it has a major effect on how we think, how we act, and how we see ourselves. The purpose of the title is literally to resist the seemingly normal ideas and ideals presented to us—including thoughts on gender.

Resisting Interpellation is a fragmented film of a woman's internalized reality; it is situated between an experimental film format and a narrative format that features the experiences of a woman in the workplace. It attempts to show as a space within her mind from where she sees and interprets the world, and also to reveal how the world perceives her. She internalizes these perceptions. Our main character (a young, mixed raced woman) begins her first day at a desk job. Her supervisor, we realize, provides no help and only makes daily matters more complicated and confusing by using unintelligible jargon. She is then shown around the office. She paces around as others in the office see her as something else—their projection of the ideal workingwoman. The frame becomes fragmented and paneled as different versions of her become present. Eyes flash on the screen, requiring more space in the frame while constricting her internal room. Certain aspects of her appearance are singled out, and focused in their own panel. Our main character realizes that she cannot control, directly, the views that are forced on her. Thus, she must come to terms with herself in the space, and resist the forces of those looking on her—those wishing she would mold to their desires. The gaze that is placed upon her is the 'male gaze' from

Laura Mulvey's *Visual Pleasure and Narrative Cinema* (1975) only now—it is not strictly 'narrative cinema'—it is a fragmented, experimental approach. Ultimately, she succeeds in achieving her internal space within the screen, and the noise around her dissipates—more on this later.

Before moving forward, we cannot talk about gender in America without talking about race in America. Though this essay does not solely talk about race, it would be a dishonest and partial discussion to move forward without addressing the implications of the intersections of race and gender. As a white, cis-gendered woman, I wish to not make the infamous mistake as Betty Friedan (1964) when she discusses the "problem with no name" in the *FEMININE MYSTIQUE*. As bell hooks (2001) notes in her critique of Friedan, "white women who dominate feminist discourse today rarely question whether or not their perspective on women's reality is true to the lived experiences of women as a collective group" (hooks, 4). As a result, this essay recognizes and will address the disparity of experiences among the perception of illegitimacy in race and gender. A whole book can be written (and has) on this topic alone. This essay will attempt to present information and analysis with the dynamics of race in America most accurately, transparently, and as honestly, as possible.

III. BACKGROUND

Film and cinema is a largely male-orientated business. Most films that are widely released and well known are made by men and are about men. According to a recent article by The Guardian, of the 1,100 films made in the last 11 years, women made only 4% of them—44 films (Rose, 2018). Though, this disparity in the film industry did not begin as such. Women were a huge influence on early cinema because it was "the next step" from theatre. According to *Women*

Filmmakers in Early Hollywood (Mahar, 2006), it was not as strange to see a woman behind the

camera making decisions. However, "spiking film costs and scale of production led to tightening

of the central-producer system and an increasingly rigid division of labor" (Mahar, 134). The

newly constructed studios were looking for financial backing, so they turned to Wall Street. To

attract attention from Wall Street "the presence of women in its rank came under great scrutiny"

(Mahar, 186). Slowly, the industry became fraternally oriented, erecting Men's Clubs (i.e. *Screen

Club and Photoplay*) where men can 'talk business', "Men needed common ground to put aside

their differences and band together for the good of their field, 'the exclusion of women linked the

bitterest of rivals in the solidarity of male professions'" (Mahar, 181). Men conversing with other

men in the interest of creating solidarity is not inherently a bad thing, however there is a power

dynamic linked with the congregation of men and business—that has correlation to traditional

forms of masculinity. In these Men's Clubs, female directors and producers were deemed

'unprofitable' in the wake of Wall Street and its financial power, and thus they were ignored at

the gates of the new studio system.

Not only were they ignored at the gates, but also many female filmmakers were

systematically erased from the studio system and from history. The famous case of Alice Guy-

Blaché and how she was methodically expunged from film history books is chronologically

documented in the film *Be Natural: The Untold Story of Alice Guy-Blaché* (Green, 2018, USA).

In this documentary, we discover that this influential film director, producer, and writer was

purposefully not given credit, and was ignored by her male colleagues—in the attempt to get

jobs—as they rose to fame. *Resisting Interpellation*'s comment on the workplace has tracings of

this struggle to be recognized, and to be given opportunities in the film industry. Coming from a

personal standpoint, I am given more videography jobs if I have a male colleague vouching for me, as opposed to when I try to market myself—even when my skillset is qualifies me for the job.

In terms of white hegemonic masculinity, "to be successful" plays into the industrialization of cinema. This notion of success "translates into not just being good at what you do but being better than others" (Wood & Fixmer-Oriaz, 153-154). Kimmel (1996) writes in *Manhood in America* that men do not base their success in relation to women, but in terms of other men. Therefore, we have this dynamic where men find themselves feeling not-as-successful as they possibly can—especially when film studio heads compared themselves to the oil and steel giants in the turn-of-the-century—so they must find other means to capitalize on gains; tap into "unfound" land, claim pioneering ideas and conquer, and earn a huge profit. Thus, achieving the goal of being successful in masculine terms means erasing women from the industry because they are simply unprofitable obstacles.

If women were given the same opportunities as men—regarding jobs in the film industry—it would be difficult to accurately say that they would follow the same path of pining for capitalistic gains as their male counterparts. Although, female filmmaker's work environments were more collaborative and encouraged groupthink, as opposed to individual gain. This is seen in the many ways young girls and woman interact; feminine ways of communicating include, "fostering connections", "support closeness", "create mutual understandings", "establishing equality with others", and "personal, concrete styles [providing details and higher personal disclosure] (Wood & Fixmer-Oriaz, 157-158). Thus, it would make sense that female work environments were community-based, close-knit, and strong in interpersonal relationships, not necessarily leading to overzealous capitalistic gains.

I only note these differences between hegemonic masculinity and femininity to make point of the disparities among the genders as it pertains to communication and then translate that to the film industry, which is indeed its own unique workplace environment. This train of thought is exemplified the ways in which the relationship between the supervisor and our main character in *Resisting Interpellation* are portrayed as unbalanced. Examples of this within the film can be found in the voiceover that overlays at the beginning; the supervisor is *extremely* task-oriented. The monologue he provides is purposefully unintelligible, partially for the purpose to overwhelm and to confuse, but also to bridge the real-life mansplaining to an extreme form of condescending jargon. This pays homage to scenes in *In A World…* (Bell, 2013, USA) and *Erin Brockovich* (Soderbergh, 2000, USA) as it parallels the judgments and negative comments towards the main female characters. I also used the criteria noted in Wood & Fixmer-Oriaz (2018) of hegemonic femininity to give a personality to our main protagonist in *Resisting Interpellation* that emphasizes the feminine way of speech: to provide hedges and disclaimers (i.e. "I was wondering…", "I just wanted to…", "If possible…", etc.). This is to further showcase the point of disparities.

Another large influence to this film is *Foucault, Femininity, and the Modernization of Patriarchal Power* (Bartky, 1988), a text that speaks to the details and discipline of normative white femininity and how women are seen as 'trivial': "women are ridiculed and dismissed for their interests in such 'trivial' things as clothes and makeup" (Bartky, 70). A creative choice I made in *Resisting Interpellation* for our main protagonist is the use of makeup. Each different version of her is represented by different clothing, but also by different, distinct ways to wear makeup as a female. Makeup is seen as trivial, though without makeup, you are not feminine enough and seen as a deviant person. Therefore, the decision around which version of our main

character is wearing what style of makeup was important because it would generalize what society expects from that stereotyped individual. For instance, in my film, the plaid-shirt woman (nicknamed as the "Butch Lesbian") was not wearing any makeup, and this parallels the societal expectation of a Butch Lesbian's makeup choice. Though this speaks to a large generalized pattern, and may not apply to individuals, it is still a widespread pattern.

Bartky (1988) writes in *Foucault, Femininity, and the Modernization of Patriarchal Power* on the very nature of discipline present in current society—and as described by Foucault— is replicated in the various ways women discipline their bodies. From dieting, to exercising, to performing routines such as shaving, waxing, hair maintenance, women consistently hold their bodies, their appearance, to high standards. As a generalization and to meet these extreme standards, women must discipline their minds—how they present themselves, how they think of themselves within a space, what are their facial expressions at any given moment. The whole frame presented in the film—the panels and the black space alike—is her mind. Her internal space is disciplined. The movements of the panels across the screen are a limitation—boxed within a certain area, moved in a purposeful way. *Resisting Interpellation* shows a woman's inner space as she attempts to grapple with the various ways she is perceived, and is ultimately trying to anchor her own space—to resist the societal expectation placed on the feminine body.

IV. LITERATURE REVIEW

Resisting Interpellation is generally non-narrative, though is does have some narrative aspects in it. Finding a way to create a visual and audio story without using the classical narrative structure of most mainstream films leads to its own creative problem solving. As reference, looked into certain books that talked about women in the workplace, or addressed an aspect of it.

Books like *We Should All Be Feminists* by Chimamanda Ngozi-Adichie (2017) and *Men Explain Things to Me* by Rebecca Solnit (2015) provided resourceful tools to talk about feminism in workplace environments. They addressed issues like 'mansplaining' and the nature of femininity in a masculinized corporate world. 'Mansplaining' can be defined as an explanation of something by a man, normally to a woman, in a patronizing tone—the man's conversational tone may be a conscious or unconscious decision. Ngozi-Adichie, for example notes, "To be 'taken seriously' is masculine by nature. Women have to dress like men in order to taken seriously, to be legitimate" (Ngozi-Adichie, 38). These sources reinforced the notions and mainstream corporate thoughts on femininity that helped shaped *Resisting Interpellation*'s costume design. Women need to dress like a man (i.e. pant suits, ties, button down shirts) to be seen as credible, so our main protagonist wears masculinized outfits in certain versions to convey professionalism and sophistication.

Narrative films that influenced the themes and message behind *Resisting Interpellation* include *In A World…* (Bell, 2013, USA), *Erin Brockovich* (Soderbergh, 2000, USA), *SKUNK* (Silverstein, 2014, USA), and *Wendy and Lucy* (Reichardt, 2008, USA). These films have a unique way of showcasing the power of gendered dynamics within a workplace or out in the world. *In A World…* uses the film industry as its target, featuring a female protagonist who navigates through a male-dominated voice-acting industry. Her desire to be a known voice in trailers becomes harder as she is confronted with male-obstacles, including her own father. Much like in *Resisting Interpellation*, the main protagonist strives to achieve power over her inner space, devoid of views of the disciplined feminine body. In *SKUNK*, the female protagonist's dog gets stolen after a sexual experience with a guy who gets embarrassed and blames her for it. She sets on a journey to rescue her dog from this guy, ultimately achieving getting her dog back and a personal reward. Our unnamed protagonist in my film 'journeys' through the office as she is

being subjected to untrue versions of herself. It is a harsh experience, and this makes it feel as though she is isolated in this space. But, once she overcomes the difficulty of these gazes, she accepts herself by expanding her panel to full-frame, taking up all the space on the screen and taking the space in her mind.

In continuation with the style of the filmmaking, I looked at formats within narrative and experimental films alike to hone in on how I wanted the frame to look on the screen. The fragmented reality of the framing notes the splitting of her self-image and maintains this sense of isolation within a panel. Films like *The Thomas Crown Affair* (Jewison, 1968, USA) and *A Place to Stand* (Chapman, 1967, Canada) incorporate this paneling and framing of the image. Done by the work of Pablo Ferro, *The Thomas Crown Affair* polo scene spans and jumps space and time. Certain panels repeated over the screen make an emphasis on the action happening. Characters are isolated within a certain frame, making note of their reactions. This is a fantastically edited sequence that evokes the fast-paced play of a polo game. In *Resisting Interpellation*, the eyes are doubled up and repeated over the frame to emphasize the gaze; our main character is isolated in different frames to note her reactions and actions. *The Thomas Crown Affair* was a huge influence on the accentuation of certain frames repeated over and over on the screen. *A Place to Stand* provides a slightly different influence on my film; it shows the same action, but for different angles. For my film, I integrated this effect by utilizing the different angles, but with different versions of the protagonist as well. *A Place to Stand* influenced my film in a way that made me think outside the box in terms of angles and actions, on what I can show and from where.

Originally, *Resisting Interpellation* was going to be structured as a narrative short film. I had written a script and designed a general shot script, but once I had finished my BFA capstone film I realized I would rather tell this story through non-normative ways as opposed to a strict

narrative structure. Thus, I began designing ways in which I could tell this story, this phenomenon through non-traditional ways. In *Women Filmmakers in Early Hollywood* (2008) and in *Be Natural: The Untold Story of Alice Guy-Blaché* (2018), Mahar and Green speak of the female filmmakers who made a large amount of nickelodeons. What differed the female filmmakers from their male counterparts was their attention to storytelling, as opposed to the spectacle picture shows. These female filmmakers were very innovative and inventive. They would color on film celluloid, make cuts and edits, and they even achieved a synced-sound experience for audience members (Green, 2018). They created new ways to tell a story on film. Nowadays, it is nearly impossible to do something that someone hasn't already done before with film, but these vignettes and nickelodeons of the early female filmmakers had me thinking about ways to tell a story quickly. Drawing from these shorts, I utilized what I read to make each of the paneled versions of our main protagonist in *Resisting Interpellation* its own stand-alone vignette.

V. ANALYSIS OF *RESISTING INTERPELLATION*

From the fragmented visuals to the droning audio, *Resisting Interpellation* has many moving parts all at once. To make sense of it all, this section of the essay I will be discussing the varying aspects of my film and how it relates to a workplace environment. With the opening of the overwhelming deep voice of the supervisor, we immediately get the sense of being surrounded by a male presence. His image fills the screen, taking up all the space. Bartky (1988) talks about the spatial awareness of women and men within an environment, especially in the workspace, "women are far more restricted than men in their manner of movement and in their spatiality" (Bartky, 66). When I hear this, I think about Jim from *The Office* (Daniels, 2005-2013, USA) as he constantly leans back in his chair, elbows out creating a large winged-like spread. In my film,

when you see our main protagonist, she is already in a panel, just in a portion of the screen. This visually demonstrates she has not yet been given herself the room she is allowed, embodying to Bartky's position regarding the restricted nature of women's movements.

Women's spaces are also more frequented by others. Other coworkers feel that they can reach across their desk to grab a pencil, as also seen in *The Office* in Pam, the receptionist, is shown behind this large reception desk where others intrude on her space to make copies, grab supplies, lean over to talk, etc. In my film I wanted to show that her space will always either have someone else in the panel, or will have some other panels overlapping each other. When we first see our main protagonist, she is with two other frames, one being a "Be Yourself" poster—which is there for irony—and another being a cluttered desk with the focus being on the phone—suggesting a receptionist's duty, like Pam from *The Office*.

When certain audio cues kick in they are droning and non-diegetic. The droning audio does not come from anywhere in particular, however it is there to represent her internalized soundscape. It feels like waves, going in and out, it is as if she is attempting to block the perceptions of her and her body, but the forces—the eyes—keep coming back. It also creates this ominous environment of hidden dangers—the feeling of being looked at, being judged for no particular reason other than because she is a woman. This droning is overlaid with sounds of the office and the echoed, condescending expectations of the supervisor. Beginning with the office noises: the stapler, printer, and keyboard. These sounds serve the purpose of reinforcing the monotonous nature of a 9-to-5 office job. The sounds are slowed to a point where they seem unrecognizable. This is to evoke her internal soundscape as she starts becoming more of an anchor of narrative as opposed to being thrown about in sequential panels. With the echoed voice

of the supervisor, they slowly turn from an external space into an internal one, supporting, again, the notion of the protagonist taking control of her environment and trajectory.

To begin talking about the panels of her on screen, I want to specifically point out the varying sizes and placements of the panels. At the end of the film, the protagonist's "True to Self" version (which is the most accurate version of our main character within reality) is boxed into the lower right corner. The framing reveals her and the supervisor far away in depth, but also shows that the "True to Self" panel is not widely regarded nor brought to the forethought within her mind. It is the very act of sitting down, seeing her space, controlling her trajectory and narrative, which brings the panel to center and also allows for an increase in size. Though, still fragmented, and surrounded by eyes, the main character consumes her space to fill the screen and ultimately anchoring her narrative. A full frame is the norm for most film formats—rarely do we see a split screen nowadays—so this expansion into full frame reinforces the fact that she is now in control of her own narrative.

VI. BEHIND THE SCENES

The on-set filmic techniques used in this film are similar to most narratively shot films. With some regards to the final product, I knew that I needed to frame our protagonist in a certain way in the frame during filming. Laura Mulvey notes in *Visual Pleasure and Narrative Cinema* that the male gaze is made up of the camera, the audience, and the men that have erected the story. As her essay deconstructs the male gaze, Soloway's TIFF talk constructs the female gaze. Soloway addresses the way in which the crew and cast have to feel the empathy of the character they are filming, to be *with* them on screen. As a female filmmaker, this concept resonates with the atmosphere I wish to create on-set and in my films. Therefore, my cinematic efforts are to

portray the male gaze to an extreme to make it obtrusive, strange, and unrecognizable—at the same time to create a space of empathy and support. Using the references of spatiality and that restrictiveness of space for women from Bartky (1988), I knew I would film the main character with either in portions or full body, only to panel her body and surround her with other objects in postproduction. The framing in *Wendy and Lucy* (Reichardt, 2008, USA) influenced how I would film the main character's whole body. In *Wendy and Lucy*, we see the character's whole form as she walks around her space, minimizing any visual interruption. Though my film's purpose of framing was not to show the protagonist in a space with minimal interruptions until the very end, I drew from the way the camera holds on the body in *Wendy and Lucy* to provide a method of framing sensitive to the representation of the whole female body.

For the ending shot in *Resisting* Interpellation, I drew from the cinematography of Seamus Tierney from *In A World…*, and Nathan Duncan from *SKUNK*. The ending sequences provided motive and influence to use such an extreme close-up for *Resisting Interpellation*. In the end of both films, the camera holds on the female protagonist's face. Slowly, we see them anchor their narrative. In *SKUNK*, the long take of a blank face quickly shifts to a slight smirk, and we know in that moment that she has won within herself and in her surroundings, and then the frame cuts to black. In my film, I do something very similar, I hold on our main protagonist's face as she sits down while the eyes are surrounding her. She breathes in, and then out, completing her anchoring and fills the whole space of the frame—eradicating the eyes from her surroundings.

Postproduction is where the film is put together and connections of body, energy, sound, and movement are placed in sequences to create a coherent story. The use of simple postproduction manipulations on the image allowed me to creatively utilize the space around her body and her movements to convey my message strongly. Each individual panel was originally an

entire, full-framed clip. I had to decide what to show and what not to show. I referenced the polo scene from *The Thomas Crown Affair* to build this internal space within her mind, but also so that each panel serves to the adjacent or preceding panel within that space. The polo scene in *The Thomas Crown Affair* carries the energy around the screen that showcases various perspectives (panels) of the polo match. I studied the repetition and the emphasis of certain panels to help mold how I wanted my framing to look. The main differences from the polo match scene and from my film is the malleability of the panels. In the polo scene they are very square and solid, however in mine the panels are flexible and change to fit the content of the image. The decision was based on the way perspectives change and adjust in context, a generalization I have come to experience personally as a female filmmaker. A videography job I worked on originally had me scheduled to film four soccer games over a weekend. But, once they saw my work, their perspective changed, and they gave me more games to film. The malleability of the panels represents the shift in perspective change.

To achieve the image on screen, the need to layer the images over each other was extremely apparent. This layering, itself, is a metaphor to the layers that are removed to get to the center. I found this quite ironic as I edited the sequences. The layers upon layers of eyes and other versions of the main protagonist diluted the real internal space. This created the physical need to omit and wash away the untrue perspectives of her and her body on the screen. At the very end, my technique was to slowly decrease the opacity of the images, so they resembled a faded memory or a phantom obstacle as she filled the full frame and took control of her inner space.

VII. CONCLUSION

My film is set in contemporary situations and workplaces. It draws on the gendered power dynamics that are represented in workplaces, whether in corporate jobs or on-set film studios. *Resisting Interpellation* creates an atmosphere of isolation, uncomfortability, and vulnerability. The way it panels the female body is representative of how the female body is portrayed in movies, in media, and in society—it is an extreme example of objectification, and purposefully so. There is this constant juggling of roles and perceptions, yet this is out of one's control. To take control, to anchor the narrative, is what is most difficult to achieve in any internal space. Thus, the last shot of the film is the most important for us, for her, and for the internal space of consciousness. Films that showcase this realization and conquering of the internal consciousness are rarely seen in female-oriented films. Though they do exist, they are few and far between. *SKUNK* depicts the main female protagonist winning her confidence and trajectory of her narrative with the reward of getting her dog back. The same goes for *Wendy and Lucy* and *In A World…*, the female characters conquer their internal space to create a freedom of thoughts, away from judgments and negative impressions from others. *Cléo from 5 to 7* showcases the gazes and the impressions of others on Cléo; she is used to being looked at, but in a climatic scene she challenges the gaze. Instead of being complacent with being looked at, she returns the gaze of the onlooker and thus changes her perspective both internally and externally. Our main protagonist in *Resisting Interpellation* similarly sifts through the eyes and alternative versions of herself within the panels that she is aware of and wishes to eradicate. Once this has been achieved, she can then start to return the gaze outwards—to be looking, as opposed to being looked at. Finally, she will be able to take her internal narrative and achieve a sense of control within an environment made to erase and ignore her.

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