Everyday Cinema: The Films of Marc Lafia

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MarcLafia and DanielCoffeen.
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While I was in Palm Springs, my wife was having a kind of nervous breakdown, and we had become so accustomed to filming that I filmed her during this period and used it as the basis for *My Double My Self*, a film about both a man and a woman falling apart.

The man, over the death of his father; and the woman, in the midst of postpartum depression and general life crisis. Again I would record these real-life situations and along the way invent a bit of story to give the work a trajectory. I was never filming things to take to the editing room, to find a story; I was always filming the narrative that I saw as the film, there and then. Of course there were pictorial things that I shot later to add to the works, but the works were always—might I say—scripted, or shot with intention. At this point, having Irena and myself in the scenarios, having the art world and extended family and my home, I could always invent a new scene or re-take, restage a scene; I would have Irena shoot me, and I would shoot her at any time and use the real-time situation of our lives to roll into the scenario or adapt the scenario to be reinterpreted by the living moment. Or I could use the feeling of a moment there in front of me and adapt it slightly and have some things said that would more aptly fit the scenario of the film I was making. I have to wonder if this was a way John Cassavetes worked.

Together the two stories fold into each other, doubling and intertwining, revealing the tentativeness of life and love.

“A rare insight into the intimacy of a New York family. How they live, how they love.”

—Iki Nakagawa