

**Gabriela DAVID**

***Clarifying the Mysteries of an Exposed Intimacy***  
***Another Intimate Representation Mise en scène***

Through the analysis of the film “[Porte de Choisy](#)”, first prize of the 2007 Parisian Pocket Film Festival, this paper is a visual study of the representations of intimacy, its ways of spontaneity or *mise en scène*.

Visual privacy sharing on the Net was first experienced through Web cams and then through blogs. Nowadays on the Web 2.0, and in the verge of the Web 3.0, collective visual platforms such as You.tube and Flickr are enabling us to share and to comment, easily, and in a more visual form, our private lives. This paper analyses the currently hot issue of the “public views of the private” (Chalfen: 2007) through watching a home scene. The film “*Porte de Choisy*” shows us a young couple, in their bedroom, in a probable after intercourse scene. Because the camphone is a very common and familiar tool, it facilitates new practices promoting and enhancing fresh aesthetic experiences. People film intimacy, spontaneously without really being intimidated. Another premise of the analysis is that these low quality camphone-films, “pocket films”, influence the way we see and perceive those intimate images. It is of my interest to understand how camphone films can deal with the broadening of these blurred limits between public and intimate space. To show and to share: a strange and vulnerable couple of verbs that intertwines more and more. It is no longer a reinterpretation of our privacy but a reinterpretation of our intimacy.

Does the camphone introduce a shift in the way we film our intimacy?

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