Title	Trans Embodiment, Aging, and the Heterotopia of Domestic Space: Reimagining Kinship and Futurity in *For Nonna Anna* and *Wild Side*
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Publication	FORUM: University of Edinburgh Postgraduate Journal of Culture & the Arts
Issue Number	36
Publication Date	October 2025

Trans Embodiment, Aging, and the Heterotopia of Domestic Space: Reimagining Kinship and Futurity in *For Nonna Anna* and *Wild Side*

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This article engages with the domestic space in two contemporary transgender narratives, For Nonna Anna (2017) and Wild Side (2004). Building on Michel Foucault's concept of heterotopia, it argues that these films highlight the domestic sphere as a site of both cultural tradition and queer potential. Contrasting the frequent focus in queer cinema on gay male cruising and public encounters, this essay pivots to the home environment, demonstrating how religious iconography, inherited furnishings, and daily rituals become charged with intergenerational memory and transformative possibilities. Through an analysis of mirror scenes, informed by Foucault's claim that mirrors act as both utopias and heterotopias, this paper reveals how trans protagonists simultaneously reflect and disrupt normative temporalities. Christina's relationship with her aging Nonna, for instance, foregrounds reciprocal vulnerability, while Stéphanie in Wild Side fuses past and present by navigating chosen kinship with her mother and lovers. Bringing the work of Sarah Ahmed, Jack Halberstam, Cynthia Port, and Alison Kafer into conversation with Foucault, this essay contends that trans bodies and elderly figures share a marginal relationship to linear futurity, suggesting alternative modes of care and intimacy. By centering aging and trans bodies, the films challenge Lee Edelman's "no future" paradigm, proposing instead a queer futurity aligned with José Muñoz's utopian hermeneutics. Far from being mere backdrops, homes in these films operate as heterotopic refuges that accommodate non-normative practices of embodiment, kinship, and care, reimagining the family dwelling as a horizon of queer futurity. In doing so, they offer insight into how domestic environments can reshape cinematic explorations of transness, aging, care, and kinship.

In *The Seduction of Space*, Jules O'Dwyer proposes that cinematic cruising designates not only a sexual practice but, more fundamentally, a queer optic or "way of seeing" (1). While his analysis centres on cruising, the broader notion of a queer way of seeing opens up valuable new avenues about how queerness structures vision and space. As Olivier Vallerand argues in *Unplanned Visitors: Queering the Ethics and Aesthetics of Domestic Space* (2020), queer thought should be actively applied to the domestic space in order to challenge common-sense

understandings of the public/private divide, a distinction often shaped by normative gender constructs (4). Thus, departing from O'Dwyer's notion of cinematic cruising as a queer optic, I want to shift my scope to how such a way of seeing operates within private/domestic spaces. The relationship between domestic space and sexuality is also explored in Lee Wallace's book *Lesbianism, Cinema, Space: The Sexual Life of Apartments* (2009), in which she argues that sexuality and space function as representational frameworks that dynamically interact to shape sexual identity. As Wallace notes in her discussion of spatial eroticism in *Un Chant d'Amour* (1950), "locked doors, bricked partitions, and institutional peepholes intensify and convey homosexual desire even as they stand in its way" (50). Consequently, sexuality and space do not merely meet in positive or negative ways; rather, they function as mutually constitutive processes with both structural and temporal dimensions (Wallace 2). Viewed in this way, details commonly dismissed as mere background emerge as key elements that shape and enable the story's sexual events, highlighting the essential role of spatial and temporal settings in cinematic narratives (Wallace 3).

However, Wallace's analysis focuses primarily on post-Code lesbian films (i.e., films made after the decline of the Hollywood Production Code in the late 1960s, which had previously restricted explicit representations of homosexuality) set in apartments, spaces often associated with cohabitation and romantic intimacy. Building on Wallace's insights but shifting the focus to transgender representations, this essay examines independent Euro-American films produced after 2000 that situate trans protagonists within houses instead of apartments. This spatial change is important, for while apartments in queer cinema often underscore coupledom and shared domestic routines, the house invokes kinship, inheritance, and intergenerational memory. These concerns resonate with transgender narratives, which remain underexamined in film studies. Drawing on Russian formalist critic Mikhail Bakhtin's concept of the chronotope in his article "Forms of Time and of the Chronotope in the Novel" (1937), as cited by Wallace, I treat space and time as inextricably linked in cinematic storytelling. Bakhtin describes the chronotope as "the place where the knots of narrative are tied and untied", emphasising how temporal and spatial dimensions converge to structure meaning (qtd. in Wallace 3). Likewise, Michel Foucault's "Of Other Spaces" (1967) introduces the notions of heterotopia and heterochrony to illuminate how the domestic sphere can

function as a site of both continuity and disruption, reflecting established cultural norms while also enabling queer forms of habitation.

Building on these theoretical foundations, this essay proceeds through three interrelated sections, each exploring a different dimension of how domestic space is reimagined through trans cinematic representation. In the first section, I draw on Michel Foucault's notion of heterotopia to show how *For Nonna Anna* (2017) and *Wild Side* (2004) each deploy the house as a setting that simultaneously preserves cultural traditions and enables queer transformation. Next, I focus on the recurring mirror motif, drawing on Foucault's interpretation of the mirror as both a utopia and a heterotopia, as well as Jack Halberstam's view of "trans" as an ongoing, open-ended process. Through an examination of each film's editing strategies, I draw on Cynthia Port's and Alison Kafer's work at the intersection of queer theory, aging, and disability to show how these films center aging and trans bodies within domestic spaces, challenging heteronormative ideas of time and imagining an intergenerational kinship rooted in shared precarity. Finally, I turn to futurity by foregrounding care, intergenerational solidarity, and fluid identities. These films expand our sense of what domestic space can become, offering a radically reimagined horizon for queer and trans life.

I argue that in both *For Nonna Anna* and *Wild Side* the domestic space emerges as a heterotopia of trans becoming. Houses steeped in cultural tradition and intergenerational memory are radically reimagined through the intersection of transgender embodiment, nonlinear temporality, and practices of care. By centering mirrors as sites of fragmented identity and employing editing strategies that disrupt linear time, these two films reject teleological narratives of transition and instead frame transness as an ongoing negotiation with the past. At the same time, the home becomes a locus of shared vulnerability where aging and trans bodies, through rituals of caregiving, mutual exposure, and non-normative kinship, mirror one another's exclusion from heteronormative futurity. In doing so, they create a queer horizon where domestic space no longer enforces reproductive continuity but becomes a site for fluid identities, intergenerational solidarity, and the coexistence of multiple temporalities.

Trans Embodiment and the Reconfiguration of Domestic Space: Physical and Visual Dimensions

Directed by Canadian transgender filmmaker Luis De Filippis, *For Nonna Anna* explores the subtle and intimate negotiations of gender identity within the confines of a diasporic Italian Catholic home. The film centers on Christina (Chris), a transgender teenager caring for her elderly Italian grandmother, with minimal dialogue and a narrative largely conveyed through mise-en-scène. Set entirely within Nonna's house, the domestic space becomes a charged site of cultural and generational tension. The camera meticulously frames objects emblematic of Catholic tradition: crucifixes, Marian statuettes, images of Christ, lace curtains, floral wallpaper, and crystalline lighting to evoke an environment steeped in nostalgic religiosity (*For Nonna* 11:55-12:05; see fig. 1).

Fig. 1. Nonna's house from *For Nonna Anna*

Sébastien Lifshitz's *Wild Side* tells the story of Stéphanie, a transgender woman surviving as a sex worker in Paris, who shares a polyamorous relationship with Jamel, an Algerian hustler, and Mikhail, an AWOL Russian soldier. When her mother falls ill, the three return to Stéphanie's rural hometown, where they begin living together under one roof. The house is dim and crumbling, the walls lined with peeling wallpaper, old family portraits and a crucifix above the bed (*Wild Side* 01:24:33-01:24:56; see fig. 2).

Fig. 2. The dilapidated home in *Wild Side*.

In *Queer Phenomenology* (2006), Sara Ahmed suggests that heterosexuality functions as a "straight line" orienting bodies toward normative desires, futures, and domestic arrangements (67). For Ahmed, the family home is the paradigmatic space of this orientation: organised around the heterosexual couple, reproductive futurism, and the nuclear family structure (70). The very layout of the house, with material details such as family photographs, wedding memorabilia, and inherited furniture, reinforces this directionality, rendering heterosexuality spatially naturalised. When interpreted through Ahmed's framework, the homes in *For Nonna Anna* and *Wild Side* appear at first to be classically heteronormative spaces (see fig. 3). Yet, in both films the domestic space becomes a site of disruption and transformation. I suggest that these homes, while retaining the material and ideological traces of heterosexuality, are queered from within. Through embodied rituals of care and the frank presentation of vulnerable trans bodies, they are re-signified as spaces of queer negotiation and becoming.

Fig. 3. The family portrait from *Wild Side* 07:51.

To theorise how these domestic spaces both preserve tradition and enable transformation, I turn to Michel Foucault's concept of heterotopia. In "Of Other Spaces", Michel Foucault describes heterotopias as real, material sites that mirror, distort, or subvert dominant cultural norms. These are spaces that are simultaneously embedded in the social order and operate according to alternative logics (Foucault 24). While the domestic sphere is not typically understood as heterotopic precisely because it is so ideologically naturalised, the homes in these two films invite a Foucauldian reading by housing non-normative identities and relations. They become heterotopias not in the strict sense but as sites in which the everyday is unsettled and re-signified through queer inhabitations.

In *For Nonna Anna*, the grandmother's home functions as a heterotopic space in Foucault's sense. It is simultaneously real and symbolically layered, reflecting and disrupting dominant cultural norms. It evokes the atmosphere of a church, an antique shop, and a family shrine, filled with religious iconography, aged furnishings, and objects that signify cultural continuity and intergenerational memory. Traditionally, such a domestic space upholds heteronormative ideals of gender, caregiving, and familial roles. Yet within this space, Christina's presence and actions gradually reconfigure its meaning. Her self-expression emerges through quiet, tactile gestures: rewatching childhood videos, trying on her Nonna's clothes, and moving gently through the home's intimate zones (*For Nonna* 06:16; see fig. 4).

These acts do not directly confront the space's traditional symbolism but instead inhabit it differently, queering it from within. The home becomes a site of transformation, where fixed roles and inherited meanings soften into more fluid, embodied forms of care, identity, and belonging. In this way, the house holds both continuity and disruption, embodying the heterotopic tension between normativity and possibility.

Fig. 4. Trying on Nonna's clothes from *For Nonna Anna.*

A similar dynamic is at play in *Wild Side*, where the family home is deeply imprinted with Stéphanie's past, her childhood as a boy and her fraught relationships with her conservative father and missing sister. These memories anchor the space in a heteronormative history, one shaped by expectations of lineage, gender roles, and filial duty. Yet the home is transformed through Stéphanie's return, becoming a locus for a chosen queer kinship structure that includes her mother and her two lovers. Rather than abandoning the domestic sphere, the film reimagines it as a space of multiplicity. Stéphanie's bodily presence within these familiar rooms – caring, resting, sharing silence and touches – reshapes the house into a place that accommodates simultaneity, contradiction and the coexistence of divergent temporalities and identities. Her movement through the space resists binary structures of gender and generational hierarchy, layering past trauma with present tenderness. In this sense, the house functions heterotopically: not as a separate or utopian elsewhere but as a re-signified

domestic space where normative meanings are gently unsettled and new relational possibilities emerge.

Virtual or Mirror Space: Naming, Fragmentation, and Temporalities

In her discussion of orientation, Ahmed opens with a quote from Maurice Merleau-Ponty's *Phenomenology of Perception* (1945): "If we so contrive it that a subject sees the room in which he is, only through a mirror which reflects it at an angle at 45° to the vertical, the subject at first sees the room 'slantwise.' A man walking about in it seems to lean to one side as he goes. The general effect is 'queer' " (qtd. 65). While this experiment is grounded in phenomenology (a framework not explored in depth in this essay), it offers a compelling metaphor for understanding the motif of the mirror within domestic space. I want to highlight two key aspects of this quote: the presence of the mirror itself and, importantly, its placement within a room. Merleau-Ponty's example shows that what we consider "normal" spatial perception relies on habitual coordination between the body and its surrounding environment. When that alignment is disrupted, when we see the room "slantwise", the familiar becomes uncanny. In transgender family narratives, this metaphorical mirror functions as a distorting yet revelatory medium through which normative family spaces are unsettled, repurposed, and reoriented. Merleau-Ponty's tilted mirror not only reveals the fragility of spatial perception but also gestures toward the heterotopic qualities of domestic space.

Mirrors frequently appear as motifs in films that examine gender and sexuality, particularly in those depicting transgender narratives, because of their rich symbolic potential. As Jay Prosser observes, "mirror scenes, we might say, constitute a convention of transsexual autobiography. They recur across the texts in strikingly similar fashion. A trope of transsexual representation, the split of the mirror captures the definitive splitting of the transsexual subject, freezes it, frames it schematically in narrative" (100). I argue that this association between mirrors and transgender identity is not coincidental. Jack Halberstam's conceptualisation of "trans" rejects any fixed endpoint or final form, framing transition as an ongoing process (4). For Foucault, the mirror is both a utopia (a non-place) and a heterotopia (a tangible site that shapes our self-perception) (24). When placed in dialogue, these views

highlight a shared sense of fluidity and uncertainty. The mirror's capacity to present the subject as both here and elsewhere resonates with the non-teleological nature of trans embodiment, offering a compelling parallel that illuminates the centrality of mirror imagery in transgender cinema.

Both *For Nonna Anna* and *Wild Side* employ mirror imagery at pivotal narrative junctures, not merely to reflect the characters' external appearance, but to materialise the layered, nonlinear temporalities of trans identity and queer embodiment. Rather than serving as a static symbol, the mirror becomes a dynamic site where queerness and its temporal and spatial disjunctions are made visible. Linking the mirror to the defining qualities of queerness allows us to understand its cinematic deployment in at least three interconnected ways: firstly, as a portal that collapses past and present selves into a shared visual and emotional frame; secondly, as a surface that refracts, rather than simply reflects, the fragmentation or doubling inherent in trans identity; and, finally, as a heterotopic threshold that queers domestic space by making visible the mutual vulnerabilities of aging, caregiving, and gender transition.

In *Wild Side,* the mirror functions as a heterotopic space that mediates the tension between Stéphanie's past and present identities. When Djamel dismisses a phone call asking for "Pierre" as a misdial, the film cuts to Stéphanie applying makeup before a mirror (*Wild Side* 06:27-06:52; see fig. 5). This abrupt transition transforms the mirror into a heterotopia: a liminal zone where her former identity, indexed by the traditionally masculine name Pierre, irrupts into her current existence. The mirror does not merely reflect her surface appearance; it refracts the layered temporalities embedded in her embodiment. Here, Foucault's concept of heterochrony, a temporal counterpart to heterotopia defined as the fragmentation or layering of time within a space (26), manifests as the mirror collapses distinct temporal registers. While heterotopias disrupt spatial coherence, heterochronies unsettle linear temporality, exemplified by Foucault's description of museums and libraries as archives that compress multiple historical moments into a single site. Similarly, Stéphanie's confrontation with the name Pierre activates a heterochronic rupture. As she gazes into the mirror, the camera lingers on her silent reckoning with the residue of her rural upbringing, a past preserved yet dislocated from her present life in Paris, where even intimate partners remain unaware of Pierre. This temporal multiplicity, mediated by the mirror, produces what

Foucault terms a "slice in time" that defies linearity (26). The heterotopia thus becomes a site of subjective discontinuity, where past and present coexist without synthesis, destabilising the illusion of a seamless, progressive identity.
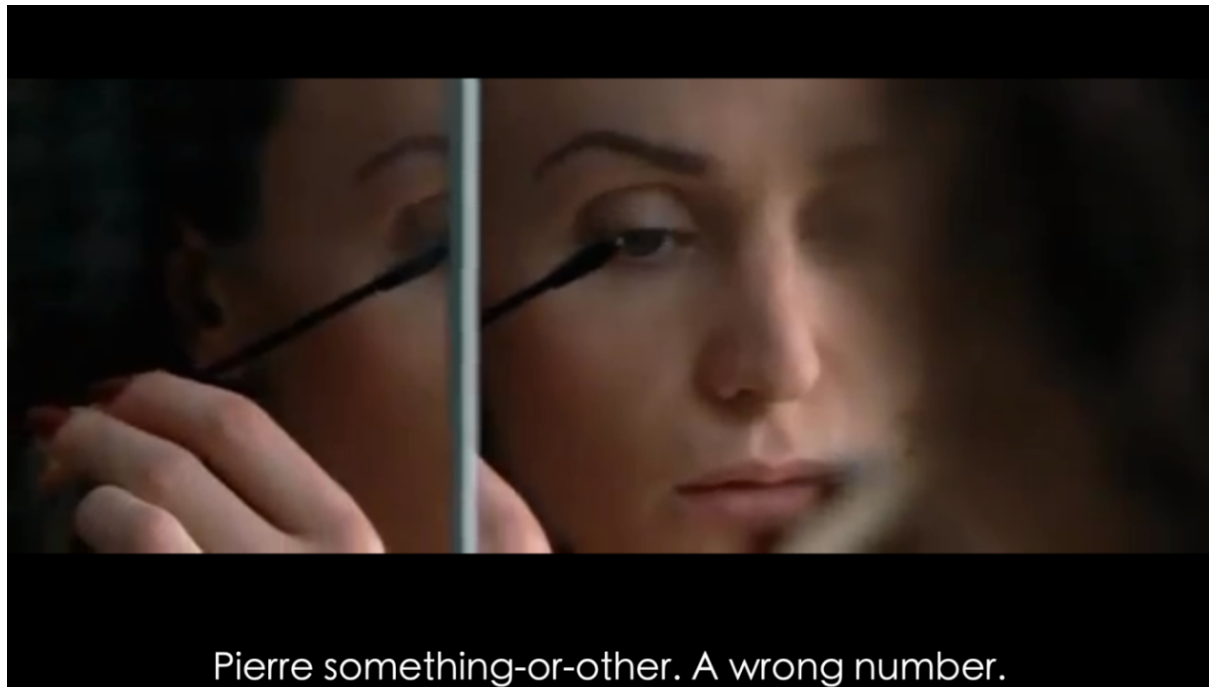

Fig. 5. A call for Pierre from *Wild Side.*

The film's treatment of temporal continuity aligns with Eliza Steinbock's argument that "transgender and cinematic aesthetics alike operate through the bodily practice and technological principle of disjunction" (6). Unlike many productions that visually distinguish flashbacks using filters, *Wild Side* integrates its childhood recollections seamlessly into the main narrative. The fragments of Stéphanie's past, such as memories of her sister's death are inserted without warning or linear order (*Wild Side* 09:51-10:14), merging temporalities into a single, layered experience. This editing choice highlights both the impossibility of disentangling past identity from the present and the inherent queer temporality at work. Moments involving the character Mikhail likewise appear in non-chronological sequence, challenging viewers to assemble the narrative from fragments that resist conventional linear storytelling. By allowing flashback scenes to intrude on the present narrative without conventional markers, *Wild Side* underscores how trans identity is never entirely separable from its prior forms. The repetition of the name "Pierre", in conjunction with the film's deliberate shifts in voice, dress, and temporal ordering, illustrates transness as an ongoing negotiation rather than a neat transition. Identity, like time in this film, unfolds in a nonlinear

pattern, perpetually intersected by recollections and social demands that blur any boundary between 'before' and 'after'. Foucault's notion of heterotopia further clarifies how *Wild Side* positions Stéphanie's hometown as a locus where multiple identities, times, and spaces converge. The film suggests that returning home forces a convergence of her old name and her chosen identity, placing her family, childhood memories, and current relationships within the same geographic and emotional space.

Naming, too, becomes part of this mirror logic. Halberstam argues that names "establish character, lead into events, and create expectations" (2). For transgender individuals, transition is often marked not only by changes in gender presentation or embodiment but also by changes in names – names which signal shifts in orientation, memory, and self-recognition. In particular, the repeated invocation of "Pierre" by both her mother and a former lover situates the protagonist in a heterotopic zone, where her masculine past and emergent feminine self coexist. Similarly, in *For Nonna Anna*, Christina's past identity quietly resurfaces through the handwritten label on a VHS tape: "Nonna and Chris" (05:35). The name "Chris" subtly signals a former self, one that has since been reshaped through gender transition. This moment is mirrored (both figuratively and literally) when Christina undresses and puts on lingerie in front of a mirror, enacting a form of embodied reclamation (06:51-07:48). The mirror reappears again in the VHS footage itself, where a young Chris, dressed in Nonna's clothing, looks into a mirror – a gesture that anticipates Christina's adult embodiment and suggests a continuity of gendered desire across time (*For Nonna* 06:03-06:20; see fig. 4). Later, as Christina folds Nonna's linens, her reflection is briefly bisected by a wooden divider, visually echoing the fragmented mirror imagery used in *Wild Side* (*For Nonna* 09:37-09:47)*.

This temporal fragmentation is also rooted in domestic routines. In *For Nonna Anna*, Christina's caregiving tasks, such as laundering linens and dressing Nonna, are intercut with her clandestine moments at the mirror. These rituals, mundane yet intimate, weave her trans becoming into the daily fabric of the home, destabilising its alignment with heteronormative continuity. Similarly, *Wild Side* ties Stéphanie's identity shifts to domestic labor: cooking for her mother, cleaning the house. The mirror scenes are not isolated epiphanies but interruptions within domestic workflow, where trans time punctures the monotonous present. The mirror thus emerges as a medium of queer temporality: it does not simply reflect

a fixed identity but becomes a surface through which past, present, and imagined futures co-exist and blur. Through these layered visual cues, the film resists a linear narrative of transition and instead frames identity as fluid, recursive, and intimately tied to both memory and care.

Psychological or Metaphorical Space: Mirrored Vulnerabilities

In her article "No Future? Aging, Temporality, History, and Reverse Chronologies" (2011), Cynthia Port suggests a fruitful intersection between queer theory and aging, observing that "the old are often, like queers, figured by the cultural imagination as being outside of mainstream temporalities and standing in the way of, rather than contributing to, the promise of the future" (3). Alison Kafer makes a related claim through her development of crip theory, noting that " 'cripple,' like 'queer,' is fluid and ever-changing, claimed by those whom it did not originally define" (17). Both critics identify key points of convergence between queerness and aging or disability, particularly in their shared relationship to vulnerability and futurity. Port's analysis departs from Lee Edelman's influential *No Future* (2004), which critiques the cultural fetishisation of "the Child" as a symbol of reproductive futurism, a dominant narrative that idealises forward temporal progression and marginalises those who do not reproduce. As Port notes, the elderly, "no longer employed, not reproducing", are similarly imagined as outside normative time, their existence positioned as an obstacle to progress (3). Linn Sandberg and Barbara Marshall build on this critique by offering a contrasting temporal figure: the image of "successful aging", which, as they write, is "premised on normative ideas about independence, activity, and health" (5). This vision of aging reveals a parallel marginalisation of queer and elderly bodies, both of which fall outside dominant models of time, success, and value, particularly in the ways that they are imagined in relation to the future.

In *For Nonna Anna*, the mirror becomes a heterotopic site where Christina's gender exploration intersects with Nonna's confrontation with aging. By merging their reflections in a single frame (*For Nonna* 09:49-09:55), the film visually equates Christina's negotiation of trans identity with Nonna's struggle against bodily decline, positioning both as processes of "becoming" rather than fixed states. Foucault's concept of heterotopia (a space where

contradictory realities coexist) manifests here as the mirror transcends its reflective function, becoming an 'other' space where transformation unfolds beyond societal prescriptions of gender or age. In the culminating scene, Christina and Nonna disrobe openly before the mirror, their mutual gaze fostering acceptance (*For Nonna* 10:34-12:27; see fig. 6). This moment crystallizes Port's argument that aging, like queerness, exists outside of mainstream temporalities (3), as the heterotopic mirror collapses the temporal dissonance between youth and old age into a shared present.

Fig. 6. Nonna and Christina in front of the mirror in *For Nonna Anna.*

Wild Side similarly reimagines kinship through reciprocal, non-normative caregiving. Stéphanie's triadic relationship with Djamel and Mikhail forms a chosen support network that collectively cares for her ailing mother, a figure emblematic of rural heteronormativity and generational tradition. As David Caron points out, "care, here, emphasizes relationality and shared dependency as ontological categories" (21). This caregiving dynamic subverts conventional hierarchies of obligation and genetic inheritance, replacing them with a model of relationality grounded in shared labor and emotional interdependence. Judith Butler's critique of biological kinship in *Undoing Gender* (2004) helps illuminate this rupture. As Butler argues, queer kinship structures emerge not from lineage but from "shared precarity" (103), dissolving the rigid boundaries between family and community. In *Wild Side*, caregiving becomes a queer practice of solidarity across gender, migration status, and temporal difference.

One of the film's most emotionally charged moments occurs in a mirror scene that powerfully conveys the shared vulnerability of the characters. Stéphanie's mother, gazing at her own reflection with a look of melancholy and resignation, confronts the reality of her impending death (*Wild Side* 01:06:15-01:06:20). Her emotional exposure is mirrored both figuratively and literally by the vulnerability of Djamel and Mikhail, two marginalised migrants who not only remain in precarious social positions but also, as Caron observes, reveal their lingering ties to unresolved familial histories that continue to haunt them as an unspoken source of pain (22). Meanwhile, Stéphanie continues to navigate the coexistence of her past (as Pierre) and present identities, positioned at the intersection of familial memory and queer futurity. These intertwined vulnerabilities bind the characters together, forming an unconventional yet deeply affective model of kinship. Caron concludes that "it is Stéphanie's mother [who] presents all three characters with the opportunity to lay their ghosts to rest and go on inventing a kind of relationship with no real precedent, based on mutual care and shared uncertainty" (22). The rural home, once a symbol of tradition, is thus transformed into a heterotopic refuge, a space that holds multiple, sometimes contradictory, temporalities. When caring for others, as Caron notes, "the caregiver must adopt the recipient's time as well as space, experiencing the foundational mutuality of care from birth to death" (21). As in *For Nonna Anna*, here the mirror functions as a threshold where aging bodies and trans identities converge. It materialises what Foucault terms "heterochronies", layering past, present, and anticipated futures within a single frame. In doing so, the film queers domestic space not only through its representation of non-normative kinship, but also through its visual language of care, reflection, and shared temporal vulnerability.

The films' reconfiguration of domestic space as a site of mutual vulnerability and intergenerational care offers a critical rebuttal to Edelman's "no future" paradigm. While Edelman positions queerness as antithetical to futurity, *For Nonna Anna* and *Wild Side* propose an alternative vision of queer, aging futures rooted in radical caregiving and heterotopic kinship. In fact, the intergenerational relationships depicted in these films are notably out of the ordinary, especially in the context of the neoliberal era they inhabit. As Caron observes, "with their aesthetic and formal choices, these movies depict such connections as miraculous, but only in order to expose how weird and anomalous they really are in a globalized neoliberal world that works to separate people as it claims to connect

them" (24). This perspective aligns with José Muñoz's assertion that queerness should "desire another way of being in the world and time", one that resists both assimilationist narratives and nihilistic surrender (96).

By centering aging and trans bodies within domestic space, these works reject both Edelman's negation of futurity and heteronormative models that condition acceptance on conformity (e.g., monogamous coupledom). Nonna's home, with its collision of Catholic tradition and Christina's trans embodiment, becomes a heterotopia where aging and queerness coexist outside linear time. Similarly, Stéphanie's rural household, a refuge for marginalised migrants and a transgender woman dissolves the binary between 'failed' and 'successful' aging, instead privileging intergenerational solidarity. These narratives resonate with Aaron Hostetler's call to "think aging futures differently", not as a rejection of temporality, but as a reorientation toward futures that honor the "multiplicity of present lived realities" (419). The mirror scenes in both films literalise this tension: they are sites where past and present selves collide, yet they also forge new relational possibilities. In *For Nonna Anna*, Christina and Nonna's mutual disrobing before the mirror becomes an act of collective becoming, while in *Wild Side*, Stéphanie's fragmented reflection acknowledges her past (Pierre) without erasing her present. These moments reject both Edelman's nihilism and assimilationist demands for legibility, instead proposing a future where queerness and aging thrive through reciprocal care and nonlinear belonging.

Conclusion: Domestic Space as Queer Futurity

In *For Nonna Anna* and *Wild Side,* the domestic space emerges not simply as a backdrop but as an active participant in the narrative, a heterotopic site where trans identity, aging, and care converge. This essay has explored how cinematic representations of the home challenge the public/private binary and reconfigure the domestic not as a space of reproductive normativity but as one of queer reorientation. Drawing on the frameworks of Wallace, Foucault, and Ahmed, I have argued that the house in these films functions as a chronotopic threshold where temporalities collapse and new kinship formations materialise through the embodied practice of care.

To conclude, I suggest that the decaying bodies of Nonna and Stéphanie's mother, framed through cinema's unflinching gaze, crystallise Emma Wilson's discussion of mortality and palliative experience in the work of French writer and photographer Hervé Guibert. With reference to his 1992 film *Modesty and Shame*, in which Guibert documents his experience suffering from AIDS, Wilson argues that films such as Guibert's raise important questions about how moving image art can capture "a bodily intimation of morality", where the sick body is at once a reminder of future death and a vivid record of "current suffering life" (7). These films enact a kind of cinematic palliative care, embracing what the World Health Organization defines as "accompaniment"; a form of bodily and emotional presence that dignifies the final stages of life (qtd. in Wilson 10). These moments of care do not seek to "fix" trans or aging bodies, but to dignify them, allowing suffering, memory, and identity to co-exist without resolution. In this way, the films refuse both curative and linear narrative logics, instead embracing heterochronicity and spatial fluidity. The mirror, as theorised by Merleau-Ponty and Michel Foucault, is not merely a symbol of fragmentation but a cinematic tool for registering coexisting pasts and presents, offering visibility to identities that persist in temporal and social margins.

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