

## the conversation

Gill Addison

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### Voice Over:

*They are deep in conversation.*

*The room appears busy, they are surrounded by fragments, furniture, surfaces, bodies. The debris on the table suggests lunch has been served. Glasses, bottles, and a single coffee cup can be seen. It is daytime, a window behind them is covered by a semi-transparent white curtain with a dark edging that acts as a frame for their conversation.*

*Their bodies sit at an angle to each other, each has an arm resting, poised upon the table. Their hands are active and engaged.*

*He holds a cigarette in his left hand – he appears to be listening intently.*

*She – her left hand in action, an emphatic gesture, a cigarette perched in her right hand, she speaks.*

*I am held by this image*

*By their hands, their sleeves, their stillness.*

*I have found no reference to this conversation other than this image.  
So...I am left with my imaginings*

*And I imagine it would go something like this...*

## the conversation

### By way of a postscript

In 1958 filmmaker Alain Resnais asked writer and filmmaker Marguerite Duras to write a script for a documentary he intended to make about Hiroshima in the aftermath of the 1945 nuclear bombing. Instead, Duras wrote the screenplay *Hiroshima Mon Amour* (1959).

Michelangelo Antonioni co-wrote and directed *L'Eclisse* (*The Eclipse*) in 1962, the final film in Antonioni's trilogy which starts with *L'Avventura* (*The Adventure*) 1960, followed by *La Notte* (*The Night*) 1961. *L'Eclisse* ends with a sequence of 58 shots, lasting 7 minutes, midway, a scene in which a man reads a newspaper, *L'Espresso*. The front page reads: THE ATOMIC AGE, followed by another page, another headline PEACE IS WEAK.

My fascination with the photograph of Duras and Antonioni grew from a body of research and work made in Rome and Hiroshima. In these projects I explore my speculation that Duras' screenplay for *Hiroshima Mon Amour* and Antonioni's *L'Eclisse* are linked, tied by threads of narratives in which memory, desire and the end of desire permeate.

This remains 'guesswork'.

Regardless of searching, researching and hypothesising, the truth of what they spoke of remains elusive and unknown.

As a collection of hand gestures, the filmed fragments are framed as they replicate, act out and become a form of choreography for thinking through an imagined conversation.