

57. (41 ft) *Intertitle, white text on black.* «Woman must put herself into the text – as into the world and into history – by her own movement.» (Hélène Cixous, 1976)

58. (10.5 ft) PRESENTER: Listen to the images. The image is an imitation. The imitation of life is life.

59. (14.8 ft) *Silent disagreement, movement in and out of sight, montages of on and off sound.* What is going to be said, if we were going to be heard? What would a picture look like that could represent us? What if there is no language for that or no image that can contain us? – –

60. (8.2 ft) *Blue screen, voiceover.* «I am helpless. I can't see him. Just the sound. In the pandemonium of the image I present you the universe of blue.» (Derek Jarman, 1993)

61. (3.6 ft) *Close up.* – – Against the institution of illness, against the institution of sight, vision; to life disobeying these rules of representation. *In a movement of withdrawal, he replaces them with blue.*

62. (36 ft) *Visual silence.* «...a reconstruction of events, that I had no part in, causes that I didn't cause and effects that testify to my sense of exclusion. This is the history that defines the present, the pattern that confirms and restricts our position and activities.» (Lis Rhodes, 1979)

63. (10.4 ft) A question of grammar, a question of possessiveness. Whose history is told by whom? *Habit is formed, she acts under description.*

64. (56.4 ft) PRESENTER: History that defines the present, film that sets the conditions for the images we will have seen. *Whispering.* The image is an imitation. The imitation of life is life. Still images are not silent.