

A sequence of images endeavour to restage and rehearse the hand gestures captured in a photograph of Marguerite Duras and Michelangelo Antonioni taken at the 1966 Cannes Film Festival. 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 read a newspaper, *L'Espresso*. The front page reads: THE ATOMIC AGE, followed by another page, another headline PEACE IS WEAK. My fascination with this image and speculation of their exchange grew from a body of research and work made in Rome and Hiroshima. In these projects: *work-out* 2016, *Rome and She is the work* 2017 *Tokyo/Hiroshima*. Through the research and close reading of both films what surfaced was a 'suggestion' that Duras' screenplay for *Hiroshima Mon Amour* and Antonioni's *L'Eclisse* are linked, tied by threads of narratives in which memory, location and the end of desire triangulate. This remains 'guesswork'. Regardless of searching, and researching, all the hypothesising, the truth of what they spoke of and about remains unknown. For this truth, their narrative can never be proven, it can only ever be suggested. It is held by the folds of their sleeves, in their hands, in their gestures.