

Edith Futscher

"Une mémoire d'ombres et de pierre"

Cultural and Sexual/Gender Difference in *Hiroshima mon amour*

This article focuses on the very first pictures and takes of Alain Resnais' and Marguerite Duras' *Hiroshima mon amour* (1959), which anticipate their strategy of inverting the cultural constructions of black and white. Whereas the story is based on the encounter and love of in several aspects different subjects, male and female, Resnais' and Duras' proceeding is to overcome, to transgress the processes of othering via the articulation of differences: Historicity, ethnicity and gender as well as sexuality are intertwined with the media of skin, film and memory.