It was about touching and in the end, leading to the screen. It was about incorporating and in the end, leaving it to the light. It looks like a ricochet but do not think it is a failure though. Getting to the screen, leaving it to the light, was also coming to the text. Let me explain: *Poésie dérivée* arose from my love for these languages that arise in bodies and movements: sign languages. They are essential: they transformed a long heritage of thinking about the relation between body and language. The deaf and the signing communities think about that a lot. However, in a population mainly oralist, one has to acknowledge that we miss out on this opportunity, as we are obsessed by norms, the norm. I use “we” because in deaf culture, I am still a traveller. I had to learn a lot. I had to decenter myself a lot. The depreciation process of a language, a culture, is a significant political issue. It is an undeniable relation of power. A factor of violence. The history of deaf people strikingly demonstrates it. One needs to keep quiet to see it clearly. It shifts. This film is part of my learning process. In order to learn, I had to feel: literally. Shaping language like matter, physically incorporating it. Slipping its materials under the light, showing them on the screen, that is the next question… Is it the way the question is written?

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