vision. Subjectivity, therefore, does not merely consist of talking about oneself, be this talking indulgent or critical. In short, what is at stake is a practice of subjectivity that is still unaware of its own constituted nature, hence, the difficulty to exceed the simplistic pair of subjectivity and objectivity; a practice of subjectivity that is unaware of its continuous role in the production of meaning, as if things can make sense by themselves, so that the interpreter's function consists of only choosing among the many existing readings, unaware of representation as representation, that is to say, the cultural, sexual, political interreality of the filmmaker as subject, the reality of the subject film and the reality of the cinematic apparatus. And finally, unaware of the inappropriate other within every I.

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