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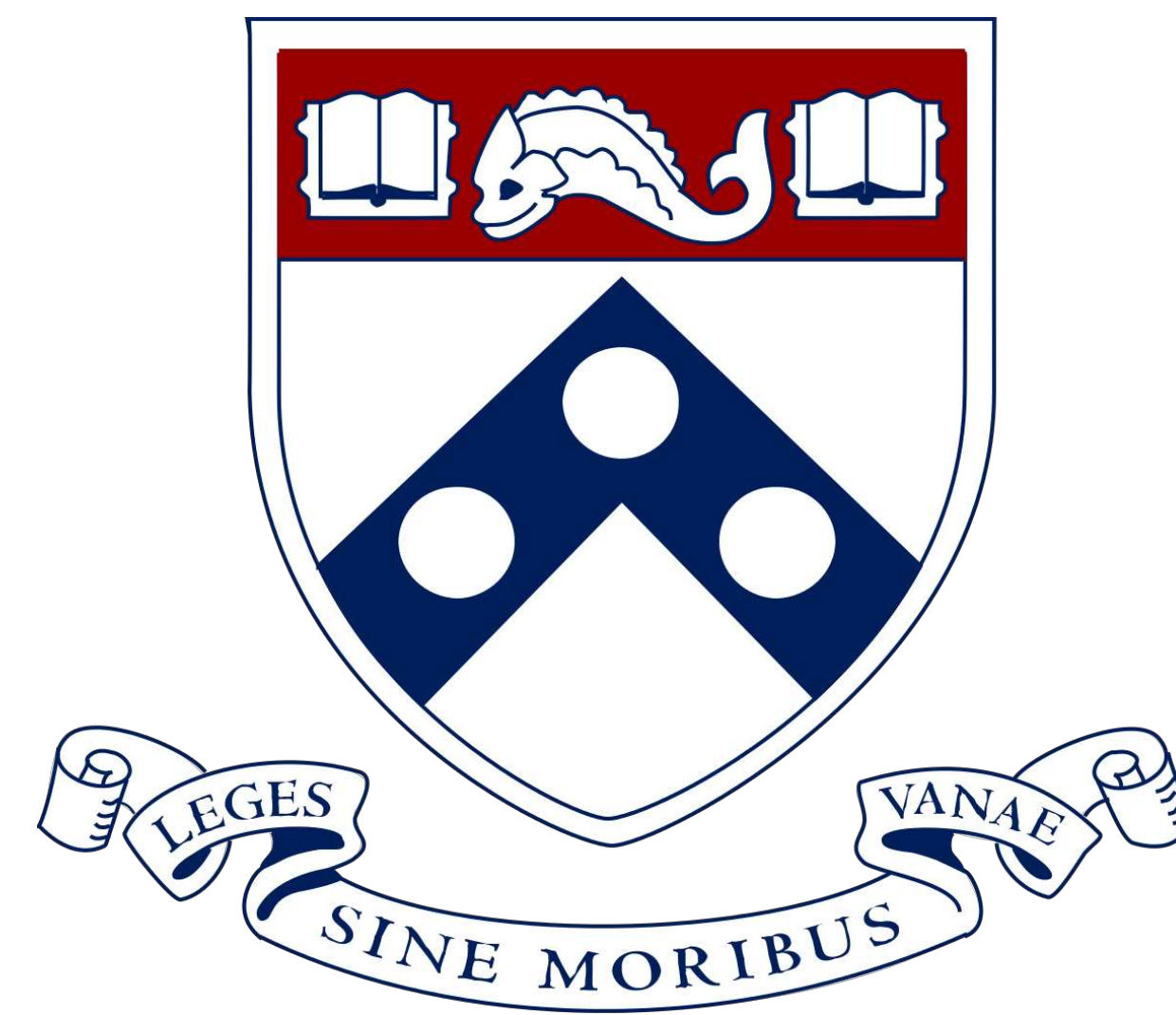
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Abstract

As Western film critics and avant-garde directors of the 1970s insisted on the aesthetic omission of emotions within women's cinemas, Marxist-psychoanalytic theory became the dominant lens through which feminist theorists approached questions of subjectivity and ideology. In her contribution to discourses on slow cinema, gendered fatigue, and non-productivity, Elena Gorfinkel highlights the multiplicity of feminine experience and the radical potentiality that seemingly aimless, weary female characters display in contemporary narrative films. Far from Laura Mulvey's vision of women's cinema as formalist and experimental, contemporary British director Joanna Hogg's *oeuvre* dwells on the emotional claustrophobia of domestic spaces and the weary, bourgeois bodies that drift within them. Filming in a slow, realist tradition, Hogg gestures to cinemas of exhaustion that similarly view affective landscapes as the primary means to critique dominant social relations. Not unlike Chantal Akerman or Barbara Loden, she offers no conspicuous alternatives to the malaise of her protagonists, preferring to ruminate on feelings of boredom and purposelessness. However, unlike the mining towns of *Wanda*, the upper-middle class, post-industrial settings of *Unrelated* and *Exhibition* visualize neoliberalism's encroachment into the everyday. In this paper, I seek to answer the question: how does Hogg trouble the assumed hegemony of capitalism through affects of fatigue and tiredness? I will preface my theoretical intervention within feminist discourses on filmmaking and slow cinema by placing her within the broader history of female directors that challenge Mulvey's avant-gardist approach to cinema.

Primary Texts and Films

Exhibition, Joanna Hogg
Unrelated, Joanna Hogg
Slow Cinema, Tiago de Luca and Nuno Barradas Jorge
Affective Ecocriticism: Emotion, Embodiment, Environment, Graig Uhlin
Narration in the Fiction Film, David Bordwell
Capitalist Realism, Mark Fisher
The Forms of the Affects, Eugenie Brikema



Thesis and Conclusion

Hailed as the next Chantal Akerman, Éric Rohmer, and Yasujiro Ozu, Joanna Hogg engages in a method of filmmaking that eludes categorization, making her *oeuvre* difficult to place within contemporary world cinema. While she hesitates to label her first feature films, *Unrelated* (2007), *Archipelago* (2010), and *Exhibition* (2013), as a trilogy, they revel in similar issues of environmental affect, marital intimacy, and cinematic realism. For Hogg, “place has always been the starting point” from which she creates her middle-class characters’ “choreographed dance” around their homes, believing that architecture exudes feelings and shapes human contact. Lamenting how the “speed in our lives... hinders direct communication with people”, she uses the slowness of observational realism to offer a cartography of her characters’ inner lives (Adams 2014). In *Exhibition*, she tracks the psychological rifts that surface in D and H’s marriage following H’s decision to sell their posh West London house. As D grieves the loss of a space she feels emotionally bound to, Hogg brings attention to the affects of feminine ennui. Unlike *Archipelago* or *Unrelated*, which take place in temporary heterotopias eventually abandoned by its characters, *Exhibition* ruminates on the environment’s perennial ability to shape the ways we live together.

Joanna Hogg’s Architectures of Affect: Exhibition and the Domestic Sphere