

'Materialising Absence in Film and Media'

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An Architecture of Light and Air: Rhythms of Stillness, Intimacy and Imagination in Joanna Hogg's *Exhibition* (2013)

During a key sequence in Hogg's *Exhibition*, we hear stifled noises, breaths and whispers as the lead protagonist, a performance artist known only as 'D' (Viv Albertine), navigates the physical and psychical parameters of her beloved, modernist house in London. On the threshold of a new stage in her career and the sale of her marital home, D's inner and outer worlds are unsettled, call into question and refigured as projections of her dreams, desires and their sensuous manifestations. In particular, Hogg's rejection of scoring such moments sculpts a much more intimate and subtle soundscape of silence, breaths, kinetic movement and low, distant rumblings of urban life.

This article will call attention, precisely, to the role of the senses and the sonic, as well as visual, texture of *Exhibition* in order to examine the evocation of imagination and desire, proximity and spatiality. This will lead me to the philosophical thought of Luce Irigaray and Gaston Bachelard, in particular, in order to shed light on the significance of gender and the embodied experience of air, the elements and the modernist spaces at the heart of Hogg's film. More broadly, I aim to rethink Hogg's intertextual references, visual language and subject matter in the context of this special issues' theme of absence and its opening up of fresh questions relating to the cinematic representation of absence and female embodiment, sonic cinema and sensory experience.

Absence

'Time and space are eternally locked into each other in the silent spaces between...matter space and time fuse into one singular elemental experience, the sense of being.' [1]

'... the well rooted house likes to have a branch that is sensitive to the wind or an attic [2]'

The notion of absence in cinema is at the heart of my fascination with film. My first book, *The Place of Breath in Cinema*, was concerned with the limits of cinema's materiality and its evocation of the unseen, of breath and air, dust and silence, both in terms of the cinematic apparatus and the film image itself, film form and the diegesis. Here, my work involved, but was not limited to, questions relating to narratives of loss and mortality and their embodied foregrounding of such loss through an aesthetics of absence. I asked my readers to reflect on the sound of breath in a horror film or the ways in which grainy, shaky images conjure a kind of life force or ontological state of being where lenses appear to breathe, contracting, as if the film itself were alive. Thus, this article is a continuation of my investment in the

subject of absence and its material connotations in cinema. However, while what follows does not dwell further on contemporary art practices, I owe a great debt to the exploration of breath and viscosity as evoked through the inspiring installations of Werner Rietterer in which one breathes on panels, lighting up an installation space, and Kim Sooja's audio-visual performances which reconfigured her voice and breath as an 'invisible needle', weaving colour and light through the grand space of a Venetian opera house. Here, nothingness becomes *something*, the immaterial is given flesh. This article will demonstrate how Hogg's *Exhibition* raises questions about the cinematic foregrounding of the body and its connection with cinematic space and architecture in ways which also resonate with the origins of my project on breath in cinema, especially the 'airy' spaces of installation art. In interview [3], Hogg has spoken of her characteristic use of ambient sound and strict refusal to employ any kind of film score; such aesthetic choices significantly contribute to Hogg's cinema of subtle absences and airy spaces in which 'nothing happens', to quote Ivone Margulies' title of her book on the filmmaker Chantal Akerman, a female filmmaker whose work Hogg much admires [4].

Hogg has been described as 'one of the most important new voices to have emerged in British cinema in the last decade.' [5] Indeed, testament to the current appeal of Hogg's cinema as a subject for academic enquiry and critical analysis, she was resident filmmaker at Cambridge University in 2016; a retrospective of her work was shown over the course of a week and international scholars including Emma Wilson and David Rhodes participated in a symposium at Trinity College, Cambridge [6]. Hogg's debut feature, *Unrelated* (2008) won the *FIPRESCI* International Critics Award, *The Guardian* First Film Award and the *Evening Standard British Film Awards* 'Most Promising Newcomer' Award in 2009, as well as being nominated for their Best Film Award and earning Hogg a nomination for the *London Film Critics' Circle* 'Breakthrough Filmmaker' Award in 2009. In *Unrelated*, a British woman in her forties visits friends in Tuscany, encountering a group of youths whose uncomplicated and liberated lives offer a seductive antidote to the personal crisis she is experiencing. This film was followed by *Archipelago* (2010) in which a family moves into an island retreat off the coast of England, a much loved holiday cottage now rarely visited, tensions start to surface; in this uncanny, liminal space the family are rooted in a strange reality in which the mother, Patricia, finds renewed fulfilment and affirmation, painting as a form of escape from domesticity in her new surroundings on the archipelago of the Scilly Isles. *Exhibition* is the third instalment in Hogg's loose trilogy which echoes the narrative structure of the previous films with a 'specific set of people in a specific place', to paraphrase Jonathan Romney, this time concentrating on a single couple in their home [7].

My treatment of Hogg's film spaces, especially my adoption of sensuous film theory and haptics in order to re-examine the role of landscape and architecture, female expression and imagination at the heart of her narratives differs from current analyses which focus far too little on the role of gender, overall, and tend to elaborate on her socio-historic significance as a British, social realist filmmaker, undermining her thematic exploration of space, colour, female embodiment and sexuality. While Hogg's body of work currently consists of only three feature-length films (there is another due for release in 2018), her exploration of female identity in crisis, selfhood and expression, in particular, is distinct,

compelling and complex. Strikingly, existing criticism offers up richly nuanced analyses of Hogg's aesthetics such as her use of the long take and stark tableaux, but these are rarely explored in relation to gender and, in my view, the significantly female form of spectatorship which characterizes her work. While the critic Peter Bradshaw acknowledges the sensuous experience of Hogg's latest film, remarking on its 'challenging, sensual, brilliant film-making'[8], it is her encouragement of viewers, through her use of sound as well as her overall aesthetic approach, to intimately engage with her female subjects and enter their psychic and physical world through specific processes of identification and visual pleasure, which mark her out as a distinctive filmmaker deeply concerned with female sexuality, desire, imagination and alienation. Through her use of long takes and close-framing of the female artist D in *Exhibition*, Hogg invites viewers to become attentive to very small gestures, movements, sounds, which shape our embodied experience of D as she is seen to play out and rediscover rhythms of creation within the liminal spaces of her home, redefining her own selfhood and subjectivity through a new piece of performance art. Such gestures and rhythms, evoked through the very spaces and soundtrack of *Exhibition*, are best understood as motifs of absence, the theme at the centre of this special issue of *Screening the Past* [9].

Absence, Imagination and the Elemental

There is key a moment in *Exhibition* in which D appears to walk through Trafalgar Square alone at night and stops for a while to watch a street performer playing a tuba, each note billowing out a few flames into the darkness. Standing on a wet pavement, just beneath the National Gallery, we see D dressed in heels and a raincoat, standing across from the performer while she listens. White and gold-tinted flames rhythmically filter out of the tuba as we hear a cheerful, nostalgic piece of music from the 1920's (the only music in the entire film). D sways in time with the jaunty music, her back to us as she listens; there is only a subtle trace of ambient sound as the fire flares from the large brass instrument and the breaths of the performer are exhaled. Individual flames emerge just above the edge of the tuba and, momentarily, float in the air like glowing clouds. This sequence is part of a longer, dream-like moment within the film in which D walks outside of her home for the first time and imagines herself at a Q&A with her husband, both discussing her work in a public arena. Absence, or rather the 'materializing of absence', is implicit to this sequence precisely because it foregrounds the tuba player's breath which is made visible through fire (fire-breathing); this on-screen motif is emblematic of D's psychic, inner world and its expression through space and, indeed, architecture (it is significant that D stops beneath the pantheon-style columns of one London's best known piece of architectural designs). In a scene which conflates dreams and reality, imagination and public/private world of D, this fire-breathing performer is an inverted, mirror reflection of D as a performer whose breaths and elemental, sensory engagement with the space around her forms much of the film itself.

In order to consider more closely the role of absence and its imbrication in the representation of female subjectivity in *Exhibition*, it is useful to explore the wider references to the materializing of absence and the evocation of sound and space in the film. Most notably, Hogg's film opens with a fascinating entanglement of sound and image through the use of off-screen sound played over the film's titles against a black screen which then cuts to an image of D in a stripy green and black jumper, curled up on a window ledge overlooking an urban environment through a canopy of trees. The noise we hear on screen is acutely prescient of the film experience of *Exhibition* which will call attention to 'nothingness', its tangibility and its material evocation on and off screen; such 'absence' is here bound up with D's inner life and her intimate connection to her beloved home.

As the film opens, we hear a clatter of objects, something is dropped, then, a metallic, crinkling sound of shutters being rolled up or lifted, a chair or table being awkwardly dragged along the floor, tapping and a brief flicking of switches. Then, the film cuts to an image of D with her face against a glass window pane, horizontal on the ledge, bisected by the window frame which looks out onto a forest of bushes and trees. We hear church bells and traffic and then wind against the double-glazed glass as the foliage shakes outside, fanning outwards, recalling the recurrent imagery of damp blustering winds in *Archipelago* and the elegance of the swaying cypresses in *Unrelated*. Certainly, air, though invisible, is made acutely visible through the texture of Hogg's films. Such movement within the diegesis contrasts D's perfect stillness, like a cocooned caterpillar in her encompassing jumper the collection of cacti we see later in the film; we see her eyes wide open and very close to the glass, on the threshold of the inside and outside of her home. Given D's position within the image itself and in terms of the film's mise en scene, Hogg foregrounds the emptiness of D's home through the sound of wind and the filming of the open spaces outside. Combined with what might be called the 'kinetic' soundtrack of D's movement, viewers are encouraged to become attentive to nothingness, to the everyday or, rather, the intimate spaces of the everyday in D's world. Above all, this opening sequence, is highly suggestive of the role architecture and spatiality plays in *Exhibition*, especially liminal space and the conjuring of absence as both elemental and embodied.

A few minutes into the film, Hogg begins to forge a closer connection between liminal space and silence through a sequence in which we view D in her office and around the various interiors of her home. The house itself is full of open spaces, modernist in style with large windows, multiple levels and a central circular staircase made of metal which we view D move up and down throughout the film. Yet, despite the vastness of D's home, it features a series of screens and doors which can close off rooms or partially seal them, thus creating liminal chambers for D to move within. We see D slide a red door across a hallway and enter her study, sitting in silence before she uses an intercom device to speak to her husband working upstairs, they speak briefly before she lingers at her desk, shuffling in her seat. Intriguingly, the physical absence of D's partner is substituted through sound and while he also works in silence, D's screening off of her own intimate workspace fosters a different kind of spatiality predicated on separation and retreat, a theme reflected throughout the film.

Moments later, we view D moving up the staircase in silence and lying on the floor of a room with cushions and a sofa framed by a backdrop of tall palms and foliage glimpsed through white plastic roller blinds. In medium close-up and on her back, D stares out, facing viewers as the trees cast shadows over the room, filling it with a blue-tinged light. This 'blueness' becomes part of the film's palette and is synonymous with D and the texture of her home as well as her physicality, blue not as the expression of melancholia or sorrow, but of imagination and intimacy. Blue, or rather its absence, is significant to Hogg, especially in *Archipelago*, as Romney observes of the engagement between the film's matriarch and her art teacher and Hogg's materialism:

Like (Vilhelm) Hammershøi ... Hogg adheres to the credo of understatement, withdrawing what other films might deem essential – such as any backstory to explain Cynthia's bitterness. Christopher teaches the principle of subtraction as he explains the internal dynamics of his paintings: remove the colour blue, he says, and the role of blue is transferred to the other colours. You could call *Archipelago* a study in universally displaced blue [10].

In *Exhibition*, Hogg evokes not *Archipelago's* portrait of 'quiet desolation'[11], but a visual texture and symbolism associated with a subtle displacement of blue, to echo Romney, which gives form and materiality to the spirit of D's imaginative powers, vulnerability and thoughtfulness. From the bright azure light projected over her white wedding veil which D wears as a prop when experimenting with gestures and poses for her performance art to the blue of her denim jeans and powder blue kitchen units, blue is subtly present in most of Hogg's film, but it is used only in an elemental way, as if making visible D's psychic world. Thus, if silence and the airy, open spaces of *Exhibition* connote the invisible realm of the film, then blue is their material counterpart, registering as subtle shifts in the film's formal composition and coloration.

Breath, Air and Architecture

As we have seen, the interior spaces of *Exhibition* are central to the representation of D's interiority and creativity such as her make-shift study, the kitchen and the meta-spaces between her desk and chairs, windows and walls, the floor and the glass. This representation of architectural space and film space is especially gendered precisely because it is characterized by D's fostering of silence, breath and air. Most notably, the thought of Irigaray is helpful in demonstrating further the feminine architecture of Hogg's film and, furthermore, its implications for the analysis of sexuality and inter-subjectivity between the sexes in the *Exhibition*. Before I elaborate on my Irigarayan approach to femininity, it is important to foreground the ways in which the architecture of *Exhibition* is comparable with an elemental perception of space, of light and air.

Replete with Japanese-style sliding doorways, interior voids (holes cut out of walls and floors), removable panels and a staircase like a connective tube which passes through all levels of the house, *Exhibition* thoroughly evokes an architecture of air and absence within a modernist context. Indeed, the building serves to emphasize blank spaces of retreat or emptiness which D invests with her own distinctive physicality (stillness as well as pacing,

walking, lying down and crawling) and contemplative silence. Furthermore, the wide sheets of glass which frame the house also replicate this evocation of nothingness, especially on the upper levels of the building which offer up views of the sky and abstract, horizontal lines of palms and conifers shivering like stiffened shadows in the wind. Hogg's framing of space, both inside and out, recalls the thought of Bachelard, in particular, and his reflection on the metaphysics of air, wind and the psyche. For Bachelard 'elemental space is something we dwell in with body and soul; it is to be found shaped and formed in the material paradise of the protective dwelling as well as in the abysmal immensity that seems to breathe and blow through the house' [12]. In particular, Bachelard's thought on the architecture of the house and the stairs resonates closely with Hogg's poetic domesticity and her specific use of the staircase motif in her film. As Richard Kearney writes in his introduction to Bachelard's *The Poetics of Space*: 'the stairs ... brings together powers of memory, perception and fantasy that criss-cross in all kinds of surprising ways, sounding previously untapped reverberations' [13]. Hogg's imagery of the steel staircase as D climbs through it and exists the frame of the image, peers out from it and lingers with her bridal veil in one of the film's key moments, the staircase is indeed a conduit of fantasy and memory as D prepares for her artwork, physically navigating this liminal space, this airy spiral.

Furthermore, as Kearney observes, Bachelard also writes of the 'house blown by winds or the airy house of words' [14], recalling the many shots of trees whipped by the wind or the humming of various draughts and breezes caught within the tiny gaps of the house, under doorways or through gaps in the window frames. We also hear vents and shutters which call to mind the air which circulates throughout D's home. This sensation of air is comparable with Bachelard's 'airy house of words' which mirrors D's interiority and the thoughts which intermingle with silence as she moves around the house. Here, there is a reversibility between the house and the body which is articulated through D's intimate relationship with her home, her movement and her voice. Indeed, as Bachelard writes 'a strange house contained in my voice, inhabited by the wind' [15].

Importantly, as the film's opening moments suggest, *Exhibition* is also about the relationship between D and H. I want to reframe D and H's relationship through this article's concern with air and absence and the philosophy of Irigaray, whose thought will not only raise pertinent questions about the nature of love in Hogg's film, but also gendered sexuality and female experience. Most importantly, Irigaray is well known for work on the sexual difference and the thesis she puts forward which privileges, unlike her French feminist counterpart Simone de Beauvoir, emphasizing sexual difference between men and women. Irigaray's philosophy expands on the notion of sexed identity and female embodiment which affirms bodily difference and highlights the disavowal of female subjectivity in the history of Western culture, from Plato to Freud. Irigaray's project features a range of work on breath which she incorporates into her philosophy of sexual difference, demonstrating how women breathe differently and share their breath with their child (via the intrauterine, pre-symbolic phase). She contends that the sharing of breath between men and women is more fundamental than the sharing of words. However, women are

more aligned with a positive relationship with the element of air: 'Women possess a more natural relationship with air while men use their energy in order to construct or fabricate objects, putting their breath into things they produce' [16]. These thoughts are reflected precisely through Hogg's narrative in which H is presented as a designer, an architect who constructs buildings and spaces, static at his desk or on the phone, while D is often filmed against the backdrop of the elements, the sky, the rain or wind, as part of the fabric of her existence, and in silent contemplation, stretching and breathing as she plays, explores and revisits the intimate space of her home. On the notion of love between the two sexes, Irigaray writes in her book *To Be Two*:

it is necessary that two subjects agree to the relationship and the possibility to consent exists, each must have the opportunity to be a concrete, corporeal and sexuante subject rather than an abstract one [17].

One could extend such a discussion of an Irigarayan politics of the home and the ways in which D negotiates a space for herself within her shared home and the corporeal subjectivity she develops as an essential part of her creativity as an artist and performer, as we shall see. Furthermore, H also respects D's work and her personal space within their home, though some of the film hints at the ways D and H struggle to remain real to each other as authentic beings rather than projections of sexual fantasies (one scene sees D and H failing to intimately connect with each other when D remains unresponsive to H's sexual advances). Furthermore, it is most useful to consider Irigaray's thought in relation to the liminal spaces I have discussed and, especially, the staircase. As I have discussed, a key sequence takes place in which we see D standing on the stairs with her bridal veil and wedding dress, hesitant, neither ascending nor descending. I want to explore this scene further and explore its Irigarayan potential as a moment of creation, imagination and female subjectivity.

At first we glimpse D's lower body standing on the circular steel staircase, looming in a blue-tinted twilight, moving slowly downwards and draped with a white veil. The folds of the white, lace fabric fall loosely over the steps and we see D stoop further down the steps, slightly awkwardly, hesitant. There is a no sound except for the ruffle of fabric over the metal steps and D's breathing. Hogg cuts, then, to the moment in which estate agents have come to value D and H's home, circling the house like prey in an aerial shot while their voices discuss the property (including an appearance from Hogg's frequent collaborator Tom Hiddleston). Later in the film, we return to another image of D with her bridal veil, clutching it as she moves down the staircase. It is only at the end of the film that these sequences tend to make the most sense to viewers as 'rehearsals' for D's forthcoming performance art, her experimentation with objects clearly beloved to her and the role marriage has played in the formulation of her subjectivity. The thought of Irigaray and Bachelard illuminates such sequences further, highlighting their significance as embodied evocations of female space and gendered subjectivity.

As Bachelard writes, the stairs are conduits for memory in the space of the home and it is fascinating that D chooses to linger in this particular liminal space in her house; above all, her imagination and creative processes are inspired by this staircase and its position as the

heart of the home, the innermost section of the modernist building and the place in which all is brought together through light and movement. In dialogue with Irigaray, on the other hand, the stairs come to represent a passage of airy spatiality, precisely because it is an open frame of steel and because it circulates both light and air. The filmic moments which capture D's breath and stillness emphasize D as an Irigarayan female subject whose 'masquerade', as it were, of femininity as bride can be seen to deconstruct patriarchal notions of marriage [18]. D is both resurrecting herself as bride and using her transformative powers as woman artist to reckon with her feelings of sexuality, ageing and loss, laying bare the construction of marriage as artifice and itself a kind of 'performance' which requires constant devotion. Indeed, while it is never discussed in the film, the closing image of *Exhibition* focuses on D looking out from a window at a woman with a buggy and we are reminded of her childlessness; though Hogg does not dwell on D's lack of children it becomes clear that she is still coming to terms with this and it is certainly one of the many questions she seems to be exploring throughout the film (echoing Anna's loss of a child in *Unrelated*).

In one of the last scenes of the film, we watch D standing in her study at night, perched on a chair as she is dressed in her bridal veil wrapped around her head and shoulders rather like a medieval snood, black knickers and lengths of fluorescent white tape which gleam yellow and blue. In a long take, D is filmed in close up as she stretches her arms up and places her hands on the ceiling, moving as if she is at the top of her staircase. Blue light falls across the room like a luminous aquarium and D gazes out on to the streets below, reminding viewers of the way in which the large windows of the house have always functioned as screens for D inside her performance space. D's strange, haunting performance seems to evoke Irigaray's assertion of a 'culture in the feminine' [19] in which D reclaims her subjectivity as wife and artist – her sexuality is both visible and muted through her use of the tape across her body not as motifs of bondage or sadism, but rather as the foregrounding of her bodily absence, invisible beneath the patriarchal construct par excellence, the wedding dress, and now each curve and contour of her body is enhanced by the widths of tape (also forming a measurement of her shape) and their vertical lines which fashion her body into a beacon of light.

Conclusion

Like the golden flares of air and fire which emerge from the tuba as D watches the street performer below the steps of the National Gallery, the elements, as well as their sounds and textures, haunt the spaces of *Exhibition* and are intimately connected to D as manifestations of her psychic and physical world, materializing as coloration, silence, stillness and movement. The marital home in Hogg's film is the apparatus through which D's creative process is played out and tested, performed and, ultimately, reborn. Absence is vital, here, above all, as a kind of meaningfulness which is predicated on nothing, on nothingness, filmed over and over, exaggerated and enlarged through Hogg's characteristic long takes and static shots which privilege D as a woman artist, a lover and wife and, most of all, as an authentic subject living in the present. D is also negotiating absence throughout her final weeks in the house, mourning its physical and psychic loss as the couple leave it; this absence is yet to come but nevertheless locked into the texture of her current experiences

and sensations felt within the walls of her home; the sound of the wind outside and its visual register is an uncanny marker of loss, another materialization of something unseen, a ghosting of the future.

References

[1] See Juhani Pallasmaa, *The Eyes of the Skin, Architecture and the Senses* (London: John Wiley and Sons, 2012), p, 46.

[2] Ibid.

[3]I refer here to a forthcoming interview I conducted with Hogg in 2016, also in preparation for a book proposal (now under review).

[4]See Ivone Margulies, *Nothing Happens: Chantal Akerman's Hyperrealist Everyday* (Duke University Press, 1996), p. 1.

[5] See David Forrest's article 'The Films of Joanna Hogg: New British Realism and Class, *Studies in European Cinema*, 11:1 (2014), 64-75 (64).

[6]For more information, it is helpful to see

[URL:<https://www.mml.cam.ac.uk/news/filmmaker-residence-joanna-hogg?>](https://www.mml.cam.ac.uk/news/filmmaker-residence-joanna-hogg?) [accessed 1 Nov 2017].

[7]See Romney's review in *Sight and Sound* online

[URL:<http://old.bfi.org.uk/sightandsound/review/5961>](http://old.bfi.org.uk/sightandsound/review/5961) [accessed 1 Nov 2017].

[8] See Peter Bradshaw, *Exhibition* review, *The Guardian*,

[URL:<https://www.theguardian.com/film/2014/apr/24/exhibition-review-joanna-hogg>](https://www.theguardian.com/film/2014/apr/24/exhibition-review-joanna-hogg)

[accessed 1 Nov 2017].

[9]I warmly thank the editors of this Special Issue for their invitation to contribute.

[10] See Romney Ibid.

[11] Ibid.

[12] See Richard Kearney's quotation of Bachelard in his introduction to *The Poetics of Space* (London: Penguin, 2014). I am also most inspired here by Amelie Hastie's recent work on Bachelard and cinema in her beautiful piece 'Teaching *Tomboy*' available online here

[URL:<www.thecine-files.com/teachingtomboy>](http://www.thecine-files.com/teachingtomboy) [last accessed 2 Nov 2017].

[13] Ibid.

[14] Ibid, p.4.

[15] Gaston Bachelard, *The Poetics of Space* (Boston: Beacon Press, 1994), p. 60

[16] See Luce Irigaray, 'The Way of Breath' in *Between East and West: From Singularity to Community* (New York: Columbia University Press, 2001), p. 84. For an excellent alternative reflection on sexual difference, breath and cinema it is useful to consider Lucy Bolton's brilliant *Film and Female Consciousness: Irigaray, Cinema and Thinking Women* (Basingstoke: Palgrave MacMillan, 2011). My thoughts on Irigaray and architecture are also very inspired by Andrea Wheeler's critical engagement with Irigaray in her essay 'Love in Architecture', *Paragraph: A Journal of Modern Critical Thinking*, 25:3 (2002), pp. 105-116.

[17] See Irigaray, *To Be Two* (London: Athlone), p. 26. I had read Wheeler's essay many years ago and while my own work had not permitted at the time a fuller exploration of cinematic space and Irigaray, Hogg's work offers up a tantalising opportunity to revisit this subject.

[18] I refer here to Joan Riviere's 'Masquerade of Femininity' (1929) which examines an area of sexual development in which the femininity of certain women can be found to be a mask that is used to hide rivalry with and hatred of men. Riviere's article was originally published in *The International Journal of Psychoanalysis* (10) 303-13.

[19] I refer here to the term used by Irigaray in her book *Conversations* (London: Continuum, 2008), p. 160.

BIO

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