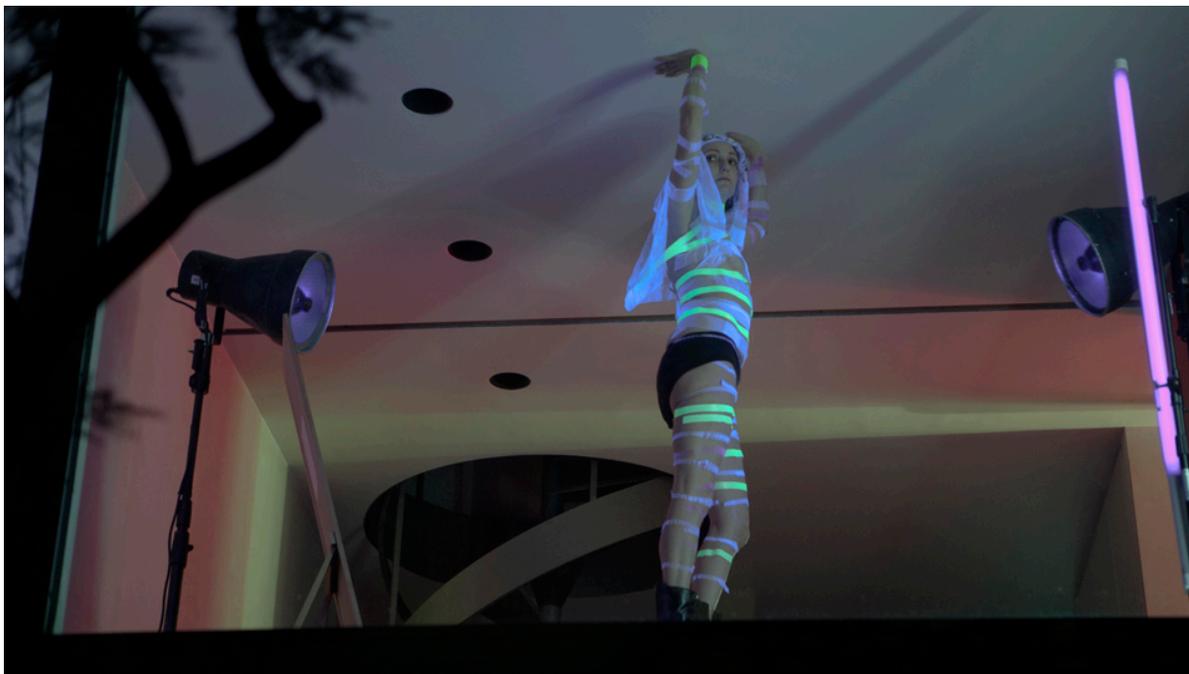




Festival del film Locarno
Concorso internazionale



EXHIBITION

A Film by Joanna Hogg

2013 / UK / English / Drama
104 min / HD / 1.78 / SRD

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LOGLINE

An intimate examination of a contemporary artist couple whose living and working patterns are threatened by the imminent sale of their home.

SHORT SYNOPSIS

When D and H decide to sell the home they have loved and lived in for two decades, they begin a process of saying goodbye to their shared history under the same roof. The upheaval causes anxieties to surface, and wife and performance artist D struggles to control the personal and creative aspects of her life with H. Dreams, memories, and fears have all imprinted themselves on their home, which exists as a container for their lives and has played such an important role in their relationship.

LONG SYNOPSIS

Artists D (Viv Albertine) and H (Liam Gillick) are a married couple who have lived together in a West London house for nearly 20 years. It is a modernist house - all verticals, reflecting windows and sliding partitions – and seemingly the ideal residence for two artists who each work independently at home in their separate spaces, occasionally communicating briefly by intercom.

Throughout *Exhibition* we see D and H living together, working separately, communicating or failing to communicate – in a series of moments depicting a long-term relationship that sometimes seems to be in meltdown, at other times extremely strong.

It's autumn. H suggests to D that she's unwilling to discuss her work with him; she says she's reluctant to expose herself to his criticism. They take a walk together. Later, while H sleeps, D records her confession of desiring another man.

Estate agents (Tom Hiddleston, Harry Kershaw) visit the house; D and H are planning to sell up and move out, but while he's eager to move on, she's reluctant.

H goes away for a short time; left to herself at home, D feels like a stranger in her own house. Creeping nervously around her own territory, she becomes acutely aware of its hostile-seeming spaces and of the sounds around her – both of the house itself, and those coming from the streets outside, invading her previously safe domain.

After H returns, he has an argument with a decorator who has put his car in the couple's parking space. The couple lie down to make love, but D's desire for fast sex doesn't suit H's mood. D and H go to dinner with married neighbours (Chris McWatters, Mary Roscoe) who talk about their teenage son and discuss D's and H's plans to move; D gets herself out of a situation that bores and discomforts her by pretending to faint.

When H decides to go for a walk at night, D reacts anxiously; she feels the streets are dangerous and reminds H of an incident that happened earlier. But he's determined to go out, and D nervously shuffles through the streets after him.

D starts practicing a performance piece, but when she hears H leave the house, she becomes increasingly disturbed by sounds in the street outside; heading outside, she sees an incident has taken place involving a woman and an ambulance.

At night, while H sleeps, D puts on high heels and masturbates. The estate agents pay another visit, and D expresses her anxieties. She's concerned that the house to which she's so attached – which bears not only the traces of the couple's life, but also of its architect, who lived there for years – will be preserved from being pulled down by developers.

D takes a bus into central London; in Trafalgar Square, she watches a tuba-player fire-eater. In a dream-like sequence, D sits in the audience at the ICA watching herself in discussion with H; he again complains that she won't talk to him about her work, and D proves a cautious interviewee. Following the interview, the couple come together, freely and lovingly.

Back home, D carries out further attempts at a performance piece, dressing in scarves and binding her body with tapes. H watches from the street below. Later, D and H have sex on their sofa.

D and H inspect a miniature model of their house. It is actually a cake, which they share with their friends at a moving-out party. As the couple pack up their books and belongings, D tells H that she's been offered a prestigious solo exhibition; she's cautiously filled with enthusiasm for the future.

After the couple move out, we see the new residents of the house: a family with children.

TECHNICAL SPECS

Country of Production	UK
Language	English
Running Time	104 minutes
Shooting Format	HD (Arri Alexa)
Aspect Ratio	1.78
Sound	5.1 Surround
Production Company	JHP3 Limited

MAIN CAST

D	Viv Albertine
H	Liam Gillick
Estate Agent	Tom Hiddleston

MAIN CREW

Writer / Director	Joanna Hogg
Producer	Gayle Griffiths
Director of Photography	Ed Rutherford
Editor	Helle le Fevre
Production Designer	Stéphane Collonge
Sound Designer	Jovan Ajder

FESTIVALS

Locarno International Film Festival (World Premiere)

PRODUCTION NOTES

INTRODUCTION

Exhibition is the third feature by Joanna Hogg, the acclaimed British writer-director who made her name with *Unrelated* in 2007, and went on to refine her craft in 2010's *Archipelago*. Both films established Hogg's skill at directing ensemble casts, her acute observational style and her ability to get beneath the skin of the British middle class – to explore their manners, their anxieties, their silences and social embarrassments. *Unrelated* and *Archipelago* were both raw emotional dramas and brittle social comedies of unease, and they announced the arrival of a distinct and original new voice in British cinema.

Joanna Hogg's first film to be set in London, *Exhibition* is at once a development and a departure. Where her earlier features focused on tensions among groups of people on holiday, *Exhibition* is about two people in their own home environment – shown together in a state of intimacy that's as much apartness as togetherness, in an enclosed space that feels at once like comfort and confinement. Working without a conventional script, and pushing her cast to challenging degrees of self-exposure, risk and play, Hogg has come up with something distinctly different in the field of British cinema, and that pushes her own cinematic exploration into exciting new territory.

GENESIS OF THE FILM AND THEMES

The title *Exhibition* sets the tone for a story about two people who are artists, and - in a sense - performers, and who are essentially on permanent display to the outside world, living in a modernist house dominated by huge glass windows. But, says Hogg, as usually happens, the title only came to her at the very end of the film-making process.

“That happens with all of my films. I find I have an idea at the beginning, maybe a working title, but I know that once I've edited the film, something will emerge that's more related to the finished film. The word 'Exhibition' struck me after we'd finished the final cut. There's a very obvious level that it works on for the film, but I was also interested in coming from the word 'inhibition' – D, the character I'm telling the story about, is inhibited. The film can be read as being about her coming out of herself and finding a more exhibitionist side of herself.”

The title works perfectly for her, says Hogg, “because I like the idea of it opening up a way to let the audience know they're not going to be seeing a traditional story - that seeing the film requires a different, more open mindset.”

Hogg's two previous films are about groups of people on holiday, and outsider figures lost among them – in *Unrelated*, a woman caught alone among families and between generations, and in *Archipelago*, a young cook employed by a warring family. In *Exhibition*, for the first time, Hogg turns her attention to a couple in their own home. “I wanted to push myself into new territory,” says Hogg, “I was interested in looking at a marriage - a husband and wife of a certain age existing within the space they live and work in. In a way, I wanted to go back to *Unrelated* where I was talking about a middle aged woman without children, but this time I wanted to focus on the marriage.”

Exhibition centres on the artist couple, D and H, but is very much focused on the experience of D, the wife, and her anxiety and isolation. The film, Hogg explains, “is about a woman who is inhibited and anxious and who desperately needs to control the world around her. So she wants to keep her husband safe within their house and she’s anxious when things are out of her grasp. The film follows the corresponding development of her creativity and sexuality.

“I knew that I wanted D to be a performance artist – she’s creating work with her body and through this she is exploring and experimenting with her sexuality. Her creativity and sexuality are intertwined. I think if you’re very engaged creatively it’s a kind of a turn-on, so I was really interested in those connections. By contrast, her husband H is much more cerebral and you always see him working at a computer, working with graphics and very clean lines.”

Different though it is from her previous films in terms of narrative, structure and look, Hogg stresses that *Exhibition* is a continuation as well as a departure for her. She recognizes that her films are associated in viewers’ minds with British people going through excruciatingly bad times in an upper middle-class social setting. Although she hasn’t entirely left that theme behind, she’s expanded her horizons in *Exhibition*.

“I didn’t want to fulfil people’s expectations of what my third film might be. However, I can’t resist awkward situations and embarrassing situations, and pushing them to the limit. There are one or two scenes in *Exhibition* that are embarrassing and a little difficult to watch, but I think those scenes are less about a social context this time and more based within the relationship.”

Where *Exhibition* does mark new territory for Hogg is in its frank representation of sexuality, something she’s only touched on in the past. “Sex is something I looked at directly in this film for the first time, although *Unrelated* had alluded to it. It was unavoidable - given that I’m talking about a couple who have been together 20 years, we’re going to obviously go into the bedroom. So I wanted to avoid showing this couple having wonderful sex all the time but instead highlight the difficulties of sex in a long term relationship. That was something I consciously pushed myself into exploring and I found it quite challenging.”

But what’s common to all her films, Hogg says, is her fascination with the minutiae of everyday life – things that may not seem significant in themselves, but which are highly dramatic as she sees them. “I like to make a story out of these seemingly un-dramatic moments, and build up a network of associations around certain ideas. I’m interested in going beyond what you might consider traditional storytelling.”

CASTING

Joanna Hogg has previously worked with a mixture of professional and non-professional actors, but *Exhibition* pushes this approach further in that her two leads are played by people who’ve never acted before. Viv Albertine, best known as the guitarist in pioneering female punk band the Slits – and more recently a solo artist - plays D, while H is played by Turner-nominated artist Liam Gillick.

Viv Albertine has been a friend of Joanna Hogg’s since the 1980s, and was originally giving Joanna advice on musicians who might play the part of D, when the director’s

husband suggested that she herself might be the ideal candidate. Casting Albertine, Hogg says, was nothing to do with any of the obvious associations from her rock past. “I wasn’t interested in using Viv’s musical background within the film,” Hogg says. “I gave her a character to play and she’s sort of playing against type - yet bringing a lot of herself to the part as well. Viv is very outward-going and lively and talkative and I wanted her to play someone much more closed in on themselves, very anxious, who’s not found her voice yet.”

As for casting Liam Gillick, whom Hogg hadn’t known before, that was more a matter of chance inspiration. “I didn’t know Liam until a week before filming - I’d been looking and looking and not finding the right person. One day I found myself on the ICA website and I saw that Liam was doing a talk there - which was a strange coincidence, given what happens in the story. Then I found him talking about his work on other websites. I thought he had a fantastic screen presence and a wonderful voice. I would say I cast him because of his voice. He has a very lovely treacly-sounding voice and I thought, that’s a very good starting point.

“Liam’s also an artist, in a different way. I would say he’s an artist and an academic because he has a very intellectual approach to his work, and the work we see in the film is quite akin to what he does in real life. So there’s this blurring of what’s real and what isn’t.”

As in Hogg’s previous films, these complete newcomers to cinema brought a vivid and complex reality to the screen by partly incarnating their characters, partly bringing elements of their real selves to the screen. “When I create a character,” says Hogg, “I leave a lot of blanks. I want the person that I cast to fill in a lot of those blanks because I want it to feel very real.” But, she points out, Albertine and Gillick weren’t just playing themselves. “They surprised me by being fantastic actors. They took on characteristics that weren’t their own. They’re both natural actors, and very physical performers. They had to communicate a lot in the film without words.”

So what persuaded these two non-actors to venture into unknown territory with *Exhibition*? Liam Gillick remembers being in Spain, in the Basque Country, and getting an email out of the blue. “There was something about being there, in this really beautiful area of Spain which made me sit there and read it. Then I realised after speaking to Joanna that this was serious. I was thinking, ‘I admire this director, and this is the kind of situation that doesn’t come up very often - like never, in fact.’ So I had to say yes.”

As for Viv Albertine, “I’ve never wanted to be in a movie and I’ve never wanted to act. But this one movie with this one director is the only one in the world I will do. I love Joanna’s films, I love the way she approaches making films, and the way that they are about adult characters. Because Joanna works with non-actors a lot, I had absolutely no fear. I said, ‘I’m putting myself completely in your hands, I’m like your baby, do want you want with me.’ I trusted her 100%.”

Viv describes her character D as “infatuated with her home. This home is her security, a safety net around her. She needs familiarity and she needs to feel safe. She has no children so she has no-one in the future who will look after her except her husband H. She is terrified of losing him and the home she feels so safe in.” However, as the story evolves, so does D, Albertine explains. “She starts off as a very nervous insecure person who is unable to express her sensuality or enjoy life for herself. Then bit by bit, she

begins to blossom. She is losing something that has been cradling her but she starts to enjoy being a woman, an artist and being separate from her husband but in a strong way. One of D's main character threads is that she is an artist and a woman - and it's very hard to bring those two things together."

As for Liam Gillick's character H, the artist-turned-actor says, "He could be an architect, or somebody that is involved in some cultural work. He's someone who is drawn to a kind of bourgeois life – he needs to be surrounded by a bourgeois environment to prove to himself that he isn't actually a part of it. Basically, they have different egos and ways of viewing creativity; H seems very confident in his creative work, whereas Viv's character feels unsure and doesn't want to be judged and exposed to the world. It's actually very much against my character in real life, I'm playing against type and so is Viv. So it's been a challenge to become these different people and flip our characters and go through this quite taut, uptight, unarticulated tension."

As well as Viv Albertine and Liam Gillick, the cast of *Exhibition* contains a mix of familiar and unfamiliar faces. One of the non-professionals that Joanna Hogg cast in a speaking role is her friend Chris McWatters, in real life a barrister. I took the casting to the wire, really – Olivia Scott-Webb, my wonderful casting director and I, cast Chris when we were already filming, we wanted someone real, we didn't want an actor. We didn't do any screen tests; we just instinctively thought these people would be great."

In addition, some actors return from Hogg's previous films: Mary Roscoe and Harry Kershaw, both from *Unrelated*. Also present in a cameo role is the star of Hogg's two previous films, Tom Hiddleston, who since working with her has gone on to become an international name in films such as *Thor* and Terence Davies's *The Deep Blue Sea*. Hiddleston appears only briefly as an estate agent, but, says Hogg, he threw himself into the role whole-heartedly.

"I thought it would be nice to cast Tom in a cameo role he could have fun with. His character in *Archipelago* was intense, so I wanted to give him something lighter. He was very busy but he found time to do some research - he met up with a firm of estate agents, even went round on a couple of visits to properties and learned a bit of the language. He's very, very thorough, even though he only has a few lines in the film."

"I talked at length with Joanna over the phone," Hiddleston remembers, "and she asked me to play an estate agent. Of course I said, 'Foxtons or Savills?' Then we had this long conversation about this story, and how this couple were coming to terms with the prospect of moving house and leaving London. We talked about what it means to move. Why move? Why change? Why, when coming up to the 50-year milestone in their life, do human beings feel the need to shake things up a bit? How does one's relationship to London change?"

Working with Hogg on *Exhibition*, says Hiddleston, was "the closest I've ever come to shooting a documentary. Joanna is so clever – she's not interested in structured drama which is all very closely manicured and perfectly framed and lit, because real life is never perfect, it's accidental. I've found working with her an amazing freedom, so creative and fulfilling and very satisfying."

WORKING METHODS

One way in which Hogg certainly pushes the boundaries of traditional film-making practice is in her resistance to the safety net of a script. What her actors work with instead is a set of ideas, spurring them to create their characters and the situations on set from day to day. Instead of a script for *Exhibition*, says Hogg, “what I had was a document that was more like a novella, a very detailed description of the story. Each night before filming I would write the scene. Then the next morning, I would show it to the actors, but I wouldn’t give them long enough to start worrying about it. It was just giving them a sketch of the dialogue – then, more often than not, they’d put the scene in their own words and that was much more interesting than what I’d written down on paper.”

This is just one of the ways in which Hogg leaves her film-making open to whatever external circumstances might leave their mark on the film. Another way is Hogg’s preference for shooting the film in chronological sequence, which she did over six weeks in London in autumn 2012. “In London,” she says, “you know things can suddenly happen, and they did, but I’m happy to incorporate those things when they do. For part of the shoot, the road was being dug up outside the house, which the sound recordist wasn’t happy about - but in many ways those things are gifts. The advantage of shooting in story order is that you can incorporate all these happy accidents. In fact it has so many advantages for my method of working. It gives the actors continuity in both a practical and an emotional way and crucially it allows me to introduce ideas and give life to the story as we’re shooting.”

On the editing process, Hogg comments: “The editing of *Exhibition* was a challenge compared with *Unrelated* and *Archipelago*. I wanted to create a less linear story structure and this meant more trial and error and experimentation. Helle le Fevre and I work very instinctively but this time we pushed ourselves further to create interesting combinations and juxtapositions of sound and image.”

DIRECTING: A COLLABORATIVE PROCESS

Joanna Hogg insisted that the film should be very much a collaborative process for the actors – she even asked Viv Albertine to devise three pieces of performance art for her character. So how did screen newcomers Albertine and Gillick take to the challenge of creating characters without the safety net of a script?

“For each scene,” says Albertine, “we were given three or four points which Joanna wanted to reach, and we would go and improvise without rehearsal or run-through. I’m completely comfortable with that - I’d rather do that than hit marks any day. Joanna was happy for Liam and me to bring our background, our knowledge, and our suggestions to the film. But at the same time she absolutely knows what she wants, so you feel like you’ve got a lot of freedom but you will be curbed here and there.”

Body language was an extremely important part of the acting, given that the film’s characters often appear as if they might almost be figures in a painting, placed within the frame provided by the house. Hogg recalls, “I talked to Viv about her movements and would ask her sometimes to exaggerate her way of moving about in the house. We worked on different ways to walk up and down a spiral staircase.”

But one of the most challenging aspects of *Exhibition* for the actors, both physically and emotionally, was the sexual content. There are not only naked love scenes between the married couple, but also moments in which D explores her own desires, whether privately or in the context of her art – although the difference between the two isn't always clear, Hogg insists. "In D's performance art, she's exploring sexuality, so sometimes that's ambiguous – is it a piece of art she's creating, or is she getting turned on?"

Hogg admits that it wasn't always easy to persuade her actors to expose themselves in the film, physically or emotionally. For Viv Albertine's solo scenes, Hogg says, "Viv didn't really question how far she was going to go and she relished the challenge. More challenging were the scenes of Viv and Liam together, and we did a lot of talking before shooting those scenes.

The intimate scenes were demanding, Albertine admits. "I haven't been trained as an actress," she says, "I don't know how to switch on or off. I'm of a certain age, and to show your body and have a camera linger over it, I was a bit insecure about that. Though funnily enough, once the camera started rolling I completely forgot. Me and Liam have become close and trust each other as a working team, and we trust Joanna."

Gillick also testifies to the closeness and trust that built up between him and Albertine during the shoot. "Viv is a performer that I really admire and a kind of icon really, but I didn't know her as a human before. We have been through some ups and downs in the best possible sense, because we have been trying to find out who we are. She's really put through it in the film, she has to suffer and be insecure. So when you finish at the end of the day and maybe go for a drink, a lot of that tension has to come out somehow. So we have had some extremely interesting conversations. My admiration for her gets higher."

THE WORLD OF THE FILM – THE HOUSE AND THE CITY

Joanna Hogg's previous films were rural in setting – *Unrelated* was set in Tuscany, *Archipelago* on the windswept island of Tresco in the Scillies. In contrast, *Exhibition* takes place in London, but it's a very distinctive vision of the city that feels at once more eerie and more real than it usually appears on screen – with scenes ranging from nocturnal scenes around the couple's West London home to a dream-like encounter in Trafalgar Square. "It won't be a London that everyone will recognize," the director says. "But London is so varied, and the film is maybe less about London than about living in a city and the anxieties that go with it."

Those anxieties in the story are centred around the house that D and H live in - a real house in West London. The house was built in 1969 by the modernist architect James Melvin, who himself lived there with his wife for many years; Melvin died two years ago, aged 99, and *Exhibition* is dedicated to him. There could hardly be a more apt memorial, since the film celebrates Melvin's house in all its complex geometry. The full range of the house's features play crucial roles in establishing the couple's domestic space, setting the film's varying moods and functioning as storytelling elements in their own right – from the spiral staircase that is the house's spine, to the partitions that function like theatre curtains, through the lift that features as a key story element.

“The house is very much the third character in the story,” says Hogg, “and it was one of the starting points. I was interested in setting a story in a modernist house because modernism is a nice arena for encounter and emotion; it’s uncluttered and clear. The core of what I was exploring was how one creates one’s own private space within a couple, and within a house that is very hard to have secrets in.” The couple’s house isn’t just an object or a theatre for their drama, in fact, but itself a sort of psyche in bricks, mortar and glass which shapes the film. “In this film for the first time I’m exploring a more dream-like level to reality: I’m interested in the unconscious and how a building imprints memories upon itself.”

Hogg undertook her exploration of the house together with two key collaborators she’s worked with earlier – cinematographer Ed Rutherford, who shot *Archipelago* and production designer Stéphane Collonge, who worked on both her previous films. One of the key themes they discussed together was the opposition of inside and outside – a visual theme that the house lent itself to with its huge plate glass windows. “With big glass windows,” says Hogg, “you’re looking outside but you’re looking inside at the same time. You’re seeing the interior reflected on the exterior, so this was a central idea to the development of the images, which Ed Rutherford and I were really interested in. We were looking for reflections all the time.”

Designer Stéphane Collonge says that the film’s look was very much determined by the interplay of the house and its fictional inhabitants. “We took our cues from the actors, and we’d push that. For example, with Liam’s character, it was a case of removing rather than adding – it was a case of clean lines, very cerebral. Whereas Viv’s space was empty to start with. The way the film progresses is meant to be completely in tune with Viv’s character. We realized the Venetian blinds were a big option – so you notice that the more in tune D is with the house, the more stripy she is in terms of outfits. And the more daring and open to the outside world she becomes, the more colourful and less stripy. It was a case of making sense with what was there in the house already.”

“At first,” says Joanna Hogg, “we talked about making many changes to the house - different furniture, different colours on the walls. But in the end it was more a process of reduction than adding, because the house itself is very interesting. Stéphane was able very selflessly to accept that the house itself had a power and that what it was presenting to us was more interesting than what we could turn it into. Essentially the house itself is very dominating.”

Ed Rutherford, who shot the film on an Alexa digital camera, agrees that the house fascinatingly imposed its own terms. “Just being in that location, you feel the space as a character. When you approach a certain architectural style, the space pushes you into certain areas – I guess that’s how it’s designed. Some of the angles were quite tricky to find – we wanted people to feel the disjointed weight of some of the compositions, to feel this very geometric space. It was a challenge working there.”

Both Ed Rutherford and Stéphane Collonge agree that working with Joanna Hogg is not just a matter of evolving a look. It’s very much a question of talking through what the film is about – indeed, mulling over themes and concepts with her in the very earliest stages of a project, while the idea for a potential story is just beginning to evolve.

“Joanna likes to talk through things, she likes to sow seeds of ideas,” says Rutherford. “She’s interested in all fields of art, whether it’s paintings, sculpture, film, music. She’s

interested in the strands of consciousness that come through everything. She's interested in people, place and the exploration of universal truths in the context of society and family. My creative involvement starts with us going to galleries together and talking about things. And about a year later, there's evolved a very loose idea which is quite removed from what we end up shooting."

In the case of *Exhibition*, their discussions began, Rutherford says, with looking at films such as Antonioni's *The Red Desert* (1964), a classic of cinematic modernism, as well as Tarkovsky films including *Stalker* and *Mirror*. Another key reference was Roman Polanski's *Repulsion* (1965), another story, like *Exhibition*, of a woman facing her demons within the walls of her home. "We watched *Repulsion* for the way it was all set around one postcode, in Kensington, and for the way the camera explores psychology."

Essential to the look and feel of *Exhibition* was the way that light and colour – specifically the colour red - were used to evoke the characters' psychological states. "In *Archipelago*," says Stéphane Collonge, "there was no red, and we took out every element of red. Here the subject matter could have been quite heavy, so we wanted to lift it up – we pushed the colours that were already in the walls, to saturate it." A key visual theme, says Ed Rutherford, was enclosure and fear of the outside world: "When we start the film, this woman is trapped inside the house, there's a sense of the agoraphobic loss of her identity, and the sense that the house was holding her. There was all this light coming in, and then the reflections pushing back out – that was the opposite of *Archipelago*, where the light couldn't get into the house."

SOUNDSCAPES

But just as important as the look of the film is its extraordinary use of sound – not just for realistic evocation of the city streets outside the couple's house but to create an imaginative, totally three-dimensional soundscape. Street noise, cars, the voices of passersby all suggest the city's invasion of the house, as well as the lead characters' mental states and the way in which things heard present a spur to thought and memory. Often, we hear what D hears – sounds in the street outside the house, noises that seem to tell their own story of catastrophe or even violence. In fact, we don't always know exactly what we're hearing and, like D, often have to spin our own imagined stories about what's going on in the outside world.

As in her previous films, Joanna Hogg worked with sound designer Jovan Ajder, but this time, she says, they pushed their explorations further. "We went for a complex soundscape. I didn't want the sound to just support the images, I wanted it to lead the image. The story is dealing with a woman with a strong imagination, who hears sounds very acutely, and sound is a trigger for her anxiety." Sound in *Exhibition* is also used to evoke dream and memory, introducing and mixing these elements into the real world. "I wanted to create ambiguity between what was a dream and what was reality. I wanted the film to be more complex and interwoven. The couple have lived in this house for nearly 20 years, so the sounds of the house become part of everyday life – sometimes sounds are imagined or remembered. The house in the film is a container for memories."

Sound designer Ajder says, "You've got cars passing, pedestrians, conversations going on in different languages - we condensed all that into a soundscape. We tried to use noise that you hear unconsciously when you're in a house and you don't normally notice. When you don't see what's making a sound, your imagination goes into overdrive. When

D is by herself in the house and all these noises are creeping in from the kitchen, there's huge psychological tension going on in her mind."

Creating this tension, Ajder says, was also sometimes a matter of playing games with the audience's perceptions. "Sometimes you think you hear a scream, but it's really a car brake – so you get these morphing effects that might fool the viewer. We didn't want to create an over-the-top soundscape – we wanted to be subtle, imply things, and let viewers hear what they want to hear." And it was also, says Ajder, occasionally a question of using whatever was going on around the house at the time, and embracing chance. "Sometimes we'd have scaffolding going on in the street and it would sound like a rhythmic drumming."

SUMMARY

Exhibition is required viewing for anyone fascinated by Joanna Hogg's previous films and curious to see her strike into new territory. "What I love about Joanna's films," says Viv Albertine, "is that she takes the minutiae of a relationship and blows up those tiny moments, which is exciting to watch. You think, I'm not alone, this crazy part of me is maybe in a lot of people. Audiences will really enjoy recognising parts of their paranoia or their insecurities or selfishness."

Tom Hiddleston comments, "Joanna's style and taste are so refined – she's interested in the expression and communication that lie between words. I think she occupies a unique and special place in British film. She's making very grown-up films about grownups, writing characters that are constantly shifting as real people shift and grow. She has great wisdom about life and how people change."

For director of photography Ed Rutherford, there's a clear continuity between *Exhibition* and Joanna Hogg's previous films. He sees them as "a trilogy of goodbyes – *Unrelated* is a goodbye to youth, *Archipelago* a goodbye to family and *Exhibition* a goodbye to the past." For Joanna Hogg herself, whatever continuities there are, *Exhibition* feels like a move into risky and exciting new territory.

"I'm definitely pushing new ideas," she says, "and I'm guessing some people will go along with that and perhaps some other people will think 'This isn't what I thought of as a Joanna Hogg film.' But I'm certainly going to keep pushing myself as a filmmaker - and this is just the beginning of it."

CAST BIOGRAPHIES

Viv Albertine – “D”

After completing a foundation course at the Hornsey School of Art, Albertine went to the Chelsea School of Art to study fashion and textile design. In 1976, while still studying at Chelsea, she helped form the early punk band The Flowers of Romance with Sid Vicious.

Viv then formed influential band, The Slits, who are cited as an inspiration for acts as diverse as The Beastie Boys, Tricky and Massive Attack as well as a current crop of musicians including Warpaint, and The Vivian Girls.

While continuing as a key member of The Slits, Albertine contributed guitar and vocal work to The 49 Americans 1980 album *E Pluribus Unum*. She also became part of Adrian Sherwood's dub-influenced collective New Age Steppers and appeared as a guest guitarist on the Flying Lizards' debut album and the Singers & Players' 1982 album *Revenge of the Underdog*.

After The Slits disbanded in 1982, Albertine studied film making in London. She worked as a director, mostly for television, throughout most of the 1980s and 1990s. Her freelance directing work included stints with the BBC and the British Film Institute. In 1991, Albertine wrote and directed the short film *Coping with Cupid*, a film about three aliens as blondes that come to earth to research romantic love. Before starring in *Exhibition*, Viv had worked with Joanna Hogg on the soundtrack to the director's 2010 film *Archipelago*.

In 2009, Albertine began performing as a solo artist, playing venues around London showcasing new material. In March 2010 Albertine released a four-song debut solo E.P. titled *Flesh* on Thurston Moore's *Ecstatic Peace!* label. Albertine recorded a cover version of David Bowie's *Letter to Hermione* for the Bowie tribute album *We Were So Turned On: A Tribute to David Bowie* which was released on 6 September 2010. Albertine's debut solo album, titled *The Vermilion Border*, was released on 5 November 2012 through the Cadiz Music label. The album was a featured project on Pledge music.

The Viv Albertine story also encompasses art and writing. She has collaborated with Turner Prize nominated artists, Fiona Banner and Liam Gillick and is writing her memoirs, *Clothes, Clothes, Clothes, Music, Music, Music, Boys, Boys, Boys*, to be published by Faber and Faber in 2014.

Liam Gillick – “H”

Liam Gillick is an artist based in New York. In 2002 he was nominated for the Turner Prize and he represented Germany at the 53rd Venice Biennale in 2009.

Liam has exhibited in museums throughout the world including the Museum of Modern Art in New York and Tate, London. His work is included in many important public and private collections.

Liam has authored numerous books including a collection of critical writing titled "Proxemics". MIT Press published a critical reader on his work in 2009 titled "Meaning Liam Gillick". He has taught at Columbia University in New York since 1997. *Exhibition* is his first film role.

Tom Hiddleston – “Estate Agent”

Tom Hiddleston is best-known to filmgoers from his role as the villain Loki in Kenneth Branagh's *Thor*, a role which he reprised in the blockbuster hit Marvel movie *The Avengers*. The film was received by positive reviews and set numerous box office records, including the biggest opening weekend in North America, tied the record for the fastest film to gross \$1 billion worldwide and became the third highest-grossing film.

Born in London, he trained at the Royal Academy of Dramatic Art and rose to prominence through a number of television and, more recently, major film appearances. Recent roles include playing F. Scott Fitzgerald in Woody Allen's *Midnight in Paris*, Freddie Page in Terence Davies' *The Deep Blue Sea* and Captain Nicholls in Steven Spielberg's *War Horse*.

Last year, Tom was nominated for a BAFTA for the Orange Wednesdays Rising Star Award and for the Evening Standard Film Award as Best Actor for his role in *Archipelago*. Tom was the winner of the British Rising Star Award at The Richard Attenborough Regional Film Awards and won Best Male Newcomer for his role in *Thor* at the 2012 Empire Awards. Tom was also named Glamour magazine's 'Man of the Year' and 'World's Hottest Actor' by Total Film magazine.

Tom was most recently seen on our screens portraying Prince Hal in *Henry IV Parts 1&2* and the title role in *Henry V* which aired last summer as part of the BBC's highly anticipated Cultural Olympiad. The series received rave reviews, with many reviewers singling Tom out for his outstanding performance. Tom won the Times Breakthrough Award for this role at the 2013 South Bank Sky Arts Awards.

Due for release this year Tom will star in Jim Jarmusch's *Only Lovers Left Alive* alongside Tilda Swinton, John Hurt and Mia Wasikowska. The film recently premiered at the Cannes film festival in competition for the prestigious Palme d'Or award. This October, Tom will return to his role as Loki in *Thor: The Dark World*, alongside an all-star cast including Chris Hemsworth, Natalie Portman and Idris Elba.

Tom's latest project will see him portray the notorious war photographer Robert Capa in *Close Enough*. The film will detail Capa's endless commitment to defeat the forces of fascism whilst also focusing on his intense romance with fellow photographer Gerda Taro, who will be played by Hayley Atwell.

CREW BIOGRAPHIES

Joanna Hogg – Director

Joanna Hogg is a London based filmmaker. She started her career as a photographer, before studying at the National Film and Television School. After ten years directing television drama she made her feature debut with *Unrelated* (2007), which starred Tom Hiddleston. It won numerous awards including the FIPRESCI prize at the London Film Festival, the Guardian First Film Award, and Most Promising Newcomer at the Evening Standard British Film Awards.

Her second film *Archipelago* (2010) received a Special Commendation at the London Film Festival for their Best Film award, and was greeted with similar critical enthusiasm and provoked much comment and debate.

In 2011 she co-founded the collective A Nos Amours, dedicated to programming overlooked, under-exposed or especially potent cinema.

Joanna has just completed her third feature film *Exhibition* (2013) starring Viv Albertine, Liam Gillick and produced by Gayle Griffiths for BBC Films and the BFI.

Gayle Griffiths – Producer

WILD HORSES FILM COMPANY was created when Gayle graduated from UK's NFTS, with CINEFONDATION first prize winner, Emily Young's *Second Hand*, at Cannes in 1999. It has produced five features and made a name for itself in discovering new talent with bold and distinctive cinematic voices.

WILD HORSES previously produced Joanna Hogg's *Archipelago*.

Sally El Hosaini's *My Brother The Devil* is Wild Horses last production, which won the World Cinematography Prize following its World Premiere in Competition at Sundance 2012, and the Europa Cinema Prize at the 2012 Berlinale.

WILD HORSES FILM COMPANY productions have competed in Un Certain Regard, Tiger Competition Rotterdam IFF, Panorama Section at the Berlinale, Sundance Film Festival World Dramatic Competition amongst other festivals. All WHFC productions have been distributed in the UK and internationally.

Kiss of Life, the company's debut feature written and directed by Emily Young won the Carl Foreman BAFTA for Special Achievement in a first feature.

Gayle is a member of ACE, has been an EFP Producer on the Move, attended Qwerty Pictures/Michael Kuhn's Inside Pictures and been awarded the Alfred Dunhill New Talent Award at the LIFF.

Gayle was trained at the NFTS by Sandy Lieberman, was Company Pictures Development Deputy for Robyn Slovo, during the making of *Morvern Callar*, attended ARISTA STORY EDITOR WORKSHOPS as a Story Editor, and then subsequently as a Producer/Writer/Director team with Andrea Arnold, as well as going on to produce the Pan European Arista Story Editor Workshops in Greece, France, Norway and Ireland whilst developing her first feature.

Early feature production experience was on Franco Zeffirelli's *Jane Eyre* and John Sayles' *The Secret of Roan Inish*.

Edward Rutherford – Director of Photography

Edward is a London based international cinematographer working in feature films and global advertising, specialising in beauty, fashion, hair and food, as well as highly visual contemporary spots for retail markets. His regular Beauty and High Fashion clients feature Mario Testino (as Director) and brands including Chanel, Gucci, Stuart Weitzman, Dove, Max Factor and Lux.

Edward combines commercial work with his passion for long form Cinematography, shooting a feature film when the right project appears - an area that been gaining swift momentum since the release of his first feature, *Archipelago* in 2011, directed by Joanna Hogg and starring Tom Hiddleston (*War Horse*, *Thor*, *Avengers*).

In July 2011, Ed started shooting on his second feature film, *A Long Way From Home*, a French-British co-production directed by Virginia Gilbert and starring James Fox, Natalie Dormer and Brenda Fricker and then started work on Joanna Hogg's third feature film *Exhibition*.

Ed is currently shooting *The Silent Storm* directed by Corinna McFarlane, produced by Barbara Broccoli and starring Damian Lewis and Andrea Riseborough.

Stéphane Collonge – Production Designer

Born in Auvergne, France, Stéphane came to Paris following a familial tradition of artists and architects. He developed his passion for cinema when studying Design at the École Nationale Supérieure des Arts Appliqués.

At 21, Stéphane began his career by setting up a production company and actively engaging in the discovery of talent and the varied aspects of filmmaking. These few years inspired a long-lasting passion for Production Design along with the experience of delivering on strict budgets and schedules. At the age of 26 he moved to the UK where he completed his education at the National Film and Television School under the supervision of renowned Production Designers Peter Murton, Jim Clay, and Ashton Gorton.

Since graduating in 1998, Stéphane has designed numerous music videos, television programs, and commercials for clients such as IHT, Nokia, Symbian, Microsoft, Honda, Yell and Häagen Dazs. In 2002, willing to share his knowledge and passion, and to expand his professional network to France, he co-founded Cineaste.org, now the largest online community of French speaking filmmakers with over 52, 000 members. He has also designed many shorts and animations, including *The Separation*, winner of 15 international awards, as well as critically acclaimed feature films such as Joanna Hogg's award-winning *Unrelated*.

Stéphane's other film credits include: *Lisa et le Pilote d'Avion* (2007) starring Eric Cantona, Rachida Brakni and Marylou Berry; *Archipelago* (2010) by Joanna Hogg, starring Tom Hiddleston; *My Brother the Devil* (2012) by Sally El Hosaini, an urban story about brotherhood and betrayal, starring James Floyd, Saïd Taghmaoui and Fady Elsayed; *Bypass* (2013), the second feature from the critically acclaimed writer/director Duane Hopkins.

Jovan Ajder – Sound Designer

Jovan has used his understanding of sound and music in all areas of audio design and has worked with a host of well known and acclaimed directors.

Jovan began his sound journey initially through music. His audio sensors were stimulated by the sound department at the BBC Training Centre in Evesham where he was trained in all aspects of programme and filmmaking.

After successfully completing his training and working in the BBC for a number of years, Jovan decided to branch out and open up a post production sound facility in the heart of Soho. With Loudhailer he went to work on groundbreaking Television series including *Walking with Beasts*, *Walking with Cavemen* and *Wild Weather* for which he was nominated for 2 BAFTAs. His sound design skills were also employed in films including British independent film *South West 9*, Ed Pressman's *Mutant Chronicles* and, more recently, Joanna Hogg's *Archipelago* and Gabriele Salvatores *Siberian Education*.

Helle le Fevre - Editor

Helle le Fevre studied Editing at the National Film & Television School. Her Film School work won several awards, including 'Best British Short' at the Edinburgh Film Festival and a Royal Television Society Award for 'Best Student Film'. Helle has worked across Europe with various acclaimed filmmakers and artists.

In 2007 she first collaborated with Joanna Hogg on her debut feature *Unrelated* which won the Fipresci Critics' Award. This was followed by *Archipelago* (2010) which was nominated for Best Film at the London Film Festival. *Exhibition* is their third collaboration.

Joe Kotroczo - Location Manager

Joe started his career in the film industry in 2000 as a runner on Roman Coppola's *CQ*. Since then he's been able to work his way up and gain experience through working on feature films in a variety of roles, from production assistant through production coordinator to location manager. He has earned credits on over 40 feature films as well as a number of shorts and other formats, including Sally El Hosaini's *My Brother The Devil* which won, amongst others, awards at Sundance, the Berlin Film Festival and the British Independent Film Awards.

Originally from Luxembourg and based in London since 2008, he continues to work on productions across Europe as well as in the UK. Having finished location managing Vincent Lannoo's *Les Âmes de Papier* earlier this year, which filmed in Paris, Brussels and Luxembourg, he is currently production managing Elfi Mikesch's *Fieber*, due to film in Austria, South Tyrol, Serbia and Luxembourg during the summer.

BFI

Exhibition was produced with the support of the BFI Film Fund.

With £26m to invest in 2013, the BFI Film Fund is the UK's largest public investor in film - supporting first-class film-making through development and production, to distribution and international sales.

The BFI Film Fund supported four films in selection at the 2013 Cannes film festival: Clio Barnard's *The Selfish Giant* and Ruairi Robinson's debut *The Last Days on Mars*, both in Directors' Fortnight; Paul Wright's debut, *For Those In Peril* in International Critics' Week; and Mark Cousins' feature documentary *A Story of Children and Film* in the Cannes Classics section.

Upcoming films backed by the BFI Film Fund include Yann Demange's *71*, Declan Lowney's *Alan Partridge: Alpha Papa*, Duane Hopkins' *Bypass*, John Michael McDonagh's *Calvary*, Daniel Wolfe's *Catch Me Daddy*, James Griffiths' *Cuban Fury*, Richard Ayoade's *The Double*, Lenny Abrahamson's *Frank*, Destiny Ekaragha's *Gone Too Far*, Kevin Macdonald's *How I Live Now*, Beeban Kidron's *INREALLIFE*, Ralph Fiennes' *The Invisible Woman*, Roger Michell's *Le Weekend*, Jon Wright's *Our Robot Overlords*, Stephen Frears' *Philomena*, Laura Wade's *Posh*, Dexter Fletcher's *Sunshine on Leith*, Jonathan Glazer's *Under the Skin*.

BFI

The BFI is the lead organisation for film in the UK with the ambition to create a flourishing film environment in which innovation, opportunity and creativity can thrive by:

- Connecting audiences to the widest choice of British and World cinema
- Preserving and restoring the most significant film collection in the world for today and future generations
- Investing in creative, distinctive and entertaining work
- Promoting British film and talent to the world
- Growing the next generation of film makers and audiences

www.bfi.org.uk

BBC FILMS

BBC Films is the feature filmmaking arm of the BBC. It aims to make strong British films with range and ambition, bringing the best of British talent to audiences. BBC Films is firmly established at the forefront of British independent filmmaking and co-produces around eight films a year, working in partnership with major international and UK distributors. Christine Langan is the Head of BBC Films, responsible for the development and production slate, strategy and business operations.

Recent releases include Nick Murphy's gripping crime thriller, *Blood*, Dustin Hoffman's directorial debut, the wickedly comic, Golden Globe nominated *Quartet*, Rufus Norris's award-winning directorial debut *Broken*, Terri Hooley biopic *Good Vibrations* from directors Lisa Barros D'sa and Glenn Leyburn, Mike Newell's sumptuous Dickens classic *Great Expectations*, Sally Potter's reflection on troubled friendship *Ginger and Rosa*, Ol Parker's teen romance *Now is Good*, Fernando Meirelles' stylish and contemporary drama *360*, James Marsh's heart-wrenching thriller *Shadow Dancer*, Julien Temple's

documentary feature *London – The Modern Babylon*, Lasse Hallström's Golden Globe nominated romantic comedy *Salmon Fishing in the Yemen*, Max and Dania's kinetic 3D film *StreetDance 2* and Ralph Fiennes' contemporary Shakespeare adaptation *Coriolanus*.

Forthcoming films include Mat Whitecross's *Spike Island* where Stone Roses fans take a journey of a lifetime from 21st June, highly anticipated comedy *Alan Partridge: Alpha Papa* from director Declan Lowney previews from 7 August, and rounding off the year is the incredible true story of writer PL Travers and Walt Disney in director John Lee Hancock's *Saving Mr Banks*.

BBC Films has an impressive back catalogue, which includes titles such as Simon Curtis' Academy Award® nominated *My Week with Marilyn*, Nick Murphy's supernatural mystery *The Awakening*, Lynne Ramsay's intense thriller *We Need to Talk About Kevin*, David Mackenzie's bitter romance *Perfect Sense*, Cary Fukunaga's gothic romance *Jane Eyre*, Nigel Cole's compelling true-life drama *Made in Dagenham*, Lone Scherfig's Academy Award® nominated and BAFTA award-winning *An Education*; Armando Iannucci's Academy Award® and BAFTA award-nominated *In the Loop*; Jane Campion's Academy Award® nominated *Bright Star*; and Andrea Arnold's BAFTA award-winning *Fish Tank*.

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ROOKS NEST ENTERTAINMENT

Rooks Nest Entertainment is a London based production company and financier, dedicated to collaborating with the best international filmmakers on high quality feature films and documentaries. Headed up by founder Michael Sackler, producer Julia Godzinskaya and Head of Development Sophie Vickers, Rooks Nest develops, produces and finances with a focus on cutting edge, filmmaker-driven films that strive for both critical acclaim and commercial viability.

Rooks Nest Entertainment produced Sally El Hosaini's award winning feature film *My Brother The Devil*, and is executive producing Sophie Fiennes' documentary *The Pervert's Guide To Ideology*, Lance Edmand's debut feature *Bluebird*, Francesca Gregorini's *Emanuel And The Truth About Fishes*, Gillian Robespierre's debut *Obvious Child* and Jabbar Raisani's *Outpost 37*.

www.rooksnestentertainment.com