Trapped in Time: Théo and Hugo

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Résumé

This study explores the utopian dimension of arts through Oliver Ducastel and Jacques Martineau’s film Théo et Hugo dans le même bateau (2016). In this study, I offer a comparative analysis of two different approaches on utopianism, one from José Estéban Muñoz and one from Fredric Jameson, illustrating how utopia does not exclusively exist in the future but also in the past. Muñoz’s treatment of Ernst Bloch is useful here for its rejection of futurity, which stands in opposition to the original futuristic approach debuted by Thomas Moore and extended by Fredric Jameson. Thus, my study contends that queerness has always been a process of building utopia, and this idea is revealed through the cinematic representation of urban spaces in the film, especially with the use of real-time and real-space. The rejection of moral codes and traditional filmmaking practices in Théo et Hugo dans le même bateau then function not only as a critique on heteronormativity but also as counter-cinema. Through a close analysis of the film, I argue that both cinema and morality are bounded by the same heteronormative values, and a queer reading of utopianism can deconstruct those values in order to locate a better past that has always been there for us.

Mots-Clés: art

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