EXHIBITIONS & EVENTS
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A Cinematic Museum of the Everyday
Nextmixing Gallery, Shanghai, China (30th March 2019 - 7th April 2019)

This exhibition was a reflection on the idea of a Cinematic Museum of the Everyday. It was developed through a workshop that took place at the School of Architecture at the University of Nanjing on 23rd and 24th March 2019. It was the result of an intense collective effort involving 14 teams of around 60 student participants in total, led by an international group of professionals and academics, amongst which architects, filmmakers, media specialists and curators. Over one week this exhibition explored cinematic everyday-life situations encountered in and around the home. Between 30th March to 7th April 2019, different domestic activities were curated: Monday, maintenance – washing, cleaning; Tuesday, food-related activities – cooking, eating; Wednesday, creativity – painting, drawing; Thursday, rest – sleeping, waking up; Friday, intellectual activity – studying, working, thinking; Saturday, recreation – gardening, playing; while Sunday explored technology-related activities – computers, microwaves, domestic machines.
“电影的价值，在于它突出了日常生活，通过将其与不凡和戏剧性的显现对比，使我们能够从平凡中衡量不凡。”

— François Perrin, Cinematic Aided Design, 2018
A lecture performance inaugurated the exhibition on Saturday, 30th March 2019. The performance was devised as three tableaux interspersed with screen projections and commentaries. The main tableau was the reconstruction of a day in the life of a Chinese family – from morning to evening – where the performers mimed their ways through quotidian tasks. The everyday routine is the fertile ground for a family drama to erupt (see top picture on opposite page). The piece lasted around three minutes, timed to a music track, enhanced by the domestic sounds of daily life. The second tableau was the dramatized reconstruction of a historical moment when Le Corbusier, allegedly convinced Pierre Chenal, the filmmaker, played by one of the performers, to ‘cross the 180 degree line’ in the famous scene of the architectural promenade of La Villa Savoye in Architectures d’Aujourd’hui (Pierre Chenal, 1930). The last tableau contrasted Le Corbusier’s regulating lines of the architectural promenade with Jacques Tati’s anti-ligne droite (anti- straight line) in the twisted garden path scene of La Villa Arpel in Mon Oncle (Tati, 1958).

Performers: François Penz with Yuqing Fan, Shiyu Kou, Ke Chen, Fan Fan (Beihe Dance Theatre, Nanjing)

Choreography and sound design: Yiqiao Sun (University of Cambridge)
Embodied Imagination: Ten Years of Cinematic Architecture
Nanjing University of the Arts, Nanjing, China (9th May 2019 - 14th May 2019)

This exhibition reviews Andong Lu’s teaching experiments and theoretical reflections on the subject of Cinematic Architecture at Nanjing University and represents a practical reflection of the CineMuseSpace project under the Chinese culture. On one hand, these teaching experiments focused on the cinematics imbedded in basic architectural spaces, regarding film-making as a unique kind of spatial practice and accentuating the analysis of spatial possibilities that underpin the actions, relationships and sensations of people in space. On the other hand, the extensive theoretical reflections and debates around these experiments introduced diverse spatial characteristics, such as dynamics, narrative, performance, memory, augmented place, into the ontology of contemporary architecture. This exhibition is entitled ‘Embodied Imagination’, implying that the subject creates an imaginary space to accommodate her/himself, which is the common ground between cinema and architecture. As such, architecture becomes frozen cinema, and cinema becomes dissolved architecture.
A Cinematic Home of the Everyday

The Cinematic Home of the Everyday exhibition offered a reappraisal of the routines and gestures of daily life made possible by the analysis of a range of cinematic scenes from different countries post 1945. The stencilled lines on the floor and the real objects and furniture, created an augmented reality ‘home’. The cinematic projections filled the gap between the abstract and the very real to combine a unique atmosphere. As an extension of the home, the garden was the necessary transition between the domestic and the urban that led to the other exhibits. Exhibitions pieces included original collage films on everyday life activities and an experimental film that rendered tangible the immaterial and temporal patterns of filmic movements in the everyday spaces of a Chinese Hutong. A film projected in the garden space of the installation was the result of a CineMuseSpace garden cinematics workshop filmed in and around Chinese gardens of Nanjing in the spring of 2018.
Lady Lever Art Gallery Event  
Port Sunlight, Liverpool, UK (10th September 2019)

A key component of CineMuseSpace was a desire to engage the public with the key concepts of the research; to get people thinking about our everyday practices, how we use space, and to prompt reflection on how this differs across cultures. Following the exhibitions in Shanghai, Nanjing and Manchester, a final public engagement event took place at the Lady Lever Art Gallery in Port Sunlight on the 10th September 2019. The CineMuseSpace team, led by Suzanne MacLeod of the School of Museum Studies in Leicester, used ideas and concepts emerging from the research to create a film with the residents of Port Sunlight about their everyday lives (see film still below), together with film-maker Mark Thomas from Soup Collective. The gallery sits at the heart of Port Sunlight village, the home of some 2000 people. The event, attended by many residents, consisted in a presentation about CineMuseSpace followed by the premiere screening of the Port Sunlight film.
Over 2 days in September 2020, the CineMuseSpace team organised an international conference in Newnham College, Cambridge, which attracted around 100 delegates. This was the concluding act of the project. The aim of the conference was to investigate and generate novel understandings of spatial cultural differences and new awareness of everyday life across cultures and visual culture more broadly. For this purpose, the conference explored four themes: everyday life in the city, the everyday and architecture, the future of the everyday imagination and the musées imaginaires of everyday life. In parallel with the conference, we organised a table-top exhibition around the timeline of our entire project.