

# 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 23<sup>rd</sup> and 24<sup>th</sup> 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 30<sup>th</sup> March to 7<sup>th</sup> 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.

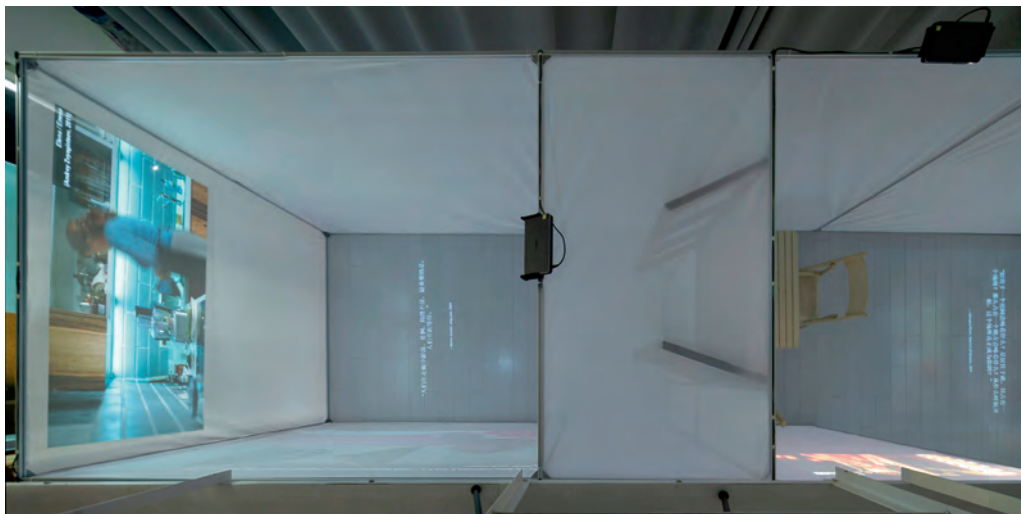
EXHIBITION





EXHIBITION







**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)

A lecture performance inaugurated the exhibition on Saturday, 30<sup>th</sup> March 2019. The performance was devised as three tableaux interspersed with screen projections and commentaries. The main tableaux 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 tableaux 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 tableaux 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).





## *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.





EXHIBITION





EXHIBITION





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EXHIBITION

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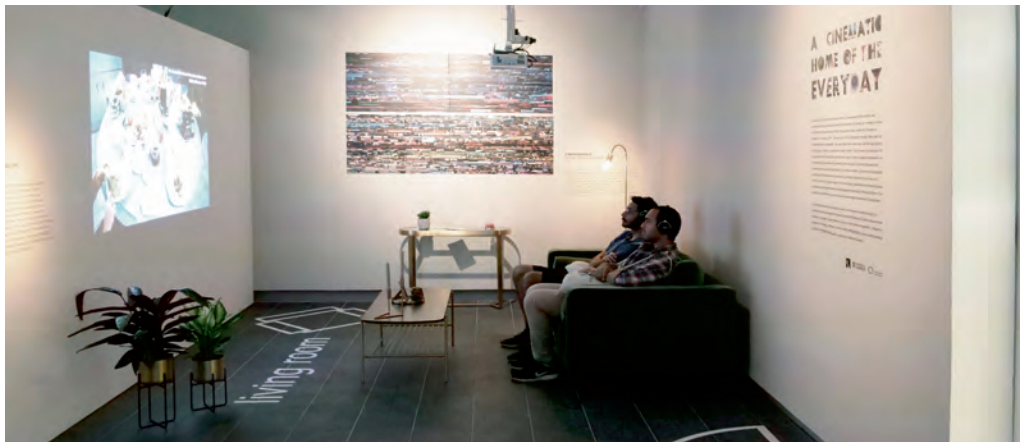


Photos Credit: M. Pollard



Photo Credit: M. Pollard

## EXHIBITION





## 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 10<sup>th</sup> 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 filmmaker 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.

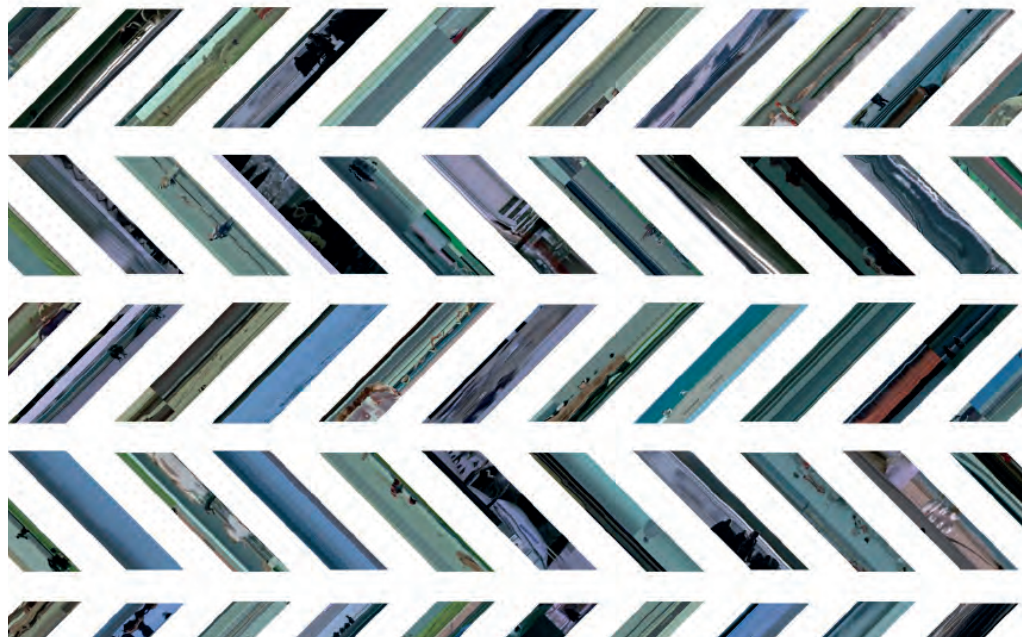






# Slices of Everyday Lives

*19th and 20th September 2019*



CONFERENCE

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.

