

Painel / Linha temática 9

Patrimónios, Artes e Arquiteturas: memórias e transformação



Mesa 9.4

"Cinema, Place and Memory"

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² Inês Matos graduated in Art History with minor in asian art and portuguese expansion, having been admitted in the Center for Overseas History of FCSH - UNL in 2008. After a masters on cultural heritage and two years teaching art history and tourism, as well as working as a volunteer in the National Museum of Art (mainly in the collection of asian antiques), Inês joined the PhD program Heritage of Portuguese Influence in Coimbra University (CES / iii). Since 2010 she developed research about the cultural heritage and socio-artistic practices in Japan that reflect the early-modern portuguese presence in that country, has they are enacted today. Those practices have been studied both as art manifestations and also as a bonding phenomenon, deeply intertwined with notions of local history and community identity. In 2013 she coordinated the "Namban 470" initiative in Coimbra, published two books about her research, started writing for a website about traveling in Japan and exhibited pictures and short films (fieldwork data).

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Oradores e Comunicações

Nº	Nome completo	Email	Título da comunicação	Instituição
12	André Rui Graça / Sandra Guerreiro Dias	uclzgra@ucl.ac.uk / sandra.cgd@gmail.com	<i>Memory(ies) of the change: the post-revolutionary period and Portuguese cinema</i>	Centre for Intercultural Studies – University College London / CES-UC
197	Verónica Jiménez Borja	veronica.jimenez@mail.utoronto.ca	<i>Topologies of the City: Rhythms and Space in Mun Chee Yong's 9:30"</i>	University of Toronto, Canadá
192	Joana de Almeida Gouveia Oliveira Alves	joanagouveiaalves@gmail.com	<i>Re-Use of Modern Cinema Theatres: the relation between Live-theatre and Cinema</i>	IST (Universidade de Lisboa) e EPFL (Lausanne, Suíça)

Resumos/Abstracts

Proposta 12

André Rui Graça⁴ / Sandra Guerreiro Dias⁵

Memory(ies) of the change: the post-revolutionary period and Portuguese cinema

Almost four decades after the 1974 revolution, it seems increasingly imperious to carry out a critical and distanced analysis of the mainstream discourses on the transformations that occurred in the Portuguese cultural field. Following from recent researches regarding the arts of that period, this paper aims to revisit the continuities and changes in the national cinema produced since then. Simultaneously, it is intended to question the broader relation between political revolution and artistic/intellectual production in the post-revolutionary Portugal.

Bringing together methodologies from contemporary history, film studies, and sociology of culture, this paper revises the hypothesis that the 25th of April signified an effective cultural rupture that would persist thereafter. Thus, this paper seeks to assess to what extent such narrative applies to the case of Portuguese cinema, as well as to elaborate on the aesthetic and ideological transformations that were underway in this field.

In a first moment, a contextualisation concerning the diverging views of the role of the artists/intellectuals in the Portuguese public sphere after the 1974 revolution will be made. Then, those perspectives will be confronted with recent studies on post-25th-of-April

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⁵ Sandra Guerreiro Dias (1981) holds a B.A in Modern Languages from the University of Coimbra and a master's degree from the same institution in History of Contemporary Culture (20th Century), having written a dissertation on social change in post-25th-of-April Portuguese literature. She is currently a PhD fellow in the doctoral programme in "Languages and Heterodoxies" (CES-FLUC), doing research on cultural change, poetry and performing arts in the Portuguese 80s.

Portuguese cinema, in order to analyse the relations between political change and cinema in the period under consideration.

Keywords: Revolution; Change; Arts; Post-25th-of-April period; Portuguese cinema.

Proposta 197

Verónica Jiménez Borja⁶

Topologies of the City: Rhythms and Space in Mun Chee Yong's 9:30"

"They say intensity is inversely proportional to the square of distance," reflects the protagonist of Mun Chee Yong's short-film *9:30* (2004). "I am in Los Angeles [she] is in Singapore, we are 14092.2 km apart. They say it is better to keep a safe distance. What is a safe distance?" he wonders as he lifts a payphone to call the woman he has travelled so far, and yet cannot manage, to escape. He lingers in a hostel in Hollywood Boulevard, his watch and his jetlagged body still set "on Singapore time." "Yes," he admits to his lover over the phone, "I *am* still living in Singapore."

We live in a world systematically split, like an orange, into time-space segments; where on a Monday morning, we can talk to people who are still enjoying their Sunday evening; a system where airplane travel has effectively become time and space travel –a world, that is, divided into time-zones. Gauging the logic of such a system beyond its functional employment is the objective of this paper. The apparent disruption of the delicate relationship between physical distance and time, produced by new communication and transportation technologies, along with the growing ease of travel and the expansion of migration patterns have fundamentally reshaped our understanding and experience of proximity and mobility.

This paper engages with Mun Chee Yong's *9:30* (2004). This will provide an arena for re-thinking the ways in which contemporary experience articulates time and space. Ours is neither a 'space of places,' nor a 'space of flows' (Castells). It moves neither to a singular universal beat, nor does it result in an immobilized network of instantaneous connections. This is a world of multiple, coeval and transversal rhythms (Massey) of bodies and things. Indeed, our spaces-times are composed of stoppages and flows; of hustle, bustle, and silences; encounters and estrangement; of corporeality and absence; of proximity, access and remoteness.

Keywords: Rhythm analysis, Human Geography, Topologies, Space, Urban Theory.

⁶ Verónica Jiménez Borja is currently a 4th year PHD student in Comparative Literature at the University of Toronto. She holds an M.A in Political Economy from National Cheng Kung University (Taiwan), and an M.A in Comparative Literature from the University of Western Ontario. She is currently working on an interdisciplinary study of spatiotemporal constructions in literatura, film, and material culture. That is, she is interested in examining the stories we tell ourselves about the places we inhabit; the way we narrate these stories, and the means by which we inhabit these places.

Re-Use of Modern Cinema Theatres: the relation between Live-theatre and Cinema

The abandon of cinema theatres resulted on a number of public demonstrations for the maintenance of the function of these premises as cultural spaces and for their physical conservation. The interest demonstrated in these buildings is a consequence of the collective memories, which are still fresh in our minds, and the recognition of the architectural quality of these buildings, in particular when compared to recent multiplex cinemas.

Far from the common nostalgic approach, an objective study of the processes of conversion of these buildings, lead to the identification of conversion patterns. In other words, cinema theatres are frequently converted in a strict range of functions. A significant part of the cases was demolished or gutted due to speculative financial operations, while the rest of the cases was converted into functions compatible to their specific architectural features.

This paper is based on a wider research project about the cinema-theatres in Western Europe, built in the period between 1910 and 1939, and their evolution until the present time. This study is based on the articles concerning cinema-design published in the following architectural periodicals: *L'Architecture d'Aujourd'hui*, *Casabella*, *La Costruction Moderne*, *The Architectural Review*, *The Builder* and *Deutsche Bauzeitung*. After analysing these articles, it was possible to conclude that part of the cinemas were, in fact, conversions of old music-halls, classic theatres and circuses. Thus, the historic study about these relevant cinema-theatres lead to another field of research - the evolution and permanence of the architectural heritage.

This paper presents the conclusions related to the re-use of the buildings featured in the aforementioned architectural periodicals focusing, in particular, the re-use for live-performances.

Keywords: Architecture; Modern Western European Cinema Theatres; Re-use.

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