LUMINA
Revista do Programa de Pós-graduação em Comunicação
Universidade Federal de Juiz de Fora / UFJF
e-ISSN 1981-4070

Introduction

Exhibition practices and cinema audiences in non metropolitan contexts: Latin America and Global South

Talitha Ferraz[1], Filipe Gama[2] e Clara Kriger [3]

The historiography of cinema has been revitalised in the 21st century, incorporating social and economic actors who had previously been marginalisedfrom its pages. Both audiences and those involved in the screening, commercialization, and distribution of films are no longer merely mentioned in isolated passages or footnotes but have become key subjects of study in a range of theoretical and methodological investigations into the diverse realities expressed within the realm of cinematic experiences.

In this regard, fields of study such as New Cinema History, Cinemagoing Studies, histórias de cinemas and Cinematic Culture Studies have come to the fore in recent decades. This wealth of theoretical work and case study research has enabled the emergence and development of new primary sources, as well as the introduction of innovative perspectives for analysing the histories of national cinemas.

Based on these approaches, it has become clear that we need to consider the histories of cinema 'in the plural', moving away from the homogeneity that the grand History of World Cinema has established and normalised. Until the emergence of these new historiographical frameworks, for a long time research and markets in different countries – characterised by diverse realities, with or without audiovisual industries and robust distribution and exhibition networks – generally applied the same periodisations and conceptualisations in their analyses of the history and contexts of their local cinematic cultures, practices and structures.

In the same way, how can we map and analyse cinematic practices and productions that take place outside the sphere of the major cinema industries and great metropolises? It is time to incorporate other regions and national peripheries

[1]PPGCine-Universidade Federal Fluminente (UFF) – Orcid: https://orcid.org/0000-0002-1377-1424 E-mail: talitha.ferraz@gmail.com
[2]Universidade Estadual do Sudoeste da Bahia (UESB) – Orcid: https://orcid.org/0009-0005-9970-5995 - E-mail: filipebgama@gmail.com
[3]IAE- Universidad de Buenos Aires (UBA) – Orcid: https://orcid.org/0000-0002-3146-9667 E-mail: clarakriger@hotmail.com

into these 'plural' histories, given that much of what explains the changes in the film market, as well as less conventional production and exhibition practices, has happened outside the cities that have shown – and continue to show – greater urban/metropolitan development throughout modernity and the postmodern contemporary era.

The aim of this dossier is therefore to bring together a collection of research papers on cinematic memories and practices, as well as on the modes of circulation and commercialisation that have shaped the histories of small towns, villages and communities (both large and small) in the countries that make up the so-called Global South. The texts presented here cover a wide range of themes and employ distinct methodological approaches, including research that reflects different geographical and temporal frameworks. The first two papers examine film exhibition in Brazil in the context of early cinema, covering this activity from the late 19th to the early 20th century.

In "Notas para uma história geral do primeiro cinema no Brasil", Bernardo Schmitt develops a theoretical and methodological reflection on the historiography of film exhibition in the early days of this activity, reflecting on its periodisation and proposing an approach that emphasises geographical decentralisation and the incorporation of multiple regional experiences, connecting these issues to the concept of "technique" proposed by Milton Santos. The following article, "Circulação da exibição cinematográfica no Norte Fluminense e Sul Capixaba (1899-1914)", by Tiago Quintes, presents and analyses the formation of a regional screening circuit in the states of Rio de Janeiro and Espírito Santo between the late 1890s and the 1900s. The paper examines various interactions between these urban networks, highlighting the practices surrounding the transport and circulation of films, as well as the spheres linked to the professionals and audiences involved in these circles.

The third article, entitled "Permanecer em exibição: o cinema de rua em Socorro (SP)", by Tatiana Martins Montenegro, presents a case study of the Cine Cavaliere Orlandi, located in the interior of São Paulo state and in operation for over 80 years. The paper traces the history of this cinema and analyses the key factors behind its continued operation, which is based on a convergence of technical, social and symbolic aspects. Following this, the dossier introduces the article "Cineclube Vésper: uma experiência de cineclubismo no Cariri cearense", by Aluísio de Lima, Aline Soares and Gilles Diniz, which also carries out a case study, but in this instance focuses on film club activities in Juazeiro do Norte, in the interior of Ceará. As well as examining the history of local film screening practices, the authors highlight the history of the Cineclube Vésper and its emancipatory potential regarding audiences and the region's cinematic culture.

The fifth piece in the dossier, "Cine Zunga: uma conversa com Jorge Cohen sobre consumo cinematográfico em Angola", is an interview conducted by Morgana

Gama with the director and producer Jorge Cohen. The interviewee talks about his travelling audiovisual dissemination project, Cine Zunga, reflecting on the circulation of Angolan cinema in different regions of the country. The text discusses topics such as the dynamics of commercial cinema exhibition, audience development and access to film productions in Angola. In the study "Itinerâncias digitais: distribuição e exibição plataformizada da série Marcas da Chuva", the authors Ada Silveira, Dafne da Silva, Giana Bess, Ana Luiza Ribeiro and Camila Pereira analyse the distribution and exhibition process of the documentary series 'Marcas da Chuva: memória da Quarta Colônia', examining its strategies for circulation, audience reach and engagement on digital platforms.

At last, the seventh and final contribution to this dossier is the interview "Cinema como prática comunitária no contexto mexicano: uma entrevista com Isabel Rojas do coletivo OaxacaCine", conducted by Andrei Galkowski and Mario Antonio Barro Hernández. The piece seeks to understand the organisational structures and practices developed by the OaxacaCine collective in the state of Oaxaca, Mexico, discussing the challenges and potential of the project with its director, Isabel Rojas. Articulated with reflections from the field of film education, the interview addresses themes such as audiovisual training, cultural production and the self-representation of territories.

As can be seen, the papers published in this dossier open the door to very broad and complex theoretical and methodological approaches on issues associated with the exhibition, dissemination, circulation and distribution of films, as well as aspects relating to audience practices, thereby contributing to the commitment to building and consolidating more inclusive and decentralised lines of inquiry within the historiography of cinema. We hope that this special issue of Lumina Journal will serve as na incentive for future research to focus on mapping and examining non-metropolitan contexts, broadening the scope of inquiry to include other subjects, while also seeking to develop different methodologies and conceptual proposals.

Please enjoy reading!