

Session III

24/09

Performance by Rachid Laachir. MINE! 2020. Online

Screening:

André Trindade. Locust of the Dead Earth - They didn't seem miserable. 2013. Video, 6'47'.

Will Guthrie. COVID HOME FITNESS WITH WENDY & WILL GUTHRIE. 2020. Video, 15'.

Luar Domatrix (Rudi Brito). Untitled 2. 2017. Video, 3'46''.

Mike Kuchar. Sins of the Fleshapoids. 1965. Film, 43'.

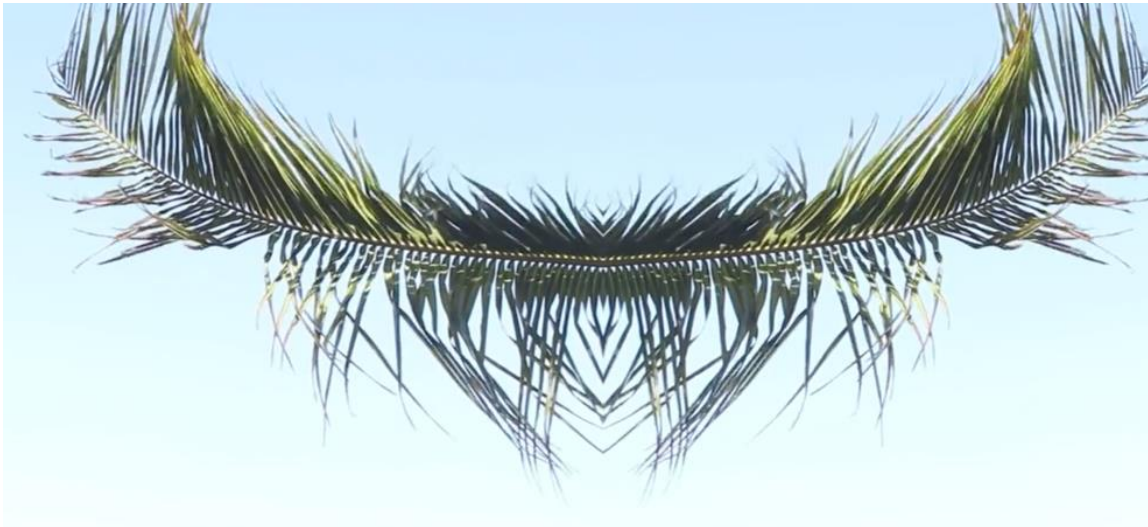
Duration of the screening: 68'33''

Performance by Rachid Laachir. MINE! 2020.



In this performance piece I would like to explore some social media (MUKBANG, UNWRAPPING, ASMR) phenomena that I find fascinating. What does the popularity and monetary value of certain trends, tell us about the human condition. Can popularity erase the contradictions between religious ethics and consumerism or does it create new ideologies and relationships towards objects and followers. Am I justified to exploit if I am obviously loved and followed by many. How many supporters does one need in order to move from marginal society to mainstream norm. Where lies the tipping point that transforms, fascination into disgust or exposition into exploitation.

André Trindade. Locust of the Dead Earth - They didn't seem miserable. 2013. Video, 6'47'.



In 2012, André Trindade and Filipa Cordeiro were shooting an experimental science-fiction film in Southern Bahia, Brazil, which came to be titled *Verão Eterno* [Endless Summer]. They began a long-distance exchange with musician Márcio da Cunha, who was back in Portugal. He would compose the film's soundtrack, based on the impressions received through a then-reluctant landline internet connection - photos, videos, field notes - and they would create a video for one of the songs of his album in-the-making under a new solo project, *Locust of the Dead Earth*. In the end, a unique soundtrack was created by Márcio (the very first cassette ever released on Urubu Tapes), and two videos were created by André and Filipa, for the tracks *They didn't seem miserable* and *Nebula in Sagittarius*. The former, directed by André Trindade, uses and decontextualizes footage shot in Bahia to create a journey to the stars that departs from very concrete elements of the Mata Atlântica landscape, and later returns to an Earth that is no longer earthly. The latter, directed in collaboration between Trindade and Cordeiro, uses a wealth of footage previously produced by Trindade by experimenting with VHS feedback loops in order to create an interface where a dialogue between ants (legion) and a locust (a metaphor for the 1%, or something else) takes place, speculatively evoking both political and religious themes.

Will Guthrie. COVID HOME FITNESS WITH WENDY & WILL GUTHRIE. 2020. Video, 15'



How should a video transmission of a home concert by an established percussionist during the pandemic times look like?
Will Guthrie shows us a complex and sensitive example.

Luar Domatrix (Rudi Brito). Untitled 2. 2017. Video, 3'46''.



What is camp in the post-internet times? Multi-layered collage of digital images alienated by the distorted sound.

Mike Kuchar. Sins of the Fleshapoids. 1965. Film, 43'.



The canonical film 'Sins of the Fleshapoids' (1965) by a pioneer of American Camp Mike Kuchar represents the capitalist vices of humanity. It is a low-budget, campy sci-fi movie about an android revolt a million years into the future after humans have become too lazy and selfish to take care of themselves. The film was a major influence on cult filmmaker John Waters who said that 'Sins of the Fleshapoids' "really shows what an underground movie was".

Bios of the artists:

Rachid Laachir is a Belgium multimedia and performance artist.

André Trindade (Oeiras, 1981) graduated with a Degree in Visual Arts - Sculpture by the Faculty of Fine-Arts of Lisbon (2007) and participated in the Program of Independent Studies at Maumaus - School of Visual Arts (2009-2010). In this context, he integrated Maumaus' participation at the 29th São Paulo Biennial (2010), *Spaning the Ocean(s)*, in collaboration with Fundação Armando Álvares Penteado (FAAP).

In 2011 he was shortlisted for the EDP New Artists Prize, a prestigious award which reveals promising proposals in contemporary art every two years. He was awarded an honorable mention by the jury (composed of Alexandre Melo, José Pedro Croft, Lynne Cooke, Moacir dos Anjos and José Manuel dos Santos). He was also awarded an honorable mention in the 2009 edition of the Fidelidade Mundial - Young Painters Prize.

His work integrates international solo and group shows regularly since 2006. His most recent collaborative show with the artist Filipa Cordeiro, *Verão Eterno (The endless Summer)*, took place at Lumiar Cité in Lisbon at the end of 2013, curated by Bruno Leitão. He participates regularly in visual arts residencies, and runs *Dogma Independent*, a curatorial project focused on independent publishing.

Will Guthrie is an Australian drummer / percussionist living in France. He plays solo using different combinations of drums, percussion, amplification and electronics, and leads the contemporary percussion / gamelan group ENSEMBLE NIST-NAH. His music has been released on labels such as Black Truffle, Editions Mego, Ipecac, Erstwhile, Clean Feed, Gaffer Records, Hasana Editions, 23five, iDEAL and his own label Antboy Music.

Guthrie first made a name for himself within the Australian jazz scene, establishing himself at a young age as a major presence by winning the Wangaratta National Jazz Awards for drums in 1997 and going on to perform with many of Australia's most celebrated jazz musicians. In the new millennium, his work took a long detour away from the drum kit through junk electronics, extreme amplification and electro-acoustic techniques, documented on a series of solo and collaborative recordings from these years.

Alongside continuing his electro-acoustic work, in the last decade, Guthrie has returned to the drums with a vengeance, developing a series of solo works marked by a radical single-mindedness, from relentless rhythmic workouts to earth-quaking explorations of the bass frequencies of gongs and other metal percussion instruments. In the crowded world of free jazz/improv percussion, Guthrie's work is distinguished from the delicately pointillist approach of much European improvisation by its rhythmic sophistication, unashamed virtuosity and undeniable physicality, touching on aspects of world musics from Javanese gamelan to South Indian Carnatic music.

As a dedicated grassroots and DIY concert organiser, while still a student in Melbourne Guthrie (alongside Ren Walters) established the weekly concert series 'Improvised Tuesdays', now known as the Make It Up Club, Australia's longest running performance series for improvised and experimental music. On moving to Nantes, Guthrie joined the collective CABLE#, curating and organising regular concerts and an annual festival.

Guthrie has released over 50 Albums, as both soloist and in collaboration, on labels such as his own Antboy Music, and also Black Truffle, Editions Mego, Gaffer Records, Ideal, Ipacac and Clean Feed. He has performed at countless venues and festivals all over the world including Lieu Unique (Nantes), Cafe Oto (London), Berghain (Berlin), Super Deluxe (Tokyo), SPRING Performing Arts Festival (Utrecht), Meta House (Phnom Penh), MONA FONA (Hobart), Suoni Per Il Popolo (Montreal), Lampo (Chicago), Oct Loft Jazz Happening (Shenzhen) and the Geometry Of Now (Moscow).

Regular collaborators past and present include Oren Ambarchi, James Rushford, Jean-Luc Guionnet, Mark Fell, Roscoe Mitchell, Anthony Pateras, Chulki Hong, Jérôme Noetinger, Keith Rowe, David Maranha, Ava Mendoza, the film maker Hangjun Lee and choreographer/dancer Mette Ingvarsten.

Rudi Brito (aka Luar Domatrix) (Lisbon, 1988) Lives and works in Lisbon.

Graduates in Visual Arts from Escola Superior de Artes e Design, Caldas da Rainha in 2013.

Mike Kuchar (born August 31, 1942 in New York City) is an American underground filmmaker and actor. Kuchar is notable for his low- budget and camp films.