



HYDRA DECAPITA

regia/director
The Otolith Group

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contatti/contacts
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Primo tassello di una trilogia di film-saggio, il film usa il mondo immaginario dei concept album dei Drexciya, gruppo di musica elettronica di Detroit, per parlare di globalizzazione, capitalismo e cambiamenti climatici. Drexciya è un mitologico paese sottomarino, in cui vivono i bambini non-nati dalle donne incinte gettate nell'Atlantico durante gli attraversamenti delle navi negriere. In questo mondo fantastico una nuova specie ha preso forma grazie ai bambini sopravvissuti, che respirano e vivono come nel ventre materno.

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The first installment in a trilogy of film essays, Hydra Decapita uses the imaginary world in the concept albums of Detroit-based techno duo Drexciya to comment on globalisation, capitalism and climate change. Drexciya is a mythological underwater country populated by the unborn children of pregnant women thrown overboard during the middle-passage of slave ships across the Atlantic. In this imaginary world, a new species has evolved through the children who survived, breathing and living underwater as they did in the womb.

The Otolith Group è un collettivo fondato a Londra nel 2002 da Anjalika Sagar e Kodwo Eshun. Alla base del suo lavoro c'è la sperimentazione sull'immagine in movimento, sugli archivi e sul suono, nell'intento di far coesistere cultura visiva, arte contemporanea e spazi espositivi. Le opere del collettivo sono state esposte in gallerie, musei, fondazioni e biennali d'Inghilterra e di tutto il mondo. Come curatore di programmi di cinema e arte contemporanea, the Otolith Group ha firmato per la Tate Modern di Londra *A Cinema of Songs and People: The Films of Anand Patwardhan, The Inner Time of Television (a collaboration with Chris Marker), The Militant Image, The Ghosts of Songs: A Retrospective of The Black Audio Film Collective 1982-1998* e *Harun Farocki. 22 Films: 1968-2009*. Nel 2010 ha ottenuto una nomination ai Turner Prize.

*The Otolith Group is a collective founded in London in 2002 by Anjalika Sagar and Kodwo Eshun. Its work is based on experimentation with images in motion, archives, and sounds, to create coexistence between visual culture, contemporary art, and exhibition spaces. The collective's works are displayed in galleries, museums, foundations, and biennials in England and throughout the world. The Otolith Group has curated film and contemporary art programs for London's Tate Modern, such as *A Cinema of Songs and People: The Films of Anand Patwardhan, The Inner Time of Television (a collaboration with Chris Marker), The Militant Image, The Ghosts of Songs: A Retrospective of The Black Audio Film Collective 1982-1998, and Harun Farocki. 22 Films: 1968-2009*. In 2010 it was nominated for a Turner Prize.*

filmografia/filmography

Otolith Timeline (cm, 2003), Otolith I (cm, 2003), Be Silent, for the Ears of God Are Everywhere (cm, 2006), Otolith II (mm, 2007), Nervus Rerum (mm, 2008), Otolith III (mm, 2009), Communists Like Us (cm, 2010), Hydra Decapita (mm, 2010), Anathema (mm, 2011), People to Be Resembling (cm, 2012), The Radiant (2012), I See Infinite Distance Between Any Point and Another (mm, 2012), In the Year of the Quiet Sun (mm, 2013), Medium Earth (mm, 2013), Sovereign Sisters (cm, 2014), The Third Part of the Third Measure (mm, 2017).