

LEK

LAFAWNDAH & TRUSTFALL

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LEK (2018) is a short film by LAFAWNDAH and TRUSTFALL.

A prologue to a larger, feature-length narrative— entitled *Rampart*— *LEK* begins small, with the surface of things: the audition process. Whereas *Rampart* dramatizes the negotiation of novel social bonds, rules, contracts and formations in the present day — particularly the organization of intimacy — *LEK* uses these motifs to explore what comes just before the making of mise-en-scène in cinema: the encounter of a performer with a text; their responses to personal questions asked of them; their meeting of requests made of them; and their grappling with the physicality of their own voice.

Constructed from screen tests made in preparation for *Rampart*, *LEK* zeroes in on the friction between the experiences of nonprofessional actors auditioning for a role, and the characters they will eventually inhabit. On the one hand, *LEK* depicts preparation for making, the action of making, of talking through memories and texts. On the other, it photographically elevates these acts, their attempts, and their performers to the level of the monumental and the mythic, where documentary and narrative modes disclose their common horizon: to make us feel what is missing.

Drawing upon the semi-staged interviews of Warhol, (*Beauty #2*, *Chelsea Girls*), the bold and sensual rituals of recitation in Straub-Huillet (*Operai*, *contadini*, *Tout revolution est un coup de dès*), the cunning manipulations of group dynamics and memory recall in Jean Rouch (*Chronique d'un été*), and the tense, ambiguous rawness of Rivette (*Out 1*), *LEK* inhabits the space where an image or a person can simultaneously hide and show everything at the same time. The audition process is shown as a moment on a tightrope-- a continually shifting game-- that might might set fire to a moment.

Written by TRUSTFALL.