Can't Stand The Flop

Dolores

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1. Compilations have been proliferating on the Internet since its creation. The “Try not to laugh” and others, offer hours of laughter much more effective than the shows of our childhood. These compilations become the way for K-pop fans to get more and more pictures of their favorite Idols. These fandoms classify the smallest emotions of these young people pushed to perfection, and give themselves moments of laughter and happiness to see their failure and exhaustion on stage.

2. Can’t Stand the Flop mimics this culture of visual reappropriation to carry us away in a crescendo of stage misfires. From the jubilation of seeing these hit machines fail, this “compilation” transports us into the difficulty and pressure of the live performance. From the fiasco creating an amusing moment to the “mental break-down” transpiring with a chaotic emotional charge, Can’t Stand the Flop questions our relationship, as artists and spectators, to the stage. Thanks to this industry that pushes the idea of perfection to the extreme, where flaws become the means to prove the humanity of its Idols, we find ourselves facing common feelings, between discomfort, amusement, and compassion.

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DOLORES

Dolores is an experimental music artist, graduated from ENSAD in Nancy. Characterized by an underground anchorage, her work is declined according to a plurality of mediums, from the video to the customized clothes (project TERROR CORE). By appropriating the codes of pop and underground cultures, she questions the emotional and identity relationship we have with them. Her musical project, Dolores, is based on the recovery of sounds from disposable camera flashes, which become the material of her live experiments and compositions. The musical sample also takes a central place in her productions, joining her questionings on cultural appropriation. In 2021, she released two albums on the labels Tanzprocesz and Vice de Forme.