

# **KAAI** **THEATER**

Andros Zins-Browne  
**Atlas/**<sup>insights</sup>

**8/11 & 15/11– 20:30 + 22/11/2016 – 19:00**  
Kaaistudio's • video/lecture • in English

**nl/** In februari 2017 presenteert de choreograaf Andros Zins-Browne samen met beeldend kunstenaar Karthik Pandian de première van *Atlas Revisited*, een performance over hun pogingen een groep kamelen te laten dansen in de woestijn van Ouarzazate. Voordat het zover is, zoomen drie *Atlas/insights* avonden in op de vraagstukken die bij de voorbereiding van die performance kwamen bovendrijven.

**fr/** En février 2017, le chorégraphe Andros Zins-Browne présente avec le plasticien Karthik Pandian, *Atlas Revisited*, un spectacle sur leurs tentatives de faire danser un groupe de chameaux dans le désert de Ouarzazate. Avant cela, les *Atlas/insights* se focalisent trois mardis soir sur les questions qui ont fait surface lors de cette expérience.

**en/** In February 2017, choreographer Andros Zins-Browne presents the European premiere of *Atlas Revisited* with visual artist Karthik Pandian, a production about their attempts to make a group of camels dance in the desert of Ouarzazate. In the meantime, for three Tuesdays evenings, *Atlas/insights* will focus on questions that their pursuits have raised.

## 8/11 | The Revolution Will Be Televised

**SCREENING** The Pixelated Revolution (Rabih Mroué), work by James T. Green

**VIDEO TALK** Rabih Mroué

**DEBATE** Maher Hamoud, Michiel Vandeveldde & Peter Snowdon

**nl/** De eerste avond focust op invloed van foto's, afkomstig van smartphones, op politiek en de commerciële- en kunstwereld. In Rabih Mroué's video *The Pixelated Revolution* filmt een Syrische man met zijn telefoon hoe een sluipschutter hem neerschiet. Smartphones hebben een onmiskenbaar revolutionair én commercieel potentieel, maar waar zitten hier de struikelblokken?

**fr/** Le premier soir se focalise sur l'influence des photographies prises l'aide d'un smartphone, sur la politique, sur le monde de l'art et celui du commerce. Dans la vidéo *The Pixelated Revolution* de Rabih Mroué, un Syrien filme avec son téléphone portable le tireur embusqué qui l'abat. Les smartphones détiennent indéniablement un potentiel révolutionnaire et commercial, mais où se situent les écueils?

**en/** The first evening looks at the role of recent documentary images from cellphone cameras in shaping contemporary politics, commercial, and art practices. In Rabih Mroué's video *The Pixelated Revolution*, a Syrian man uses his telephone to film a sniper shooting him. Smartphones have an unmistakable revolutionary and commercial potential, but where are the obstacles?

**Rabih Mroué** (°1967) lives and works in Beyrouth. Mroué is an actor, director, playwright, visual artist, and a contributing editor for *The Drama Review* (TDR) and the quarterly *Kalamon*. He is also a co-founder and a board member of the Beyrouth Art Center (BAC), Beyrouth. Employing both fiction and in-depth analysis as tools for engaging with his immediate reality, his works deal with issues that have been swept under the rug in the current political climate of Lebanon, connected to the enduring marks left by the Lebanese Civil War as well as more recent political events like the Arabic Spring and the Syrian Revolution.

**James T. Green** (°1989) is a conceptual artist, designer, developer, podcaster, educator, and writer based in Chicago, Illinois, U.S.A. His art practice builds upon an interest in how we interact between one another within our culture. Through object making, performance, and video, his work gravitates towards our relationship with technology and navigating life through the black experience. His projects investigate information distribution on the internet and unspoken markers of identity. He

has co-founded On The Firefly, a design and development consultancy, and Postloudness, a collective of audio shows by people of color, women, and queer identified hosts. He has had exhibitions at EXPO Chicago, the Chicago Cultural Center, and Gene Siskel Film Center Chicago, IL; Massachusetts Museum of Contemporary Art, North Adams; and University of Chicago Arts & Public Life/CSRPC program, Chicago, IL.

**Maher Hamoud** (°1978) is a Brussels-based Egyptian journalist, a political science researcher and the editor-in-chief of Propaganda Monitor. After his studies in Economics, Maher worked as an adviser in a mining company. He found his way to journalism working as an adviser for Ramattan News Agency, head of the economy section of Al Borsa newspaper, and editor-in-chief of The Daily News Egypt. Maher is a PhD researcher at MENARG, a multidisciplinary research group housed within the Department of Conflict and Development Studies, Faculty of Political and Social Sciences, at the Ghent University. His book *Chocolate Filling: Notes from under the Belgian crust*, a record of his four-year stay in Belgium, was recently published. He is interested in Middle Eastern politics with a focus on Egypt, revolution dynamics and political propaganda.

**Peter Snowdon** (°1964) is a filmmaker and researcher, currently based in Glasgow. His film and video work combines documentary process with formal experimentation. His short films are distributed by the Collectif Jeune Cinéma (Paris), and have been widely shown at festivals. His first feature-length film, *The Uprising* (Rien à voir production/Third Films), debuted at the Jihlava International Documentary Film Festival in 2013, where it won the Opus Bonum award for best world documentary. It has since played at over 20 festivals, and won several more prizes.

**Michiel Vandavelde** (°1990) began his dance career at an early age with the Leuven-based company FABULEUS. Since graduating from P.A.R.T.S. in 2012 he has been building up his own practice as a choreographer, curator, and writer. His work includes small actions in public space, performances, and building structures, searching for alternative political and social systems. He is a member of the Bâtard festival's artistic team and of the editorial team of Etcetera (a performing arts magazine). From 2017 to 2021 Michiel Vandavelde will be artist in residence at Kaaitheater.

## 15/11 | A-Political Animals

**LECTURE PERFORMANCE** Fahim Amir

**SCREENINGS** David Weber-Krebs, Krõõt Juurak

**nl/** De ethische standaarden waarmee we dieren behandelen vormen al langer het onderwerp van onderzoek. Maar kunnen dieren ook zelf politiek handelen? Kunnen ze ons inspireren tot nieuwe vormen van subjectiviteit? Filosoof en dierentheoreticus Fahim Amir vertelt verrassende verhalen –ergens tussen feit en fictie- over de rol van dieren in de geschiedenis van de mens.

**fr/** Les standards éthiques selon lesquels nous traitons les animaux constituent depuis longtemps un objet de recherche. Mais les animaux peuvent-ils aussi agir politiquement? Peuvent-ils nous inspirer de nouvelles formes de subjectivité? Le philosophe et théoricien des animaux Fahim Amir nous raconte des histoires –factuelles comme spéculatives- sur le rôle des animaux dans l’histoire de l’homme.

**en/** The ethical standards with which we treat animals have been the subject of considerable research. But are animals also capable of political action? Can they inspire us to discover new forms of subjectivity? Philosopher and animal theorist Fahim Amir tells surprising stories- both factual and speculative- about the role of animals in the history of humankind.

**Fahim Amir** is currently lecturing at the Linz University of Art and Design. His research deals with transcultural, marxist and ecological questions of significant otherness in discourses and practices of architecture, urbanism and space. 2013 he was co-director of the Hamburg Live Art Festival Zooo3ooo - Occupy Species and co-editor of *Modelhouse – Mapping Transcultural Modernisms* (Sternberg Press). In 2014 he published 100 utopian books and curated *Salon Klimbim: Feeding Vegetarian Tigers – Entertaining Utopian Sensibilities* (Secession Vienna). Currently Amir is currently finishing his PhD project *Pigeon Visions: Urbanist Practices, Modernist Aesthetics and Visions of Posthumanist Critique*. He is the author of the epilogue to the forthcoming German edition of Donna Haraway's *When Species Meet*.

**Krõõt Juurak** (°1981) born in Tallinn, is a choreographer and performer whose work (performances, presentations, texts, workshops, mood shifts) challenges fixed definitions of choreography and performance. Krõõt Juurak and Alex Bailey have been dealing with performances for pets since 2014. In addition to exploring our companion species' tastes and humor, the project also addresses the fact that entertainment provided by pets working from home is often not recognized as actual

work. She has presented her work in a variety of forms at venues including ImPulsTanz Vienna (2012); de Appel (Amsterdam, 2012, 2014); CIAP Hasselt (Belgium, 2011); Künstlerhaus Büchsenhausen (Innsbruck, 2010); Kunsthalle Wien project space Karlsplatz (Vienna, 2010); Tallinn Art Hall (2009); and deSingel (Antwerp, 2008); a.o.

**David Weber-Krebs** (°1974) is a Belgian/German artist and a researcher based in Brussels. He studied at the University of Fribourg in Switzerland and the Amsterdam School of the Arts in the Netherlands. David explores various contexts as a basis for an experimental process, which questions the traditional relationship between the work of art and its public. Recent works are the performances *Tonight, lights out!* (2011/2013, in december at the Kaaistudio's), *Balthazar* (2013 at Kaaitheater) with Maximilian Haas, *Into the big world* (2014, in 2015 at Kaaitheater), and the installation *Immersion* (2014) at the Weltkulturen Museum, Frankfurt.

## 22/11 | Animating Freedom

**VIDEO EXHIBITION** Marwa Arsanios, Michael Bell-Smith, Harun Farocki, Hassan Khan, Rachel Rose, Karthik Pandian and Andros Zins-Browne

**nl/** Op de laatste Insight-avond opent Andros Zins-Browne een one night-expo met werk van zeven videokunstenaren. Ze stellen scherp op reële versus virtuele werelden, en hoe machthebbers beelden inzetten om onze opvattingen over vrijheid te manipuleren.

**fr/** Le dernier soir d'Insight, Andros Zins-Browne inaugure une exposition d'un soir avec des œuvres de sept vidéastes, qui se focalisent sur l'opposition entre mondes réels et virtuels, et sur la façon les détenteurs du pouvoir manipulent notre conception de la liberté.

**en/** During the last Insight evening, Andros Zins-Browne is opening a one-night exhibition with work by seven video artists. They focus on the real versus virtual worlds, and how political leaders use images to manipulate our concepts of freedom.

**Marwa Arsanios** (°1978) was born in the US, currently lives and works in Beirut, Lebanon. Hovering on the boundary between reality and fiction, Marwa Arsanios' work is a series of archival installations, texts, films and performances that reflect on the contemporary politico-social issues in the Middle East from a historical perspective. She has exhibited in London, Beirut, Athens, Oxford, Lisboa, Santiago de Chile, Rome, Damascus and recently at NGBK in Berlin and MuKHA in Antwerp. Her work was shown at Art Dubai in the Bidoun Lounge (Art Park 2009), at the Forum expanded of the Berlinale (2010), at the Homeworks V and VI forum in Beirut, Tokyo Wonder Site in Tokyo (2011), the 12th Istanbul Biennale (2011), the Cornerhouse in Manchester (2012) and most recently at the Venice biennial (Future Generation Art Prize).

**Michael Bell-Smith** (°1978) is a contemporary artist who lives and works in Brooklyn, New York. Bell-Smith's work utilizes digital forms to explore the use of popular technologies in contemporary visual culture. Bell-Smith received a Bachelor of Arts degree in Semiotics from Brown University in 2001. His work has been exhibited internationally, including The New Museum, New York; Foxy Production, New York; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; The Museum of Modern Art, New York; Roslyn Oxley9 Gallery, Sydney, Australia; LISTE, Basel, Switzerland; The Museum of Fine Arts, Lausanne, Switzerland; Vilma Gold, London; BankART, Yokohama, Japan; Glassbox, Paris; PROJEKT 0047, Berlin; and Tate Liverpool, Liverpool, UK.

**Harun Farocki** (°1944-2014) was born in German-annexed Czechoslovakia. Farocki made close to 120 films, including feature films, essay films and documentaries. He worked in collaboration with other filmmakers as a scriptwriter, actor and producer. His work has shown in many national and international exhibitions and installations in galleries and museums.

**Hassan Khan** (°1975), born in the UK, now lives and works in Cairo. Using choreography, music, performance, sound, and video, as well as writing, Hassan Khan draws on personal experience to construct narratives around his home city's events, features, and individuals. Key to his practice is a fusion of his internal consciousness with external address; he is interested in examining philosophical, political, and social tendencies as they become locally influential. Selected solo shows include Beirut Art Center, MMK, Frankfurt, Kunsthalle Sao Paolo, Objectif, Antwerp. Khan has also participated in group shows at the Guggenheim, New York, Sharjah Art Foundation, United Arab Emirates, The Liverpool Biennial, Palais De Tokyo, Paris and dOCUMENTA (13). As a musician he has composed soundtracks for theater and performed his own compositions in Amsterdam, Istanbul, London, and Paris. Khan is also published widely in both Arabic and English.

**Karthik Pandian** (°1981) is an American artist working with moving image and sculpture. His process is defined by a particular approach to vision: how to recognize the play of time, labor, and meaning in things. He transforms material and arranges seemingly disparate objects to render that play more visible. Pandian has held solo exhibitions at The Whitney Museum of American Art, New York; Bétonsalon, Paris; Midway Contemporary Art, Minneapolis and White Flag Projects, St. Louis amongst others. His work was featured in the inaugural LA Biennial at the Hammer Museum and La Triennale: Intense Proximity at the Palais de Tokyo, Paris as well as in group exhibitions such as Film as Sculpture at Wiels Contemporary Art Centre, Brussels, Repertory at the Palazzo Cavour, Torino and the 4th Marrakech Biennale.

**Rachel Rose** (°1986) investigates subjects ranging from zoos and cryogenics, the American Revolutionary War and 19th-century park design, Philip Johnson's Glass House, EDM concerts and the sensory experience of walking in outer space. Through the juxtaposition of seemingly unrelated events, Rose's work presents humanity's shared current anxieties and their multi-layered interconnectivity around our own mortality now. Recent solo exhibitions include: *Rachel Rose* at The Aspen Art Museum, Aspen; *Everything and More* at The Whitney Museum of American Art, New York (2015); *Palisades* at the Serpentine Sackler Gallery, London (2015); *Interiors*, Castello di Rivoli, Turin (2015). Forthcoming exhibitions include Pilar Corrias Gallery, London (2016); Museu Serralves, Porto (2016); the Hayward Gallery, London (2016); and the São Paulo Biennial, São Paulo (2016).

**Andros Zins-Browne** (°1981) was trained as a dancer and choreographer, but his work often gravitates towards the visual arts. After his studies at the Brown University, he finished his training and research programme at P.A.R.T.S (Brussels) and Jan van Eyck Academie (Maastricht). Andros makes dance performances and hybrid environments at the intersection between installation, performance and conceptual dance, performed by a mix of professional dancers and amateurs. They explore the way in which the human body, movement and matter can interact until a certain melting point is reached and the diverse media appear to take on each other's properties.