

Atlas/^{insights}

On the 8th, 15th and 22nd of November, American choreographer Andros Zins-Browne will host Atlas/^{insights} at Kaaistudio's in Brussels. Atlas/^{insights} consist of a series of performative lectures, screenings, and debates related to topics covering the research behind the upcoming performance Atlas Revisited.

In February 2017, Andros Zins-Browne presents the European premiere of Atlas Revisited, a performance made in collaboration with visual artist Karthik Pandian.

"Atlas/^{insights} wishes to open up artistic research; by bringing together different disciplines for screenings, discussions, and performative events on a completely free evening, under the roof of a theater."

– Andros Zins-Browne, organiser and host of the project.

[Andros Zins-Browne](#) was trained as a dancer and choreographer, but his work often gravitates towards the visual arts.

After completing a degree in Art Semiotics at Brown University (US, 1998-2002), Andros moved to Brussels in 2002 to study at the performing arts research and training studios P.A.R.T.S (BE, 2002-2006). He later pursued a research program at the Jan van Eyck Academie, Maastricht (NL, 2010-2011) in the fine art department. Aside from his performances as a dancer with Jonathan Burrows, Mette Ingvarsten, Tino Sehgal, and Maria Hassabi, Zins-Browne's own creations have been produced and/or presented across Europe including the Stedelijk Museum in Amsterdam, Centre Pompidou in Paris, Dance Umbrella in London, HAU in Berlin, Kaaithheater in Brussels and the Theater Festival Impulse, Düsseldorf where he received the Goethe Institute Award for *The Host*. In 2013 he founded The Great Indoors.

More info at www.thegreatindoors.be

Atlas/^{insights} will take place at **Kaaistudio's** (O.L.V. van Vaakstraat 81, Brussels)

- THE REVOLUTION WILL BE TELEVISED
08.11.2016 20.30- SCREENING AND DISCUSSION
- A-POLITICAL ANIMALS
15.11.2016 20.30- PERFORMATIVE LECTURE AND SCREENING
- ANIMATING FREEDOM
22.11.2016 20.30- VIDEO EXHIBITION

Atlas/^{insights} is supported by:

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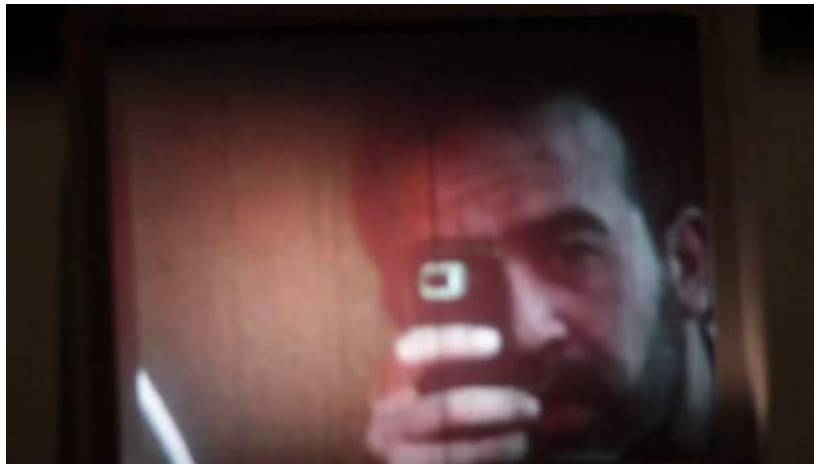
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THE REVOLUTION WILL BE TELEVISED

08.11.2016 - SCREENING AND DISCUSSION



©Rabih Mroué, *The Pixelated Revolution*, filmstill

The cellphone camera has emerged as arguably the most ubiquitous and powerful tool of recent social and political movements. Its ability to infiltrate violent situations and quickly, even immediately share footage worldwide has made this portable technology both a weapon of war and a veritable means for change. But what are the limits of its capabilities and the potentially negative effects of its speed? Does the immediacy of this recent video format subvert more structural and potentially lasting means of achieving political change? Has it further activated us or rather turned us into spectators of political and social upheaval? And has its verité been perverted or merely glorified by popular culture and commercial footage, which increasingly appropriates the grainy aesthetic of public unrest?

The *Pixelated Revolution* by Rabih Mroué shows a Syrian man who, using his phone, films his own death by a sniper. A Levi's ad restages a May Day protest in Berlin to promote its jeans. The *Uprising* by Peter Snowden uses documentary footage from the Arab Spring to create a fictional narrative of an imaginary revolution. What are the new revolutionary potentials and unforeseen pitfalls of these devices we carry around with us every day?

A screening and discussion with Michiel Vandeveld (Choreographer, *Antithesis*, *the Future of the Image*) and Peter Snowden (Filmmaker, *The Uprising*). With a screening of *The Pixelated Revolution*, a video lecture by theater director and artist, Rabih Mroué.

Moderated by Andros Zins-Browne

[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.

[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 Vandeveldde](#) (°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 Vandeveldde will be artist in residence at Kaaitheater.

A-POLITICAL ANIMALS

15.11.2016 - PERFORMATIVE LECTURE AND SCREENING



©David Weber-Krebs, *Balthazar*, filmstill

Animal Politics has traditionally been considered as a set of moral and ethical standards by which humans treat animals. But is this a one-way street or is there maybe another turn off down a hidden road where animals themselves perform and act politically? If so, what might they be able to teach us?

Philosopher and animal theorist Fahim Amir has written and lectured extensively on animals. He writes about Ghost-Cows, sees Pigeons as 'Angels of Fordism,' and Pigs as 'Animals of Resistance'. By unearthing a trove of rare historical accounts, urban myths, and art-historical references, Amir's inquiries have led to new insights into the ways in which animals shape our urban landscapes, transform our technological capacities, and influence new forms of subjectivity.

In this performative lecture, Amir combines storytelling with humor to bring beasts to the foreground of human history.

With an ongoing screening by David Weber-Krebs (theater director, *Balthazar*) and Krõõt Juurak (Performances for Pets).

[Fahim Amir](#) (°1978) is born in Teheran and 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 Mindaugas Triennial, Contemporary Art Center (CAC) (Villnius, 2012); 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); among others.

[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), Balthazar (2013) with Maximilian Haas, Into the big world (2014), and the installation Immersion (2014) at the Weltkulturen Museum, Frankfurt.

ANIMATING FREEDOM

22.11.2016 - VIDEO EXHIBITION



©Andros Zins-Browne and Karthik Pandian, *Atlas Revisited*

While the ubiquity of the cellphone camera has helped transform every moment into a potential image, we could also say that one of the aims of political structures, capital, and of power in general has been to develop techniques to become increasingly invisible. Or, maybe more precisely, to be both there and not there. The amorphous forms through which power is distributed creates a complex network of relations which are neither real nor fictional, but rather virtual.

What strategies are contemporary artists who make images developing in order to speak about this increasingly invisible world? How does it shift not only the content but the form of their work?

Recent examples such as the world's first 'Hologram Protest' in Madrid in April, 2015 and the documentary video, *Serious Games* by Harun Farocki, about the use of Virtual Reality not only for training but also to treat post-combat trauma in US soldiers, suggest that virtual technologies might propose illusive, immaterial tools with which to address, or escape from-illusive political circumstances.

[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.

[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).

[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.