

November 21st, 2016

*Animating Freedom* sounds different today than it did a few weeks ago. In the era we lived in a few weeks ago, politics appeared to be an immaterial phantom with supernatural powers and bad hair. It was a nightmare you kept clicking and opening, then thinking you could swipe away from; shut down, sleep, restart. But the nightmare turned out to be an immersive tragedy, a durational drama where comedians (but not the funny kind) played in a farce about make-believe. If it never ended, at least it never stopped changing.

We kept watching, and it was novel and fascinating all the more so because the directors had left the stage and the cast, no- the crew, no- extras, producers? It wasn't quite clear who was running the show but after awhile it wasn't a tragedy, or a farce, nor a drama anymore, but maybe just a great, big whodunit.

That was all before Duck Season. When everything that was complexly entangled, ubiquitous, but nevertheless invisible, hard to miss but hard to put your finger on but even harder to switch off, transformed overnight into a large, blunt object. It hit hard. Head trauma ensued and now when I try to figure out what happened a minute ago, I only find I've lost the words for it.

*Animating Freedom* was both a predicament and a strategy. An exercise in summoning immaterial forces and in addressing those forces. Using the imaginaries of power to imagine an autonomy from it. It was a statement about how the real was virtual, the virtual political, the political entertaining, the entertainment real. But now I'm in a stupor. I don't know where to aim my rifle, and I've acquired this strange lisp.

It's Duck season. Wabbit Season. No, Duck Season. Wabbit season! Duck season!

Orbiting along this looping dualism, I make up my mind and fire, aim, then steady. I hit the target, then again and again, but each shot only seems to transform him further, rendering a cartoonish disfiguration, a form I can no longer identify.

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The first feature film to fully integrate live and animated characters was the 1988 Disney classic *Who Framed Roger Rabbit?* Judge Doom is the superior judge (and executioner) of Toon Town where all the characters from the history of animation live. It turns out Doom also happens to be an aspiring real estate developer, hoping to rid Toon Town of its cartoon inhabitants, in order to build a great, -'beautiful' in his own words- freeway. Also turns out, Doom is secretly a Toon himself.

After he dissolves in his own 'dip' (the chemical fluid he uses to execute other Toons) leaving nothing but a human mask and shoes, Micky Mouse asks aloud, 'I wonder who he really was?!' Bugs Bunny offers a response, 'I'll tell you one thing, Doc, he 'wunt no rabbit.' 'or a duck!' replies Daffy.

Andros Zins-Browne

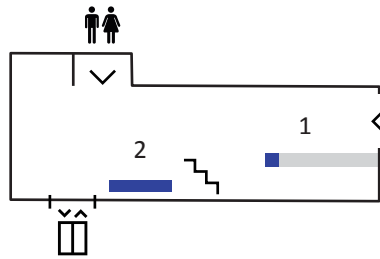
**KAAI**  
THEATER

**HIROS**

the great indoors

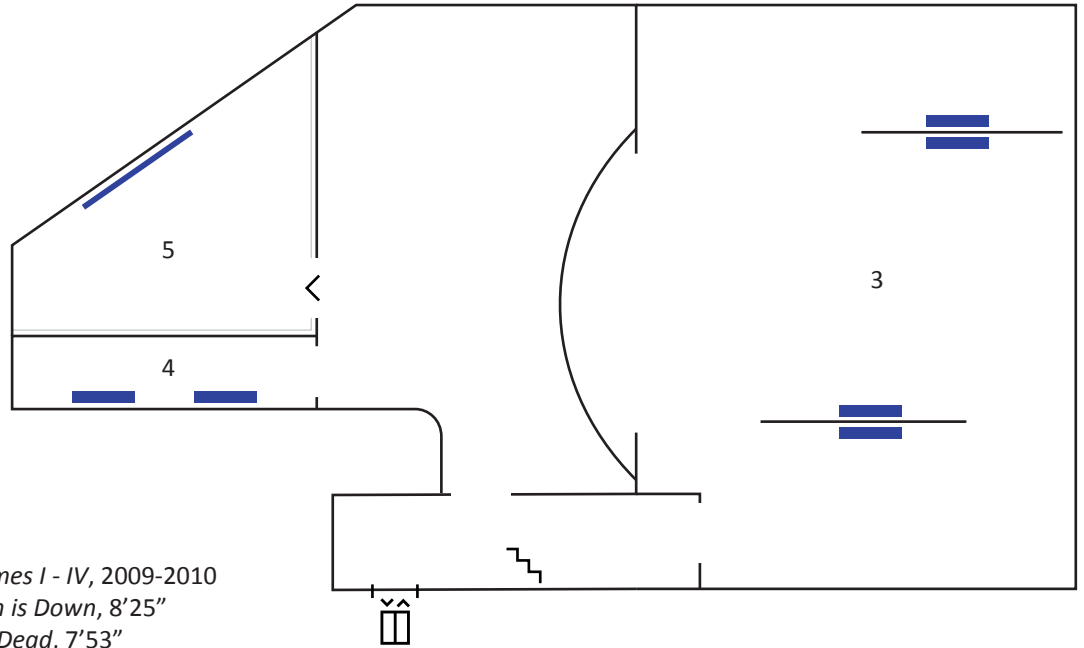


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**Ground floor**

- 1 Compilation of Footage from the Hologram Protest in Madrid, 2015, No Somos Delito Platform and Esteban Crespo from Garlic Producciones
- 2 Rachel Rose, *A Minute Ago*, 2014, HD video, 8'43"  
Courtesy of the artist and Pilar Corrias Gallery

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**1<sup>st</sup> floor**

- 3 Harun Farocki, *Serious Games I - IV*, 2009-2010  
*Serious Games I: Watson is Down*, 8'25"  
*Serious Games II: Three Dead*, 7'53"  
*Serious Games III: Immersion*, 20'25"  
*Serious Games IV: A Sun without Shadow*, 7'49"  
Courtesy of the artist, Nationalgalerie Berlin and Greene Naftali Gallery
- 4 Michael Bell-Smith, *Rabbit Season, Duck Season*, 2014, HD video, 5'18"  
Michael Bell-Smith, *De-employed*, 2012, HD video, 2'29"  
Courtesy of the artist and Foxy Production
- 5 Karthik Pandian & Andros Zins-Browne, *Untitled (Live Key #10)*, 2016,  
HD video projection, 23'46" Produced by EMPAC, Troy NY  
Courtesy of the artists and Vilma Gold Gallery, London

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**2<sup>nd</sup> floor**

- 6 Hassan Khan, *Technicolor Mubarak*, 2001, loop, video projection  
Courtesy of Galerie Chantal Crousel and the artist
- 7 Marwa Arsanios, *Have you ever killed a bear or becoming Jamila*,  
2012-2013, 25'26" Courtesy of the artist & The New Museum

