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## HE WANTS TO WIDEN THE CONCEPT OF DANCE.

*The set-design becomes an actor, as important as the dancers themselves, while the tragic struggle transforms into entertainment in "The Host", the show that opens this year's TUPP-festival. UNT met the man in charge of the piece, a reflecting philosopher of dance.*

Andros Zins-Browne wants coffee, but not the weak kind that the hotel offers. – I'm a New York-snob, he mildly laughs. His pickiness takes us out of the hotel, down the street, and into Uppsala Stadsteater. We wander through what appears to be an endless maze of corridors and rehearsal spaces, finally ending up on the sixth floor by the impressive coffee-machine. Andros Zins-Browne presses the button while uttering a faint "Great".

Tonight he will perform the dance-piece "The Host" together with two colleagues. Three cowboys will try to tame an inflatable landscape of rubber. Like drunken sailors ashore they billow through the bouncy environment. They dance and run around the inflatable hills, struggling to maintain their balance.

You can read the piece as a critique of how we ruin the environment, but also as a bulletin on the politics of sexuality and identity, says Andros Zins-Browne. But to use an archetypal symbol like a cowboy is like swinging a double-edged sword: it's a powerful symbol that communicates in a simple way, but at the same time one should avoid being stereotypically categorized. It is hard to find a balance between the two.

We are located on the main stage of Uppsala Stadsteater in front of what once was the floor of a large bouncy-castle. Technicians are fixating several large plastic tarps to what later on will cover the stage and create a lumpy, bulging landscape.

Andros explains, "everything started with inflatable mattresses and plastic bags from Ikea. Then it just grew."

He is educated at the prestigious Brown University in the US and at the dance-school P.A.R.T.S. in Brussels, his city of residence since 2002. He is a trained ballet-dancer who was fed up with ballet, instead focusing on theory of literature and culture. The past ten years he has been through a series of personal crisis, while finding guidance by seemingly disparate people like Barthes and Baudrillard, Steve-O and Chris Burden, Xavier Le Roy and Stellarc, and now he finds himself at the crossroads. He is bored with the representational language of the body and the recognizable, imitating movements and gestures. The connotations are empty. He is even considering avoiding humans onstage in his next piece.

"I'm not tired of dance as an art form, but the definition of what dance is, can be and is too narrow. I'm much more interested in thinking about movement. Most often there are humans, bodies, executing movements onstage. But I'd like to find other ways without renouncing my background as a dancer."

Despite all this, "The Host" is a piece in which the human bodies are strongly representational. Andros Zins-Browne explains that it most probably is his last piece of the kind, that he has come to a closure, while admitting that he likes the representational for its communicative simplicity.

"I don't mind my work being viewed as entertaining, on the contrary," he says while adding that the creation of the work is an artistic one; he reads, researches, thinks, discusses and conceptualizes. But when the work is shown all this becomes secondary. "I really like the aspect of the audience, and I hope the people who think that they won't like or understand what the artists of TUPP will present turn up to see what it's all about. There's nothing more boring than having an audience consisting solely of people from the same field."

He strongly denies that one must have studied post-structural literature in order to grasp his piece. "If that is the case I have failed, badly."

Simon Löfroth (translated by Benjamin Quigley)

