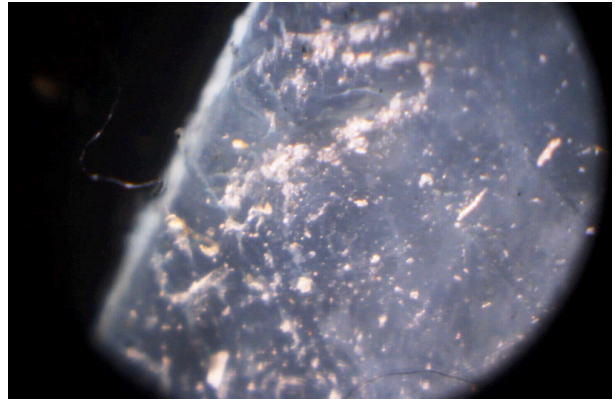# MICRO EVENTS
Tom Kok // Britt Hatzius

Micro Events is a series of cinematic experiences for one person at a time, each comprising of a table, a microscope and a small mechanical stage. Each of the three tables has a different soundtrack that accompanies the partial view onto tiny fragments, remains and broken pieces, leading you through a maze of detailed descriptions, questions and unstable verifications.

As an experience, it resembles that of an intimate film screening, except that the moving image is not a projected image, but a moving mechanical stage. Looking down into the lens, the movement of this stage, with its pauses, accelerations and at times jerky jolts, evokes a sense of live-ness that stands in opposition to its pre-programmed nature and the accompanying pre-recorded voices and sounds.

The collaborative work was initially developed during Spring Camp 2012 residency at Timelab (a workplace for art, technology and society in Ghent, Belgium). It started with the discovery of two very similar collections of images found in both Tom's and Britt's reference material. The images of relatively small objects and their elaborate descriptions found in Museum collections or other scientific research archives became the inspiration for Micro Events. It is informed by a mutual curiosity in the mechanics of knowledge production, tentatively questioning the authority of scientific classification and focusing here on the discrepancies between what you hear, what you are told you are seeing, and what you are actually looking at.

DETAILS

Each table has a microscope mounted underneath the tabletop. Beneath the microscope is a moving plate running along an x- and a y-axis according to a pre-programmed track. Each table has various tiny objects and textures attached to the plate underneath the lens, which is set to move in a specific path, accompanied by synched audio via headphones.

Sat at one of the tables, you put the headphones on, lean forward with one of your eyes resting on the lens, and press the start button mounted within the tabletop. Each track, or 'micro event', lasts around 6 to 8 min.

There are currently three tables. They can be shown either spread out in the same room, or separated out across a venue. Each requires a darkened and quiet space.

Ideally, the three 'micro events' are shown alongside each other.

(Micro Events at Almost Cinema, Vooruit, Gent, Belgium, 2012)

Watch a short video clip here:
www.vimeo.com/52243111

BIO

Britt Hatzius

Britt's work in photography, video and film often explores ideas around language, interpretation and the potential for discrepancies, ruptures, deviations and (mis-) communication. As part of her practice she has collaborated with numerous visual artists, performance makers, dancers and musicians, most frequently as part of the visual-sound collective 'Not Applicable Artists'. She holds a Fine Art Media Degree from Chelsea College of Art London. Research at Studio INCITE (Critical Inquiry into Ethnography and Technology) has informed her interest in experimental ethnographic practices and the socio-technical contexts of science and technology.

www.britthatzius.co.uk

Tom Kok

The work of Tom Kok (NL, 1987) mainly consists of sculptural installations, videos and performances. A reoccurring theme is the social and cultural consequences of science and technology. Historical events, artefacts, disapproved paradigms and unfortunate mistakes are often at the core of the work, surpassing their original theoretical context and creating a new – visual – narrative by means of abstraction and surreal humor. With his work Kok reflects on the strong monopolistic influence Science has on the Western World. Tom Kok studied at the HKU (BA), the Piet Zwart Institute (MA) and is represented by Gallery Fortlaan 17 (Ghent). He currently lives and works in Utrecht (NL) and regularly collaborates with Jan Willem Deiman (Kok&Deiman).

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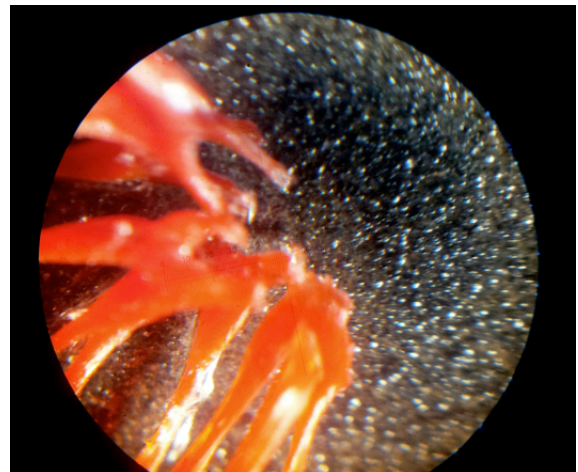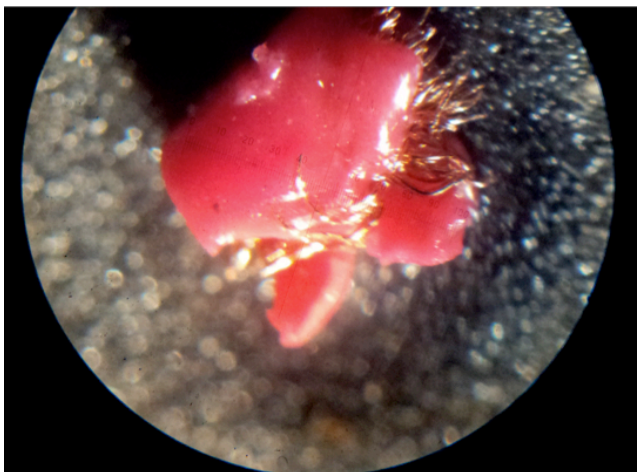
(View of objects through the microscopic lens)