

# OCW POST-PROGRAMME

post-reference to the event crimp\_09 in ocw, stage for small scale events, rotterdam

## GENERATED TIME

**contribution # 1 | HATZATZ |**  
israeli electro-acoustic musical  
project | 9, 10 and 11 november  
2012

[http://www.youtube.com/  
watch?v=U9KfSzoP9jl](http://www.youtube.com/watch?v=U9KfSzoP9jl)

if you click the 'play'-button of '*relax (in the city life)*', and watch the accompanying videoclip by sonia kazovsky on youtube, you will soon understand, that **hatzatz** is not an average music ensemble. \_on their website, they call themselves: an electro-acoustic project. \_the israeli members of this avant-garde quartet apply a set of instruments with an intense penetrating power. \_they use these tools to generate hi-energy compositions to open up new dimensions of sound and new layers of perception, and they're not afraid to use a crowbar, if necessary. \_the sound strings that *hatzatz* produces are unrefined, rough and hectic. \_most compositions lack a fixed rhythm or tonal basis. \_without exception they result from a anarchistic collaborative process, where the border between composition and improvisation is never clear

| iza | two years ago, i composed '*modo recordar modo olvidar*', a piece that included a lot of notation and room for improvisation. \_we tried it out, but reading from a score felt wrong to us, so we kicked out the notes. \_the compositional structure remained, but within that structure, we are free to do whatever we want as long as we don't limit the freedom of the other players

one of *hatzatz*' main goals is to search for innovation and for an experimental, aesthetic idiom,

that makes its abstract soundworks more accessible to the wider public. \_for that purpose, the members invited the video artist daniel slabosky to reinforce the project with live video. \_his contributions are not meant to be a - redundant - illustrative element, but rather serve as a medium that interconnects the realm of sound with a simultaneous visual dimension

| iza | one year ago, maya created '*sipur*', an electronic text-fragments composition/structure that deals with language. \_i consider text as a metaphore for the music, a completion of it. \_in this piece, you can hear the sound recording of me, reading a story in hebrew. \_maya plays it from her computer. \_for a non-hebrew speaking audience the words sound like music. \_at a certain moment maya stops the linear narrative process of the speaking. \_the sounds are electronically processed and grinded into small grains (it's not a coincidence that *hatzatz* is the hebrew word for '*gravel*') \_we played with that material. \_we discussed the option to explain the meaning of the spoken words with a projection of the english translation. \_i'd rather thought it should be projected in hebrew. \_i wanted '*sipur*' to remain a completely understandable acoustic work for non-hebrew speakers. \_why bother to concretize something that is meant to be abstract? \_but tomer and maya really wanted the translation. \_that was a group decision

in a later piece (no title yet), video plays a more important role. \_the starting point are thirty-six fragments that maya cut from a video of a hip-hop dancer

| iza | each player is assigned to react to a different part of the dancer's body. \_i chose the legs, tomer the head and maya the hands. \_i had to do homework, to study the fragments and really get to know them well enough to react immediately to the dancer's movements. \_i also had to decide which movement on the bass would correspond with his movements. \_daniel will cue the video fragments live from his computer. \_in this piece he functions as a conductor

when I ask ilya for his motive to compose music, he answers plain and simple

| iza | my motive to make music is actually the practical necessity to keep musicians busy for, for instance, five or ten minutes. \_music is a way of gaining time. \_it reminds me of the gipsy ensembles that play near the amsterdam central station. \_they are good musicians, they play really well. \_they sit there and produce new notes, because they NEED to play. \_if they stop playing, the music will stop, time stops and passers by will stop giving them money. \_so they generate time by playing. \_i don't mean that in a negative way. \_i respect them, because they succeed in making their time interesting. \_for me, making music is in essence a necessary way to generate interesting time

*hatzatz* are: **maya felixbrodt** (viola/electronics), **tomer harari-kaplan** (indian harmonium/singing saw/ipod/electronics), **ilya ziblat shay** (contrabass/electronics) and **daniel slabosky** (live video)

website: <http://hatzatz.com>

## ROLLED UP TIME

**contribution # 2 | FILM |**  
screening of a 16 mm film from  
noud heerkens' archive

in the nineties, the rotterdam  
goethe-institute moved to the  
westersingel. \_in the basement  
of the building at the 's-graven-  
dijkwal some hundred solid black  
boxes were left behind: the face  
of germany stored on miles of 16  
mm film. \_the archive ended up  
in the hands of the ex-operator,  
filmmaker, curator and producer  
noud heerkens. \_at the invitation  
of ocw, heerkens descended into  
his basement again. \_for crimmp\_  
09 he selected a set of three films.  
\_the first one is a film about art,  
the second one an artfilm and the  
last is a documentary.

each evening the audience will  
decide by majority which film  
will be projected. \_to reduce any  
mental damage to the minority, i  
videod the three complete films  
from the screen. \_the flicker-  
fluttering mini-versions will next  
week be available for viewing on  
the crimmp\_09 webpages

what connects the movies is that  
they were all released in 1980.  
\_ another connective aspect is  
that they share the tempo with  
which they divulge their content:  
in a time where filmmakers  
appeared to have all the time in  
the world, the time they sealed  
on celluloid seems to last longer  
than it actually does. \_we feel  
pleasantly underdemanded with  
such a stretch of time

## FILMMENU

**film a | *für augen und ohren* [for  
eyes and ears] | detlef michael  
behrens | 1980**

dmb-filmproduktion | 16 mm | colour |  
355 m. | 32 minutes | commentary in  
german

the film not only gives an  
impression of the exhibition of  
the berlin academy of fine arts,  
but also reports on new musical  
instruments, mechanical music,

visualized music. *für augen  
und ohren* informs about the  
relationship between music and  
technique and the continuous  
effort to revive traditional ways  
of musical performance with  
innovation and inventions

**film b | *theatrum mundi* | lore  
von volkmann-niessing/boris  
noravec | 1980**

sonnenring-filmproduktion | 16 mm |  
colour | 253 m. | 23 minutes | without  
commentary

this prize-winning experimental  
film celebrates the theatrical  
life-feeling of the baroque,  
with its many-faceted  
nuances. *theatrum mundi* is  
a very personal approach, not  
altogether free of mannerism,  
to the fundamental motivations  
of that epoch, optically sating  
by a fascinating wealth of  
filmic means

**film c | *widerstand gegen hitler*  
[resistance against hitler] / 20.  
juli 1944 | jost von murr/ulrike  
emrich | 1980**

chronos-film gmbh | 16 mm | black  
and white | 239 m. | 22 minutes |  
commentary in german

making use of original footage  
from the third reich era, this  
film documents the motives,  
the preparations and the  
execution of the assault on  
hitler on july 20, 1944. \_film  
fragments of the criminal  
proceedings before the  
people's court in berlin show  
the intimidation of chairman  
freisler and the firm attitude  
of the accused. \_the fragments  
were originally meant to be  
published in weekly journals  
and documentaries, but reich  
propaganda minister goebbels  
declared the material 'secret  
reich matter' and refused to  
release them

composition, production,  
technique & design crimmp\_09:  
arnold schalks, hatzatz & noud  
heerkens

OCW PROFILE | ocw is a rotterdam  
non-subsidized stage, initiated by  
the visual artist arnold schalks.  
\_'small scale' and 'hospitality' are  
the catchwords for the activities  
of ocw. \_the objective of ocw is  
to create the conditions for cross-  
disciplinary connections by the  
combined presentations of visual  
arts, dance, music, literature,  
theater and cinema, offering a  
lot of room for the experiment.  
\_the admission for ocw evenings  
is free. \_yet visitors are requested  
to donate whatever amount they  
think appropriate for attending  
the performances afterwards. \_the  
participating artists receive a fair  
proportion of the collected sum  
after the show (*incrowd funding*).  
\_so please be generous with your  
donation

crimmp\_09 is the last ocw event of  
2012. \_after the turn of the year,  
stage ocw continues its programme  
with crimmp\_10 on january 11, 12  
and 13, 2013. \_that event features  
'newsreal': a staged chamber  
opera for soprano, electronics and  
videotext. \_'newsreal' is a work in  
progress, conceived, written and  
directed by composer falk hübner  
in collaboration with soprano cora  
schmeiser

subscribers to the ocw mailing  
list will receive an invitation for  
crimmp\_10 in due time

you were a wonderful audience.  
\_i hope to see you again in my  
humble venue next year

arnold schalks

ocw / stage for small scale events,  
osseweistraat 35, lokaal 11, 3023  
db rotterdam / www.podiumocw.nl