

OCW POST-PROGRAMME

post-reference to the event crimpp_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), **tomar 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