

OCW POST-PROGRAMMA

post-reference to the event crimp_19 in ocw, stage for small scale events, rotterdam

crimp_19 featured four contributions:

contribution # 1 | UNDERGROUND UNSEEN | soundtrack for a blacked out interior by **joost van veen** "... we follow our wandering paths, and the very darkness acts as our guide and our doubts serve to reassure us." from: the sacrament of the present moment - jean pierre de caussade (1675-1751) (thanks to huib emmer / the project is financially supported by the city of rotterdam)

www.archefilm.nl

contribution # 2 | REAL SPACE - REAL TIME | **toine horvers** tries to perform as a mental and physical medium between the world and the dusky time-space of ocw: via a headphone he listens to the news as broadcasted each whole hour by bbc-world service. _while listening he repeats the news readers text with an interval as short as possible. _except for the text he also focuses on copying the speakers diction and intonation. _taken from the whole hour-signal the duration of the broadcasts is five minutes exactly, preceded by one minute of headlines, which minute in his performance will be silent.

[th] the tendency to commit myself to strict forms and patterns was always present in my work. _i develop concepts which form a frame for an action, in such a way that my own creativity is not at issue. _this relates to my performances as well as my drawings, which were always based on an intention for a procedure that i had to perform. _i think that this is my way to create a situation in which i can linger as close as possible to reality, giving way to this lingering to result in an autonomous new reality which for me is a work of art. _in the last couple of years this intention expanded with very precise and objective descriptions and

translations of situations and processes of reality, and, to get even closer: imitating and copying them. _an example of translating is my book *chartres, one hour of sound in a gothic cathedral*. _here i went very far in trying to give a neutral description of the sounds. _in 2010, during an artists residency in dublin i have been collecting fragments of speech in the crowded streets and repeated them immediately in a sound recorder. _this resulted in a performance and an artists-publication titled *copying as a ritual act*. _i dedicated the project to my mother, who entertained our family often with perfect imitations of visitors in her tobacco shop. _i really believe that imitating is a ritual for surviving, a sort of defusing reality. _the performance REAL SPACE - REAL TIME is an outgrowth of my permanent piece in public space *beijerkoppen* at beijerlandselaan in rotterdam since 2011. _a search engine collects fragments of television news broadcasts from all over the world and at random shows the live portraits of newsreaders on the screens.

www.toinehorvers.nl

contribution # 3 | HOUSE OF FUN, torture euphemism | gruesome acts are often concealed in everyday language, legislation and government policy by metaphors and understatements. _a torture room in dubai for instance, capable of reducing a person into submission in half an hour, was euphemistically named *house of fun*. _HOUSE OF FUN is a non-narrative film, theatrical monologue and ritual percussion music; an associative state about euphemisms surrounding torture practice. _by not emphasizing the horrid visualization of torturing, the theme is approached as objectively as possible. _we look with the detached

perspective of the perpetrator, manifesting itself in the interrogator, the torturer, the supervisor, the medic, the government, but also an aggressive spouse and the media. _by using torture jargon and subtle humour they objectify their victim and play their invasive role in the private live of the victim. _she is fully subjected to their power, except in her preserved silence. _the ritual music, played on vibraphone, timpani, drums, gongs and objects, works supporting, dominating, contrasting, abrasive and disguising. HOUSE OF FUN, torture euphemism is a profound and occasionally absurd film/music project that is aiming at people with a fascination for art-house film, contemporary music and people with an interest for human rights, language and philosophy. music and text are written by **merijn bisschops**. _visual artist **morgana machado marques** made the camera work of actors **david eeles** and **caroline van leerdam**. _the music is performed live by percussionist **gabriele petracco**.

www.merijnbisschops.nl
www.vidimo.nl

contribution # 4 | JOSSTORE / VANDERMEULENS VETERANS (give them a second chance!) _from his comprehensive collection of used nails, bolts, nuts and screws, **jos van der meulen** selected some special specimens. _with your help, we will bring this veteran hardware back into circulation. as veterans, happy couples, or loners they wait patiently until they can serve you once again. _help vdm-studio with the preservation of this small industrial inheritance.

www.josvandermeulen.nl

crimp_19 took place on friday evening january 30, saturday evening january 31 and sunday evening february 1, 2015.

ocw thanks pim van halem and sigmund de jong (t.o.p.)

OWN CONTRIBUTION | 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.

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 crossdisciplinary connections by the combined presentations of visual arts, dance, music, literature, theater and cinema, offering a lot of room for the experiment.

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