

# OCW POST-PROGRAMMA

post-reference to the event crimp\_20 in ocw, stage for small scale events, rotterdam

crimp\_20 featured the following five contributions:

contribution # 1 | INTRODUCTION | (in dutch) | introduction by foyeur **j.Palias**. \_introductions by foyeur j.Palias can be placed somewhere between Fortune-telling, Joyeurism and Vigilance, with 'Pataphysics' as their invariable basis!

contribution # 2 | PHIZMIZ & SIMONIS | (in english) | **d. w. robertson, lukas simonis and cor hogerdijk**. \_formerly ergo phizmiz & lukas simonis are an english/dutch duo that can be considered a trio when you count in drummer cor hogerdijk. \_both gentlemen are active in various disciplines: d. w. robertson writes opera's, makes radio and indigestible avant garde shit, but once in a while happens to turn up with brilliant, typical english pop music -somewhere between syd barret and vivian stanshall- and now and then covers entire albums to kill time (e.g. nirvana's *in utero*, that immediately had to be taken offline by order of the law). \_simonis played in several legendary bands that no one remembers, organizes events for experimental music, does avant garde, makes radio and produces radio plays. \_the collaboration started with a dogma: compose as many songs possible in the shortest period of time, recordings included (mixing happened later). \_d. w. robertson came to rotterdam on three occasions in the summer of 2014. \_twenty-nine numbers were written and recorded in three sessions. \_so. \_twenty-nine numbers. \_in terms of quantity, that's alright. \_whether they are worth listening to is up to the audience. \_for the lazy listeners: unstable pop music played by confused men. \_for the lazy listeners with a more positive attitude: unstable popmusic of a stable quality, to be compared with syd barret, bonzo dog band, red crayola, ariel pink, 49 americans, gus com

contribution # 2A | (in english) | only on friday evening, february 26) performance by blogger **richard foster**

contribution # 4 | TEST RUN | (in dutch) | on the three successive evenings, rotterdam writer **peter swanborn** read a new short story. \_each evening, another one. \_so far, peter swanborn (1963) published four collections of poetry \_right now, he's working on his fifth collection and a volume of short stories. \_furthermore, he teaches creative writing for the skvr, he's a literary correspondent for the dutch newspaper volkskrant, and editor of tortuca, a dutch magazine for literature and visual arts. [www.peterswanborn.nl](http://www.peterswanborn.nl)

contribution # 4 | GOETHE'S GEDÄCHTNIS | **noud heerkens** and **arnold schalks** | in the nineties, the rotterdam goethe-institute moved to the westersingel. \_in the basement of the building at the 's-gravendijkwal some hundred solid black boxes were left behind: the face of germany stored on miles of 16 mm film. \_via the basement of the ex-operator, filmmaker, curator and producer **noud heerkens**, the archive ended up in the ocw storage space. \_for goethes gedächtnis, heerkens and artist **arnold schalks** took a pick from 16 mm *kulturerbe* that was saved from the refuse container and matched it with a current cinematic counterpart. \_for crimp\_20, the 16 minutes long artfilm *la belle époque* by the german moviemaker **lore von volkmann-niessing** from 1977 was combined with *i am under construction*, a short film by the dutch video artist **enny larmit** from 2015.

'*la belle époque*' is, according to the insert, an impressive attempt at a poetic analysis of 'jugendstil' as a principle of form and design. \_here, the world of decadence is shown in its aesthetic attraction, refinement and complexity in interesting

scenes. \_production: sonnenring filmproduktion. \_script: lore von volkmann-niessing. regie: lore von volkmann-niessing and boris moravec. \_cited 'particularly valuable' by the *deutsche film und medienbewertung-wiesbaden*. \_tv use not permitted in federal republic of germany, austria and switzerland. \_no commentary.

'*i am under construction*' is about the strangeness and absurdity of the beauty rituals of women. \_the repeating daily construction of your own image; the beauty of making yourself beautiful and transforming yourself. But also the struggle of the neverending cyclus of the destruction of the same image. \_'i am under construction' has been nominated for the TENT academy awards 2015, and became a finalist. <http://www.ennylarmit.com>

## OCW NEXT

OFF-CRIMP\_03 | wednesday evening, march 30, 20 hrs. | evening with **gerwin luijendijk** and **jos deuss** | performance + film screening /

CRIMP\_21 | friday evening 7, saturday evening 8 and sunday evening october 9, 2016. \_the program features contributions by **j.Palias**, **nishiko**, **arjen duinker** and **falk hübner**.

subscribers to the ocw mailing list will receive an invitation for crimp\_20 in due time. \_reservations via [arnosch@wxs.nl](mailto:arnosch@wxs.nl)

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.

(t.o.p.)

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.

crimmp\_20 took place on friday evening 26, saturday evening 27 and sunday evening february 28, 2016.

technique, production & design  
crimmp: arnold schalks.

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