

# OCW POST-PROGRAM

post-reference to the event crimp\_22 in ocw, stage for small scale events, rotterdam

crimp\_22 took place on friday evening 25, saturday evening 26 and sunday evening november 27, 2016, featuring four contributions:

contribution # 1 | INTRODUCTION | (in dutch) | introduction by foyeur **j.Palias**. \_introductions by foyeur j.Palias can be placed somewhere between *J*ortune-telling, *J*oyeurism and *J*igilance, with 'Pataphysics as a guide line, fyke and suspenders!

contribution # 2 | RAGA SUBHA | **toine horvers** | via headphones toine hears the voices of *dhrupad*-singers *umakant* and *ramakant gundecha*. \_while turning slowly and gradually around his center, he reproduces the sounds that he hears with as little as possible delay. \_the singers perform a *raga* composed by *tansen*, a sixteenth century composer from the *mughal india*-period. \_the piece starts with an improvisation on the long-stretched basic notes of the raga, followed by *tansen's* song with improvisations. \_toine follows the song as precise as possible in pitch, intonation and tempo of the singers. \_*dhrupad* is one of the oldest forms of hindustani devotional music. \_toine attended a concert by the *gundecha* brothers in bangalore in 2015

- toine horvers.nl

contribution # 3 | RECITATION | (in dutch) | **peggy verzett** (1958) is poet and painter. \_her debut *prijken die buik* was published in 2005 by van oorschot. \_the collections *vissing* and *haar vliegstro* were published in 2010 and 2016 respectively by querido. \_her poetry is hard to classify. \_no re-inventing the wheel though, but you start seeing a landscape from a different perspective when coloured by her poetry

- peggy-verzett.squarespace.com

contribution # 4 | IM BLAUEN KRISTALL | **lucia mense** (flutes), **cora schmeiser** (voice) and **dietmar bonnen** (keys and percussion) mix dadaistic texts with contemporary- and medieval repertory. \_four years ago, they ran across each other in the kolumba museum in cologne and decided to convert their shared ideas as the *lunyala* trio into sound. \_music by *hildegard von bingen*, *philip glass*, *isang yun* and *tom johnson*; texts by *friedrich hölderlin*, *hugo ball*, *hans arp* and *richard hülsenbeck*

- luciamense.de

- coraschmeiser.nl

- obst-music.com

## OCW NEXT

OFF-CRIMP\_CINEMA\_02 | friday evening 9 and saturday evening, december 10, 2016 from 20 hrs. on | a pleasant way of skipping evening school in a former class room that is transformed into a movie theater. \_the film program curated by filmmaker **noud heerkens** features contributions by *mirjam somers*, *michiel van bakel*, *mels van zutphen*, *jan adriaans*, *gerco de ruijter*, *rené magritte* and *jeff keen*

CRIMP\_23 (rotations) | friday evening 13, saturday evening 14 and sunday evening 15 january, 2017, from 20:30 hrs. on. \_three evenings fully dedicated to **toine horvers'** work. \_*rotations* is a collection of early and more recent circular movements of his body and his voice

subscribers to the ocw mailing list will receive an invitation 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

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

composition, technique & design  
crimp: **arnold schalks**

ocw / stage for small scale events,  
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