

OCW POST-PROGRAMME

post-reference to the event crimp_24 in ocw, stage for small scale events, rotterdam

on friday evening 10, saturday evening 11 and sunday evening 12 february 2017, stage ocw presents crimp_24, an *art rotterdam*-edition featuring the following four contributions:

contribution # 1 | VIEW OF RESTORATION - [2016] - 30'50" | **gerwin luijendijk** and **jos deuss** | film, dealing with gerwin's latest research project *view of restoration* that focuses on art restoration and examines the idea of the authenticity of the artwork. _by investigating its ethical codes and various techniques, gerwin explores restoration and its influence on the artwork and the artwork's unique-ness. _assuming himself the role of the restorer he went so far as to question this role in relation to the authenticity of the artwork and, in extension, the influence of the restorer on the artwork itself. *view of restoration* also features an exhibition of paintings 'restored' by gerwin in the hall of the building

contribution # 2 | LIQUIDATOR - [2010] - 7'47" | **karel doing** and **micchal osowski** | the project *liquidator* started with a research question; where lies the ultimate border of film preservation, and how does it look? _in other words, filmmaker karel doing was looking for a filmprint that was on the brink of complete deterioration. _his friends at the dutch film archive (eye) came up with a newly discovered print of *haarlem*; a commercial 'city branding' film made in 1922 by dutch film pioneer **willy mullens**. _this particular print was interesting to karel for two reasons: the deterioration of the nitrate had caused stunning visual effects and the original utilitarian nature of the footage was in stark contrast with the drama of this deterioration. _he isolated the sequences where transitions took place between well preserved images and, partly or completely, vanished images. _he reworked this footage zooming in, slowing down and reframing these

sequence. _the most dramatic moments he reworked using optical flow and morphing techniques. _with the resulting material he composed a new film with the same duration as the original. _he then asked composer, software developer and distortion specialist micchal osowski to make a soundtrack for the film using a direct link between image and sound

- INTERMISSION -

contribution # 3 | RECAPITULATION [2016] | short film by **karel doing**, **gareth davis** (bass clarinet) and **machinefabriek** (rutger zuydervelt) | 4'54" | since 2016 karel doing started collaborating with clarinetist gareth davis and the rotterdam musician/sound artist rutger zuydervelt on a series of live visual events using elements of ambient, noise, drone and field recordings and archival 8mm footage.

contribution # 4 | ENSEMBLE EXTRA ORDINAIRE | **han buhrs** and **nora mulder** | the musicians han buhrs and nora mulder are steadily building up a repertory in which han's dutch lyrics are embedded in a stream of sounds elicited from a quite unorthodox set of instruments, featuring feedbackbuckets, frenchbeanslicerflappingbongo, woklidpercussion, an exisink and grumbledrawers. _as few of these objects have established a tradition in musical practice, the genre of e.e.o. is easily classified as 'experimental'. _however, the e.e.o. members have thoroughly explored their potential in rehearsal sessions, to definitely know what they want when appearing on stage. _han's lyrics are sulky, nasty and sick, preferably rewarded with a wry kind of smile. _from a musical point of view, nora and han are of quite different origins: nora is a contemporary classical pianist, han a simple rock- and bluesdude. _their common ground is that they both decided to deviate from the stylistic straight and narrow in their search for

a more wayward and personal idiom

composition, technique & design
crimp: arnold schalks

- OCW NEXT -

CRIMP_25 is scheduled for the last weekend in may 2017. _the programme - a reprise of a 2007 performance - is entirely dedicated to **kurt schwitters**, the first and perhaps last anti-bourgeois. _it is an event in the spirit of the master of MERZ, composed by the vocals **cora schmeiser** and **natascha morsink** (voice and acting) and consonant **arnold schalks** (design & technique). _performances friday evening 26, saturday evening 27 and sunday evening 28 may, 2017. _start 20.30 hrs. _subscribers to the ocw mailing list will receive an invitation in due time. _reservations via 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 (incrowd funding). _so make sure you bring some cash with you and 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

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