

guide to the screenings in stage ocw on friday 9 and saturday 10 december 2016

titles in chronological order, duration of the program approximately 100 minutes, intermission included

CROPS | gerco de ruijter | 2013 | 3'27"

director: gerco de ruijter / music: michel banabila

'crops' is a stopmotion film on centre pivot irrigation in the usa. _long water-sprinkler arms rotate around a central pivot, irrigating circular fields of verdant crops in desert or semiarid environments. _often a well, located at the centre of the circle, pumps water up from vast aquifers in the rock formations below, or rio grande water is canalized and redirected into the deserts feeding the well. _once the rio grande reaches mexico, its riverbed has dried. *"crops' is like an abstract film, but actually is not. _it sets some very basic rules from which the image develops. _at first we are not sure what we are looking at, but as the film proceeds it gradually dawns on us. _a purely visual experience, that shows the landmarks man leaves on our tiny planet."* (jury report grand prix dutch animation 2013)

STAY | jan adriaans | 2015 | 6'21"

voice: joshua thies

in a car workshop-type space, between the pristine surfaces of car parts, - archetypes of mass production - a construction of power is unfolding between a dobermann pinscher and its owner. _a dobermann is a special breed, it's gracious, loyal, and potentially aggressive to strangers. _it needs severe training. _both the owner's and the dog's consciousness are formed within this relationship. _by the obedient appearance of the dog, it seems to concede to the rules it's been given. _but by knowing the rules it starts to gain power itself. _the impression the video gives moves between floating through an abattoir where fresh slaughtered livestock is vertically stored and moved around in this almost perfectly hidden horror of death, and a peek into a shop window, where commodities are on display, waiting for a buyer in their best possible appearance. _starting from wilfrid sellars theory on the self: if the abattoir represents our scientific self - our matter, our genetic material, our flesh and bones without moral or ethics - then in the image of the shop window our manifest self is reflected, a self, constructed in a social context, a world of abstractions, of language and reasoning

RECONCILE | mirjam somers | 2014 | 2'48"

in 'reconcile' we see a child and a monkey. _the stuffed monkey has been mounted in a contorted pose. _the girl has adopted a similar pose and seems almost in a state of meditation. _due to the strengthening wind and increasing sounds of children, the girl is disturbed from her calm. _for a moment she is a child again. _as the title suggests, 'reconcile' is about reconciliation, about guilt and innocence, the ability to be a child, growing up and cultural/psychological straitjackets

TOWING PATH | michiel van bakel | 2015 | 5'30"

'listening to a passing train, a historical fact pops into my mind; where the train speeds across the bridge right now, 300 years ago the intercity connection was a horse-drawn boat.' michiel van bakel tells about a moment of inspiration for his short film. _van bakel decides to walk along the now overgrown towpath - in dutch called 'jaagpad', named after the 'jager' (chaser) which accompanied the horse. _armed with a modified pinhole camera obscura he photographs the water, the plants and passing boats. _the camera is a converted flatbedscanner, that scans its surroundings with a long shutter speed. _it is an unconventional device that reveals a hidden landscape through unpredictably distorted black and white images. _he animates the still images that possess a surreal quality into a film. _the film evolves towards a certain abstraction symbolising the changing experience of reality. _van bakel wants to examine effects of technology on the human experience, particularly where the physical and virtual meet, and the industrial and organic unite

ELECTRIC YELLOW | mels van zutphen | 2013 | 3'20"
about potatoes, current, lemons and voltage

THE CARTOON THEATRE OF DR. GAZ | jeff keen | 1976-79 | 13'27" (from the rubric: *lamerslostandfound**)
in the early 1960's, british artist jeff keen participated regularly in happenings and related events at *better books*, a centre of underground arts activity on charing cross road, london. _keen, one of the co-founders of *the london filmmakers co-op*, staged *expanded cinema* events, poetry readings and exhibitions. _from the 1970's onwards he concentrated mostly on touring film shows, expanded cinema performances, film lectures and teaching whilst continuing to paint and make expansive, surrealist-informed 16mm epics such as 'white dust' and 'the cartoon theatre of dr. gaz' as well as 8mm diary films. _he wrote poetry and painted throughout the 60s and 70s and made artist books inspired by his films

----- intermission -----

WAKER | mirjam somers | 2016 | 4'39"

in 'waker', we see a boy lying among different species of birds on a kind of raft or wooden construction, surrounded by black water. _the raft appears to be the birds' territory and the boy has become part of it. _the work is about boundaries, about transformation, innocence and burgeoning awareness. _about the passing of time and of life. _although the work has much in common with painting, current affairs and religion, it is not a

direct translation thereof. _'waker' is also about the balance between the ominous and the serene, about the menace of the birds and the environment, and simultaneously the prevailing state of calmness in the boy. _'waker' is like a modern-day myth, in which the birds and the boy together, but also individually, are part of an 'intermediate' world where they are condemned to each other. _a myth behind which a gruesome reality lurks, but also a utopian desire, in which the different birds, the water and the boy embody both a universal and personal symbolism. _the title 'waker' (\pm *watchman* in dutch) refers to *standing guard, protecting*, and to 'wake', as in *awaken*

ROAD TRIP TO THE DUTCH MOUNTAINS | michiel van bakel | 2016 | 3'33"

'road trip to the dutch mountains' is a journey by car. _the video is a pilgrimage to the site of a google datacentre that is being built in northern netherlands, near windturbines, powerplants and submarine transatlantic communications cables. _the viewer is taken on a ride through the netherlands from rotterdam via highways and industrial areas to the sea. _the images remind us of google street view-perspective, but the panorama is attained in a much more anarchist, diy manner. _a *slit scan* camera, particularly used in panoramic photography was used as a primitive black and white recording device. _it was mounted on top of a car and took only 50 frames per hour. _every movement of the camera, however small, creates a ripple on the horizon. _the result is a mix of harshly realistic and imaginary landscapes that are as rational as they are surrealistic. _the accompanying soundtrack consists of layered noises of flatbedscanner, cars and music from 1433 - well before transatlantic trading - by guillaume dufay: *supremum est mortalibus bonum*, an ode to peace. _the musical harmonisation is audible above the other sounds, and sort of drowns in the recurrent electronic drone that underscores the roadscape. _the title pays tribute to the dutch conceptual artist jan dibbets who coined the title 'dutch mountains' in 1971 - more or less as a joke - for a series of photographs and video to refer to the apparent undulations of a flat landscape

THE SPEED OF LIGHT | mels van zutphen | 2015 | 25'00

in an experiment at lngs (laboratori nazionali del gran sasso) in italy, that cooperates with particle accelerator cern in switzerland, proofs have been found that subatomic particles move faster than light speed. _the speed of light is almost 300.000 km/s, more than 7 times around the earth in one second. _in this experiment neutrinos - tiny particles with no charge and almost no mass - were fired from cern to a huge underground detector in gran sasso. _these particles are able to travel the 720 km distance through the earth without being stopped or slowed down. _in his special theory of relativity albert einstein stated that the speed of light is the ultimate speed, nothing can go faster. _if these neutrinos go faster than light it would have dramatic consequences. _an amazing world of strange new

physics will open up in front of us. _the order of cause and effect could reverse. _a particle might arrive before it has departed. _visual artist and filmmaker mels van zutphen followed the track of the neutrino by car. _from geneva to gran sasso in 12 days. _a beam of light takes 0,0024 seconds

ATTEMPTS | rené magritte | 19?? | 3'20" (from the rubric: *lamerslostandfound**)

SYNCHRONY COLLAPSE | jan adriaans | 2016 | 6'24"
in 'synchrony collapse' you hear two people speaking who suffer from charles bonnet-syndrome. _because of going blind later in life, both persons receive pseudo-hallucinations, phantom visions not related to other input in that moment. _so for these persons to function, they have to detach their hallucinations from their other senses and cognitive experiences. _in thomas metzinger's theory on the 'phenomenal self model', he explains how we synchronize those sensory stimuli and cognitive experiences into a *here and now*. _the 'psm' is a virtual organ that represents us the world. _it makes us into naïve realists because it's only representing the result, not the mechanism itself. _we see the world but not the window we look through. _only when we are aware of it's failure we get an idea of it's endless possibilities. _'when the window is dirty or cracked, we immediately realize that conscious perception is only an interface, and we become aware of the medium itself. _if the book in your hands lost its transparency, you would experience it as a state of your mind rather than as an element of the outside world. _you would immediately doubt its independent existence. _precisely this happens in various situations, for example in visual hallucinations during which the patient is aware of hallucinating'

* *lamerslostandfound*

years ago, **frans van der vaart**, the former director of art center delft, passed on four boxes with dvd's to visual artist **herman lamers**: a fine collection of shiny discs about art or art works itself. _the academy refused the archive, lacking interest to sort it out. _lamers forgot about the treasure, until he bumped into film maker **noud heerkens**. _they decided to go and dive for pearls

curator off-crimmp_cinema_02: **noud heerkens** || facilities: podium ocw / **arnold schalks** || off-crimmp_cinema_02 gets technical support of the **dutch photo museum**