

# OCW OFF-CRIMMP\_CINEMA\_05

[gb]

guide to the screenings in stage ocw on saturday 1 and sunday 2 october 2022  
titles in order of screening, duration of the program appr. 90 minutes, intermission included

the last off-crimmp\_cinema program with work by rotterdam based video artists and filmmakers, selected by **noud heerkens**, took place three years ago. \_during the corona blockade, the films that noud wanted to show piled up. now the pandemic is over, podium ocw presents off-crimmp\_cinema\_05, with:

- CONTINUOUS IN THE HALLWAY

M.R. JANUARY 2021 | **LeopoldEmmen** | 2021 | multiple channel video installation, hd video, sound | 25' | language: dutch

*makky reads january 2021*

every day is one note.  
makky writes down what happens on a day.  
thus she distinguishes between her days.

the notes pile up and are stored in a plastic bucket.  
an archive of years is ready to be consulted.  
what happened on january 20, 2008?

makky is eighty and prefers not to go outside anymore.  
she lives in her memories.

web • <https://www.leopoldemmen.nl/>

- ON THE SCREEN

# 1. THE PRICE FOR FIRE | **rossella nisio** | 2022 | 18'40"  
| language: english

in the afternoon of december 21, 1976, an accident shakes the town of r. to its foundations: a young man called m. dies in a fire at his home; a shock to the local politically involved youth. \_m. was known as an activist, but behind his committed public persona he wrote poems about his anguish under the pseudonym of ‘drifter’. \_these poems, with elements from his life, form the core of ‘the price for fire’. \_against the backdrop of a vacant old-fashioned house, two voices pursue the shadows of 1968 and of its aftermath: drifter, brooding over the revolution that never came, and his unnamed comrade, who addresses him from the ranks of a funeral procession

rossella nisio is an interdisciplinary artist who studied ‘cinema and performing arts’ at the university of rome and completed the masters ‘fine art / lens-based’ at the piet zwart institute in rotterdam

web • <https://manicowlworks.com/>

# 2. YOU CAN’T AUTOMATE ME | **katarina jazbec** | 2021 | 20'59" | language: dutch, english subtitles

before container ships leave port, lashers secure the containers using heavy metal bars. \_they are the last port workers to do such dangerous jobs. \_in an equally physical cinematic style, each body tells its own story: from grieving for a colleague who died on the job to just keeping going

web • <https://www.katarinajazbec.com/>

----- INTERMISSION -----

# 3. FACE HOME VIEW (16 mm) | **raquel vermut** | 2021 | 9'38"

‘face home view’ was created during a self-organized work period in the former kriterion, the cinema on top of the groothandelsgebouw in rotterdam. \_the hall still exists, but has long since ceased to be used as a cinema. \_accompanied by a soundscape by wouter van nienes, the camera slowly scans the space and slides along soft walls, far views, tiles and old cinema seats. \_the work “listens to the echoes of time passing, revealing traces of life, sounds and movements. \_ephemeral moments captured by the silent walls of the location the work portrays. \_the space stands still and stares out”, vermut describes. \_she presents the work, which was originally made for video, on 16 mm. \_with this copy she wants to push light, space and sound into the celluloid and then project it back into space

web • <https://www.raquelvermut.nl/>

# 4. INVERSE ME | **nina catharina markus** | 2019 | 4'49"

no balance without contrasts.  
in this fully hand drawn animation the abstract term “inverse” is being visualized. \_the main character tries to escape a black and white world but is trapped in a loop of tunnels. \_with every tunnel, she discovers a new rule of this unknown world

nina markus (rotterdam, 1993) combines old fashioned handmade drawings with digital techniques. \_the material that she used as a child, now defines her work as an artist. \_animations, illustrations and paintings, with a focus on animations because of the storytelling possibilities that an intimate story has within an amorphous,

abstract space. \_her work is rich in contrast and particularly black and white, but colourful in the imagination of her personal quest to identity

#### EDUCATION

Creative Writing, ArtEZ

Illustratie, Willem de Kooning

web • <https://nинacatharinamarkus.com/>

# 5. SO LOUD THE SKY CAN HEAR US | **lavinia xausa** |  
2022 | 20' | language: dutch, english subtitles

'so loud the sky can hear us' explores the identity of a group of feyenoord supporters. \_they unfold a hidden world of faith, love, compassion, and vulnerability. \_as xausa attempts to trace back the 'lost voice of god' among the voices of the supporters, she wonders how the lost monophony of ancient chants may turn into a new polyphony

web • <https://laviniaxausa.com/>

curator off-crimmp\_cinema\_05: **noud heerkens** |  
facilities and design: podium ocw / **arnold schalks**

**OCW NEXT** | off-crimmp\_cinema\_06 is scheduled on friday 7 and saturday 8 october, start 20.30 hrs. \_contributions by **arif abdillah, michiel van bakel, robert glas, samieh shahcheraghi** and **LeopoldEmmen**. \_reservations via [podium@podiumocw.nl](mailto:podium@podiumocw.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

ocw / stage for small scale events,  
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