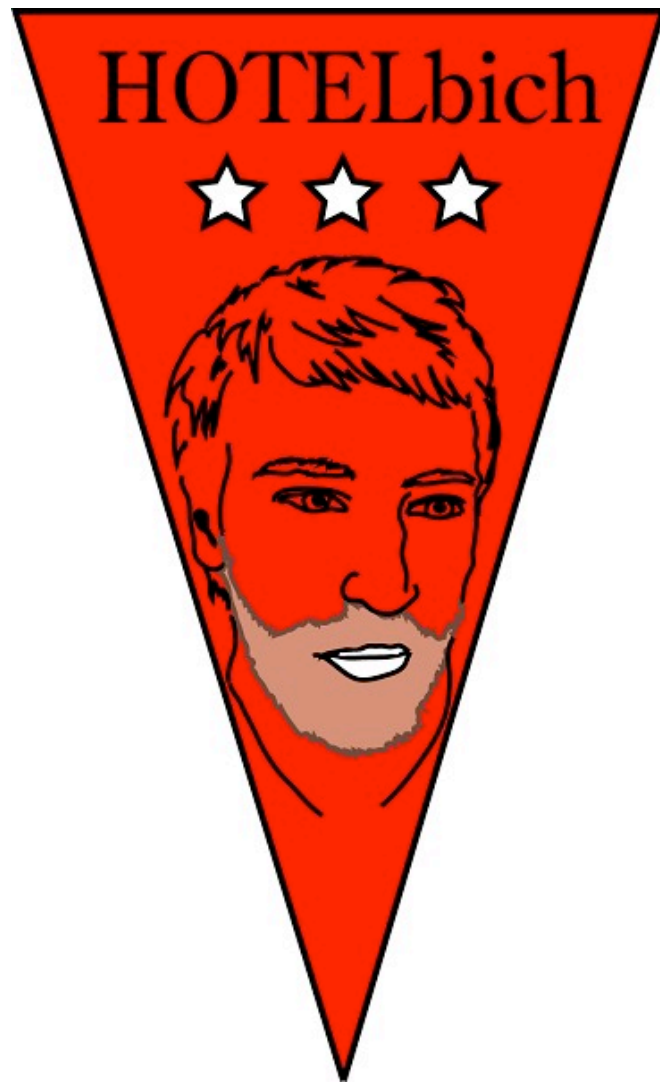


**NACHGeschmack:  
HOTELbich's last**



# NACHGeschmack: HOTELbich's last

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## Programme

at:

- |                              |  |
|------------------------------|--|
| <b>20h00 Pedal Battle:</b>   | Concert with Eric Tatepo Kembo and Matthias Koole                        |
| <b>21h00 screening:</b>      | Anna Rispoli screens Strappato, ZimmerFrei, Biscotti                     |
| <b>21h55 good-bye drink:</b> | Free drink at full moon bar under the roof                               |
| <b>22h00 ZIP that:</b>       | Concert with VINZ, Schmid, Berendsen, Koole,<br>Johnson & Steen-Andersen |
| <b>00h00 pünkst concert:</b> | Concert by explicitexplicit  |
| <b>00h38 DJ sêts:</b>        | Dancing with JuliEn a.K.a JU and sCh!ZophoniC                            |

all night:

- |                              |   |
|------------------------------|---|
| <b>hotelBAR</b>              | hosted by the <i>nadine</i> team & some other superheroes |
| <b>Open-Frames</b>           | introduction of a web-tool for performance artists        |
| <b>HOTELbich-Expo</b>        | traces 6 months of HOTELbich                              |
| <b>Installation-Parcours</b> | by Steen-Andersen, Meierhans, Laureyssens                 |
| <b>fUII M o°n</b>            | snacks & sound by Pierre Deruisseau (compilothèque)       |

## 20h pedal battle

### **Eric Tatepo Kembo**

***pedale douce*** for electric guitar, 20'

He attended the Jazz-Studio in Antwerp and the Royal Brussels Conservatoire until 1999. Aka Moon introduced him to Kris Dane, with whom he has regularly toured and recorded since. In recent years he has also performed with Ictus and Poni. For NACHGeschmack he will show us that a guitar can also be played by feet!

### **Matthias Koole**

***Serenata Arquicúbica*** by **Mario Del Nunzio** for electric guitar, 10'

The Brazilian composer Mario Del Nunzio did the following: he filmed himself playing like crazy all kind of weird stuff on an electric guitar and two foot pedals, then he deleted the sound, cut the video into fragments, glued it in a quadruple screen back together and voilà! There you have a 21st century version of a score (partitur). Matthias Koole will show you, what it means to be a 21st century interpreter of 21st century scores.

## 21h Anna Rispoli screens

**Marco Strappato: *Extrait #4, "Le train n'attend pas"*, 2008, 4'37"**

**Marco Strappato: *Extrait #5, "Moi je me suis tiré"*, 2008, 3'10"**

**ZimmerFrei: *Ghost track*, 2008, 18'**

**Rossella Biscotti: *The sun shines in Kiev*, 2006, 10'**

**Anna Rispoli** proposes a screening of recent Italian video art works, which investigates the persistence of the moving image in the mind of the viewer when you break the audio/visual link. In the short films of this programme the connection between direct experience/memory/invention has been tampered with. A neurological parallel can be traced with the syndrome of the ghost limb (often following an amputation or a damage of sensorial nerves: the patient still perceives his missing limb and can feel sensations of warm and cold, or pain).

**Marco Strappato** (1982) is still studying Cinema and Video in the Milan Academy. Recently he showed his work at House of Legacy - Museum of City of Belgrade and in Castello di Rivoli in Torino.

**Extraits** are part of a growing archive, which selects fragments from our collective cinematic heritage to save them from oblivion. Through a "stripping bare" process, they force the viewer to a sort of personal mental re-enactment of the cinematic experience.

**ZimmerFrei** is the collaborative practice of Anna de Manincor, Anna Rispoli and Massimo Carozzi. The collective is currently in residence at ISCP in New York. Using a wide range of formats, its work focuses on visualisation of time and on a new synaesthetic perception which could recombine given visual, sound and spatial hierarchies. ZF curated several group shows and residences for artists, such as ON, light installations for public spaces and Neverending Cinema at Galleria Civica in Trento. This work presented in HOTELbich has been recently invited to Manifesta7.

**Ghost Track** offers a phantom-like journey through Europe and its geopolitical landscape, while using the acoustic power of the soundtracks from classical films. It reviews the precarious construction of identity on the border of fiction and reality, by generating an alternative fetish-like universe of ghostly images, triggered by cinematic illusion and desire. (from Adam Budak's text for Manifesta7 catalogue) [www.zimmerfrei.co.it](http://www.zimmerfrei.co.it)

**Rossella Biscotti** uses the documentary aesthetic to explore the relationship between historical, real and fictional time through video and installation. Her videos have been exhibited in galleries and museums throughout Italy and Europe including TENT (Rotterdam), American Academy (Rome), Galeria Paolo Boselli (Brussels), GAM Castel San Pietro Terme (Bologna), Viafarini (Milan), Smart Project Space (Amsterdam), Prodajna Galerija (Belgrade), Trevi Flash Art Museum (Trevi), Fondazione Olivetti (Rome). She won the New York Prize in 2007 and she is one of the candidates for 2009 Prix de Rome (Netherlands).

**The sun shines in Kiev** is a film on the life of Vladimir Shevchenko, one of the first filmmakers who was allowed to the red zone after the meltdown of the nuclear power plant in Chernobyl in 1986. In this film most of the footage is missing. The work uses oral narration as a main element to create a visual context. Since the Chernobyl disaster, the official information has been modified in the interests of the governments. Here all the information given is personal, fragmented and contradictory. [www.rossellabiscotti.com](http://www.rossellabiscotti.com)

21h55 free good-bye drink at Pierre's full Moon snack bar

In commission of HOTELbich, the **full Moon bar** prepares a special power-health drink to turn our good-bye-sadness into a there-we-go-happiness! Be on time under the roof - or be a spoof.

22h KAMMER-Musik under the roof

VINZ, Michael Schmid, Marieke Berendsen and Matthias Koole rotate between narrative folk and conceptual contemporary composition:

**Simon Steen-Andersen**

***Study for String Instrument #1***, for violin, 2008, 5'

**Tom Johnson**

***Counting Language***, for speaker solo, 2'

**Simon Steen-Andersen**

***Next To Beside Besides #8***, for guitar, 4'

**VINZ**, voice and guitar, 2-3 songs

**Tom Johnson**

***Counting Language***, for speaker solo, 2'

**Simon Steen-Andersen**

***Self-reflecting Next To Beside Besides #5+#13***, for flute, guitar + video, 4'

**Tom Johnson**

***Counting Languages***, for speaker solo, 2'

**VINZ**, voice and guitar, 2-3 songs

**Tom Johnson**

***Tile Work***, for flute solo and voice, 7'

**Simon Steen-Andersen**

***Self-reflecting Next To Beside Besides #10***, for camera solo and video, 4'

**VINZ**, voice and guitar, 2-3 songs

**VINZ** is a Brussels based songwriter and singer. He has already played at VORGeschmack of HOTELbich in June. For this occasion he will simply come with his guitar and plays an acoustic solo set.

"LIFT me close to your face till I whisper, What you are holding is in reality no book, nor part of a book, It is a man, flushed and full-blooded—it is I— So long! We must separate—Here! take from my lips this kiss, Whoever you are, I give it especially to you; So long —and I hope we shall meet again."

(from <http://www.myspace.com/vinzbelgium> )

### **Simon Steen-Andersen's**

#### ***Next To Beside Besides #8, Self-reflecting Next To Beside Besides #5+#13, Self-reflecting Next To Beside Besides #10***

"An abstractly conceived piece of music will still be the same piece even though played on instruments with essentially different types of movements. But what if the abstract composition was directed toward the movements? What if the composition was mostly thought of as choreography for musician and instrument – with sound as a consequence? Then the same piece would sound completely different on instruments with different relationships between movement and sound. And would it then be the same piece at all? And what about a version for camera where the result of the movements would no longer be sound but image – would this still be a piece of music?"

### **Simon Steen-Andersen's**

#### ***Study for String Instrument #1***

"The piece is notated only as movements (and can therefore be played on any string instrument and maybe even on other instruments), and it is just as much a choreography for the player as it is a sounding piece for the instrument. A choreographic game - or even a kind of dance, accompanying itself."

**Michael Schmid** is a flutist specialized in contemporary music. He is a part of the Ictus Ensemble and also performs sound. He loves Maigret de canard.

**Matthias Koole** is a classical guitarist, specialized in contemporary scores and improvisation. He studies with Tom Pauwels and lives in Brussels. He was one of the people who used the spaces of HOTELbich most, since he practiced all the crazy scores here. In September he played at the HALB-Zeit event and in December he performed at WIEDER-Aufbau 5.

**Marieke Berendsen** finished her contemporary violin studies in 2008 George van Dam. She often plays with the young and virtuous Nadar Ensemble, for example quite some music by Simon Steen-Andersen in the near future.

### **Tom Johnson**

Tom Johnson is an American composer and critic, born November 18, 1939 in Greeley, Colorado. He has lived in Paris since 25 years. His pieces are most often based simply on mathematical and logical processes, such as tiling, which he attempts to make as clear as possible... Wikipedia says: "Johnson is married to artist Esther Ferrer."

## 0h00\_pünkst concert

**explicitexplicit** will clean your ears.

This performance is actually just a VORGeschmack for their concert next Friday at the DADA café together with Momo Lamana. Schwanzamhans, the 9th artist and MymiddlenameisJohannesOliver (=explicitexplicit) will then play even more songs.

## 0h38 DJ sêts

**JuliEn a.K.a JU and sCh!ZophoniC:** WrIgGIE yOuR bOoTy MuSiC

We know them and we love them: "our" DJs! They opened HOTELbich at its VORGeschmack in June and now they close the whole thing. They are actually the last HOTELbich act ever (I guess)!

By the way, in the meantime they also played at this very famous New Year's Eve party. Can't remember???

## all night long

**HOTELbar:** The *nadine* team and other superheroes will do their best to make you happy!

**Snacks under the roof:** We are very pleased to welcome Pierre Devisee to HOTELbich. He will be running the snack&sound bar under the roof. In a certain way he also represents the PARCOURS network, which connected HOTELbich with the compilothèque, L'Elephant and void\*ptr (let's say basically all 1030!:.).

**fUll**

**M o ° n**

*snacks & sound by*

~ Pierre ° Deruisseau ~

In all PARCOURS-events food was one of the main issues: tasty, filling, but not less conceptual than our art shows.

For the **fUll M o ° n** snacks (& sounds!) Pierre worked together with Marie-Hélène Elleboudt, who unfortunately can't be here tonight. Sniff.

**Open-Frames:** LOG-iNS & individual snap-courses of a new web-tool for all performance artists.

Come and get a live introduction. And then when you get home happily drunk tonight, you check [www.open-frames.net](http://www.open-frames.net) instead of facebook!



all night long

**HOTELbich-Expo:** Quite a few artists passed through and they all left something behind. Sometimes a whole exhibition, sometimes just left-overs or funny garbage. HOTELbich exposes this extraordinary collection in David Helbich's atelier and on the ground-floor.

During the 6 months HOTELbich's communication was mainly developed online: via a blog, a facebook group and emails. Today you will find some print-outs here and there, for those of you who deny modern communication...

HOTELbich-Expo traces 6 months of projects by the LEFTOVERS of:

**Jérôme Porsperger's**

***Do you know: pa papa papapapapa?***, two A0, one A2 poster

**Boris Baltschun's**

***800 people sitting down at once***, CD player, headphones

**PARCOURS 3's**

***Tourist in Your own City***, book with ongoing survey

**Joanna Bailie's/Christoph Ragg's**

***Camera Obscura***, shadow game object

**Nicolas Galeazzi's** (1<sup>st</sup> and ground floor)

***WORKER'S CLUB***, print-outs, poster, ventilator, game, NIC report,  
*ground floor:* strings, work cloth, print-out

**Rinah Lang's**

***Instant Portrait Machine***, front side of portrait box, curtain

**S'ACOBLA's**

***plays HOTELbich***, playlist, broken violin string

**Benjamin Vandewalle's/David Helbich's**

***Shoot a Piece***, blowgun

**Gustave Inc.'s**

***I wish you free time but work!***, print-outs, blanks, pen

**Travis Robertson's**

***Viewing of Paranoia Agent***, DVD, print-out, bulk trash

**HOTELbich's** (staircase)

***facebook printouts***

**Bruno De Wachter's** (ground floor)

***Brussel – Paris***, map, needles

all night long

### **Installation-Parcours with:**

#### **Christophe Meierhans**

***Paul Bremer: Keynote Address at the TD Waterhouse Investment Conference, delivered 4 February 2005, San Diego, CA***, DV video, 2008, 49', looped

*Paul Bremer...* is a re-enactment of an existing speech held by the former U.S. Administrator of Iraq at an international conference for investment advisors organized by the TD Waterhouse investment Bank.

In his speech, Mr. Bremer tells about his successes and difficulties as appointed governor of the occupied Iraq from May 2003 until June 2004.

This video documents a full re-enactment of Mr. Bremer's speech by the artist. The original text remains untouched, but another substitution is made: the traditional water in the speaker's glass is replaced by pure whole grain Russian vodka.

The 6 parallel split screens project each specific stage in the gradual transformation process that the speaker's attitude and discourse go through under the growing effect of the alcohol. This process is shown 4 times during the video loop. The split screens each time display 6 different moments of the whole speech, so that after one completed loop, the entirety of the text has been said.

*(Original text of the speech to be found under:*

*www.americanrhetoric.com/speeches/wariniraq/paulbremertdwaterhouse.htm)*

#### **Simon Steen-Andersen**

***Run Time Error @ HOTELbich***, video and sound, 2008/9, 6' looped

Double projection installation with a looped and time-manipulated tour through the secret parts of HOTELbich! Assistants: David Helbich and Peter Tinning.

#### **Thomas Laureyssens**

***studies of urban movement***, 2008/09, 2 videos and object

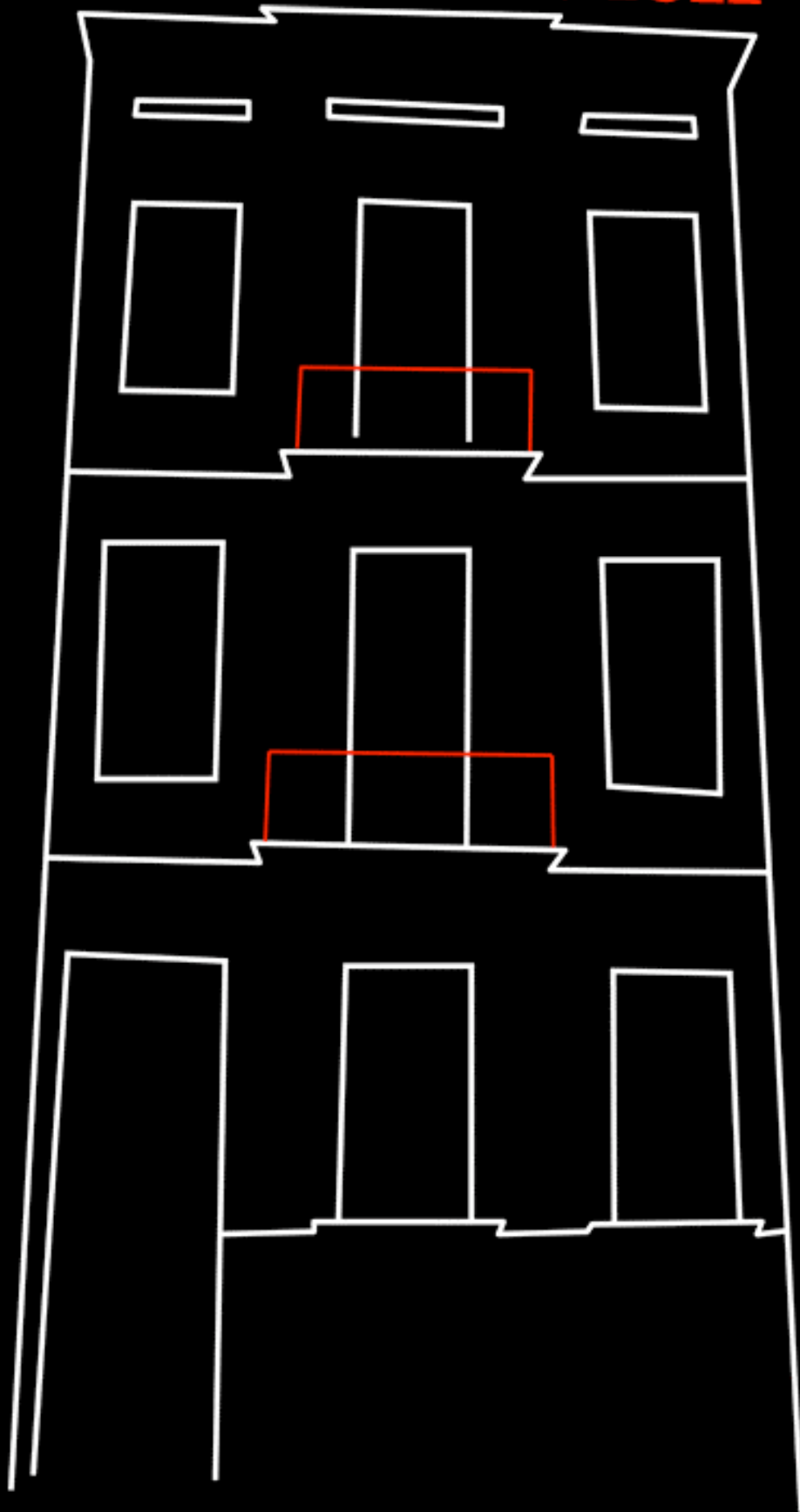
Thomas Laureyssens is a new media artist, who rebuilds and adds on work from an exhibition in 2008 which he organized together with David Helbich. 3 works grouped together form 'Studies on urban movement'. Pedestrian Levitation Research (video - 2005) maps movement around an odd pedestrian crossing nearby Place Flagey (Brussels). Void 2,1,0 (video installation - v0.5B - 2008) reflects on our virtuosity avoiding urban obstacles. Spherical crossings (2005-08) is a collection of sculptural forms depicting absurd pedestrian movements.

#### **Boris Baltschun** (at HOTELBich-Expo)

***800 people sitting down at once***, soundfile, 2009, 3'04"

One morning Boris called me: "I need a very big and empty space for a recording. Do you have any suggestions?" Of course I had. I love to send visitors to the ridiculous Palast of Justice or the enormously ugly Basiliek. Especially since they are not at all discovered by tourism, nor by us Brussels inhabitants, and therefore totally empty...

# HOTELbich



HOTELbich residents from July 2008 until January 2009  
invited by David Helbich and *nadine*

**1 July - 30 September 2008**

**Travis Robertson** (Vancouver/Berlin)

Travis Robertson came to Brussels with the idea of continuing his work based on robot technology and programming. But unfortunately for him, HOTELbich was at that time only starting its 6 months dispute with Belgacom about a simple internet connection (accumulating in the cynical events 'Belgacomt niet' and 'interNOT'). In this gap of networklessness Travis Robertson soon started developing a project in a very different field.

Together with Domenico Giustino and Ana Cristina Velasquez he filmed in one of the ateliers of HOTELbich the twisted cooking show '2 many cooks', which is in post-production at the moment. The script tells the story of the two cooks and the camera man getting into a big mess, when they all start developing feelings for each other during the show. In the 5 series the food expresses the state of emotions of the participants.

**12 - 26 October 2008**

**Gustave Inc.** (Hamburg)

Gustave Inc. came to Brussels in order to look for concepts of creating free time (leisure time) during work hours. Therefore he organized a survey by mail and the HOTELbich-blog, after-work-interviews around the European parliament and a conversation dinner of 10 people with jobs in different offices.

The dinner guests were David (call-centre), Nerea (policy officer in NGO), Julien (network coordinator), Bruno (technical copywriting), Tine (*nadine*), Claudia (cultural manager), Ernie (theoretician), David (consièrge) and Gustave Inc.

Gustave Inc. offered the results of his inquiry into 'The Structural Creation of Free Time during at Work' during a party: *"Next to crazy dancing and controlled drinking, you'll get in touch with some strategies to avoid work. For example by checking out this party!"*

**29 October - 13 November 2008**

**Boris Baltschun** (Berlin)

The sound artist Boris Baltschun spent his time at HOTELbich (field-)recording in and around various locations in Brussels. The sounds he collected will be used as the basis for a radio phonic piece entitled 'house in the mud'. A live-version augmented with little spoken narratives is also in preparation.

During his stay he was involved in WIEDER-Aufbau 4, where he performed the sound art piece 'bruoc sella pre-listening' and re-built together with David Helbich the double video-sound installation 'There are many ways of saying Gleichzeitigkeit (2005)'.

## **14 - 16 November 2008**

**David Bergé** ( Brussels/Berlin) **and Kajsa Sandström** (Stockholm)

Kajsa Sandström, dancer, and David Bergé, photographer, had the shortest residency of HOTELbich. They had been in the middle of a rehearsal process for their new piece *"I need a witness to perform"*, which they premiered at Weld in Stockholm the month after. At HOTELbich they made an informal showing.

"The desire to work together comes from a common interest in bringing performance elements into a frame other than the theater. Looking for ways where photography, the process of recording images, can merge with movement and stage presence."

## **22 - 30 November 2008**

**Nicolas Galeazzi** (Barcelona/Berlin)

*Worker's club -- In 1925, the Russian constructivist Rodchenko installed his prototype of a "Worker's Club" in Paris; a utopian interactive statement for socialist culture. Times have changed, but socialism might recently have got another chance through the current financial crisis, somehow. Let us seize this opportunity and see how a Worker's Club could be constructed today. (text invitation November 2008)*

Nicolas Galeazzi invited per day one person from various working fields during his one-week residency at HOTELbich to develop Rodchenko's idea through our contemporary visions. The guests were Nerea Craviotto (policy officer in NGO), Stefan Kuhnert (economist), Miriam Rohde (architect), Agnes Bewer (web designer), and David Helbich (artist).

They started talking about politics today and in how far we are living in times of fundamental changes. Together with the conversation partner Nicolas Galeazzi started then to search for a practical contribution to the Worker's Club, based on the perspective of each guest.

The result was an installation parcours with 5 different stories around our way of foreseeing the future, but also about communication and collaboration. On Saturday afternoon we opened the new Worker's Club to the public who were invited to test it while sharing a round of drinks among comrades.

## **1 December 2008 - 10 January 2009**

**Simon Steen-Andersen** (Copenhagen)

Simon writes real and great scores for contemporary music ensembles and soloist all over the world. He met David Helbich 2001 at the Freiburg conservatory, where they both studied with the master of radical esthetics, Mathias Spahlinger. But the search for the context and the side effects of composing leads also him to more than just sound: the entire experience of time based art with all our senses forms the field of his highly deconstructed (and reconstructed) works.

At HOTELbich he developed video and new media pieces. At the same time Simon met half of the Brussels art and music scene for future projects and rehearsals of older works. We will see and hear (and...) him more often in 2009 with music compositions played and performed by Ensemble Nadar and Ictus.

## Event based artists and networks of HOTELbich

PARCOURS (compilothèque, l'Elephant, void\*ptr)

Pieter Heremans

Julien Grossmann

Jérôme Porsperger

Tomma Wessel

Ines Rasbach

S'Acobla

Larkin Grimm

Katlijne Lanneau

Matthias Koole

Bruno De Wachter

Christoph Ragg

Joanna Bailie

Rinah Lang

SPIP

VINZ

Michael Schmid

Christophe Meierhans

Anna Rispoli

David Helbich

Pierre Deruisseau

Eric Tatepo Kembo

Marieke Berendsen

JuliEn aka JU

Sch!ZophoniC

Tina Finnäs

Benjamin Vandewalle

Nicolas Baeyens, Crap{eye}

Thomas Laureyssens

Miriam Rohde

Varinia Canto Vila

explicitexplicit

Oscar Miller

Lotte Van den Audenaeren

## Event concepts of HOTELbich

**WIEDER-Aufbau** (re-construction) is a series of exhibition-events, where I ask artists to rebuild work in a new context and set-up.

**KAMMER-Musik** (chamber-music) is a concert-concept, which believes in the ability to mix styles and their audiences.

**FREI-Zeit** (leisure-time) ignores the borders between work and leisure.

**PARCOURS** is a network of 4 organisations and venues in the North of Brussels, namely compilothèque, l'éléphant and void\*ptr. We organized 3 PARCOURS, where we spent a whole Sunday on experimental walks between our venues and organized events and food at the locations.

## Events of HOTELbich June 2008 - January 2009

For more detailed information about the events, please check <http://hotelbich.blogspot.com>.

28 June 2008

**VORGeschmack** (WIEDER-Aufbau 1, FREI-ZEIT 1, KAMMER-Musik 1)

20 July 2008

**PARCOURS 1** (WIEDER-Aufbau 2)

03 August 2008

**WIEDER-Aufbau 3**

31 August 2008

**PARCOURS 2**

05 October 2008

**HALB-Zeit** (KAMMER-Musik 2)

19 October 2008

**PARCOURS 3**

24 October 2008

**I wish you free time but work!** (FREI-Zeit 2)

12 November 2008

**WIEDER-Aufbau 4**

16 November 2008

**I need a witness to perform**

22 November 2008

**S'ACOBLA plays HOTELbich** (KAMMER-Musik 3)

29 November 2008

**WORKER'S CLUB**

07 December 2008

**WIEDER-Aufbau-5**

14 December 2008

**Brussel-Paris + WIEDER-Aufbau 6**

08 January 2009

**Self Simulator**

08 January 2009

**NACHGeschmack** (WIEDER-Aufbau 7, KAMMER-Musik 4, FREI-Zeit 3)

NACHGeschmack is the end of HOTELbich. ([hotelbich.blogspot.com](http://hotelbich.blogspot.com))  
HOTELbich was a project by David Helbich. ([davidhelbich.blogspot.com](http://davidhelbich.blogspot.com))  
David Helbich was invited by *nadine*. ([nadine.be](http://nadine.be))  
*nadine* is an arts laboratory supported by the Vlaamse Gemeenschapscommissie,  
Brussels Hoofdstedelijk Gewest, Vlaamse Gemeenschap and De Gemeente Elsene.