

# The Ten Murders of Josephine, A Graphic Score

	Valid Speech		Body-as-Bond		Access Denied!
	The Record		Traffic Jam		Chorus
	The Documental Voice		Recited!		The Testimonial
	Proxy-Arm		3/5 <sup>th</sup> of a Person		The Modality of Measure
	The Tongue Twister		Condensed Milk		The Voice of the Killer
	The Call		Lord		Where did the Groove Go?!
	Switchboard Operator		Flora and Fauna		Archive-Under-Erasure
	Debt		Performer's Voice / A Broken Horse		
	Organ-in-Excess		Access Granted!		

Seq. 1: The Witness Parrot & The Mizow Misaw Mix (Torture Music from Guantanamo Bay)

The first murder is a **Call** cut short.  
 A ring from without,  
 yet received from within.  
 A command by a lord  
 and the theft of land.  
 Who pays that cheque?  
 Who pulls that prank?  
 Josephine who?  
 Excuse me – hello?  
 My switchboard operator?  
 Moderator? Commentator?  
 Decorator? Demonstrator?  
 Detonator? Educator? Elevator?  
 Escalator? Estimator?  
 Excavator? Fabricator?  
 Generator? Glaciator?  
 Legislator? Liquidator?  
 Ventilator? Violator? Infiltrator?  
 Josephine the fuck who?  
 Hello? Hello?  
 The line is cut.

The second is a **Bond**.  
 The notation,  
 reproduction,  
 distribution of debt.  
 A notary at a desk that recites the subject's will;  
 who inherits and who not;  
 an inventory of kin;  
 and the naughty and the nice;  
 and whose skin  
 shall be used as parchment to the score.

Seq. 2: The Gregson & Gilbert Case

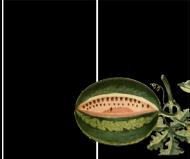


Seq. 3: Bamboozled!



The third is a **Proxy-Arm**  
 – an organ-in-excess.  
 An externalized command  
 that the willing corpse designs  
 to will on demand.

The fourth is a **Broken Horse**:  
 a broken eye,  
 a broken tongue  
 a limb, a squeal, a splash,  
 A spectacle of sorts.



The fifth, **Three Fifths of a Person**,  
 a witness gone mad.  
 Maaaaadddd!!!!  
 Maaaaaaaaaaaaaaaaaaaaadddd!!!!

Seq. 4: Testimony #7: Palestinian Oration

The sixth is  
 the **Murdered Who Survived**,  
 because they were delayed,  
 before they had arrived,  
 at the scene of their death.  
 Traffic jam, traffic jam!  
 The highway was packed!  
 Traffic jam, traffic jam!  
 The highway was packed!  
 Do you speak Englishhhhh????  
 No?! Hablas Español?  
 Português? Araaaaabisch?  
 Neir????! Scheisse!!! Scheisse!!!  
 Scheisse!!! Scheisse!!!

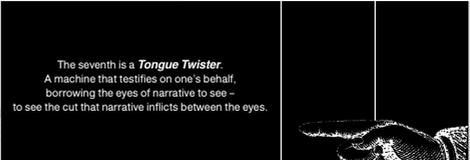
Seq. 5: The Milgram Experiment & Sofia, the Blue-Eyed Robot with Saudi Citizenship



Seq. 6: The Call & the Translator Disclaimer

Seq. 7: The Speaking Disclaimer: The Legal Subject

The seventh is a **Tongue Twister**.  
 A machine that testifies on one's behalf,  
 borrowing the eyes of narrative to see –  
 to see the cut that narrative inflicts between the eyes.



The eighth is an **Audience of Battered Legal Subjects**:  
 The desire to speak  
 with no tongue,  
 and to perform stage fright.  
 Stage fright.  
 Stage fright.



The ninth is  
 a **Voice that Kills**.  
 An erasure  
 of erasure,  
 A passport.  
 A vote.

Seq. 8: The Testimonial

The tenth is the **Phonic**:  
 ultrasonic  
 Opera?  
 Let's talk about Opera!

# THE TEN MURDERS OF JOSEPHINE AN OPERATIC PROJECT BY RANA HAMADEH

14 December 2017, 9:30 pm

15 December 2017, 8 pm

Location: Theater Rotterdam Schouwburg, Krijn Boon Studio

Witte de With Center for Contemporary Art is proud to present the premiere of *The Ten Murders of Josephine* by artist Rana Hamadeh accompanying her exhibition, on view until 31 December 2017. This is the first manifestation of Hamadeh's operatic project, which will be continually developed across 2018.

## ABOUT

*The Ten Murders of Josephine* is an operatic project by artist Rana Hamadeh structured through several evolving iterations. The theatrical production takes place alongside the concurrent exhibition at Witte de With Center for Contemporary Art of the same name (curated by Defne Ayas and Natasha Hoare), which functioned as the 'factory' and 'assembly line' for the operatic project, and was preceded by a study group.

Inherited from the genre of 'legal spectacle', and from Hamadeh's earlier claims regarding "justice as the measure to which one can access theater", *The Ten Murders of Josephine* explores the constitutive conditions of testimony and valid speech vis-à-vis the notion of 'testimonial subject-hood'. Hamadeh proposes a distinction between the two. While she understands the notion of 'testimony' as a form of rational utterance that is necessarily tied to the workings of a tribunal, her activation of the 'testimonial' attunes to all that is irrational; unspoken and unspeakable; unmarked and unmarkable. Hamadeh approaches the notion of the 'testimonial' as pointing to an 'erased archive of colonial / racial / patriarchal / corporate / state-sponsored etc. erasure'; a violence not attended to, which materializes – phonically – as a monument to absent speech. How can this phonic materiality of absent speech become the organizing principle of subjecthood? What would it require to constitute oneself, or to

emerge, thus, as a testimonial subject? And what would it mean to constitute oneself as a testimonial subject not only outside the bounds of the court of law, but even further, in place of the legal subject? Loosely based on Kafka's mouse songstress, *The Ten Murders of Josephine* engenders new modalities of readership and spectatorship, and tests performative dynamics of theatrical production.

## TEAM

*Director & Composer* Rana Hamadeh  
*Assistant Director* Gerty Van de Perre

### **Performers | Vocalists**

Claudio Ritfeld, Gerrie de Vries, Mad Kate, Rana Hamadeh,  
Doortje Peters, Lisa Chudalla

### **Creative Team**

*Sound Co-Designer / Co - Composer & Light Designer* Jorg Schellekens  
*Programmer of Live Sound Processes, Foley Artist & Piano Software Engineer*  
Arthur Sauer  
*Creative Producer* Maaiké Gouwenberg  
*Advisor to the director, Coordination & Research* Rik Fernhout  
*Associate Producers* Patrick C. Haas, Rosa de Graaf  
*Live Sound Processes & Night Club Scene Designer* Adrienne Teicher  
*Telephone System Designer* rad0van misovic  
*Organbook Text-to-Midi Translation* André Castro  
*Set Designer* Paul van Gennip  
*Costume Designer* Angelica Falking  
*Technical Coordinator* Aram Visser  
*Sound Technician* Marcel Brand  
*Decap Company* Disklavier & Organbook  
*Graphic Design for cover, originally designed for lightbox* Jungeun Lee

*The Ten Murders of Josephine* is commissioned by Defne Ayas on behalf of Witte de With Center for Contemporary Art.

## BIOGRAPHIES

**Rana Hamadeh** is a visual and performance artist from Lebanon based in the Netherlands. Drawing on a curatorial approach within her artistic practice, she develops longstanding discursive projects that think through the infrastructures of justice, militarism, histories of sanitation, and theatre. Her work stems from an extended investigation into specific concepts and terms, treating the field of theory as fiction.

**Gerty Van de Perre** is an actress and singer whose work mostly focuses on interdisciplinary performance and physical performance. She graduated from the Music Theatre department at Codarts conservatory of music, in 2013. During her final year at Codarts, she and her class founded the music theatre collective *CLUB GEWALT*. There she creates and performs her own shows and operas. Since then Gerty has performed at numerous prestigious venues and festivals, including Lowlands, Operadagen Rotterdam, Festival d'Avignon and BAM New York. Aside from working with her collective she also collaborates with directors/choreographers like Ryan Djojokarso, Bram Jansen, and Pia Meuthen.

**Claudio Ritfeld** is a poet, musician, and dramatist. Self-taught, he joined the Theatre Company '020' in Amsterdam where he studied under choreographer Maxi Hill. His practice has since developed from dance to encompass music, writing, composing and dramatic performance. He was recently part of two award winning shows; Tino Sehgal's *One Year at the Stedelijk* (AICA Award 2017), and Julian Hetzel's *The Automated Sniper* (VSCD Mime Award 2017).

**Gerrie de Vries** is a Mezzo Soprano, studied at the Sweelinck Conservatorium in Amsterdam, and is internationally known for her interpretations of the 20th century repertoire. She has performed numerous works, often written for and dedicated to her, such as *Pancho Villa*, songs by Robert Zuidam; *A King Riding*, an opera by Klaas de Vries directed by Christopher Marthaler in a co-production of the Koninklijke Munt and the Holland Festival, and *I am her Mouth*, a solo piece by Jan van de

Putte. She took part in the first performance of *Music for large Ensemble* by Steve Reich; *Aquarius* by Karel Goeyvaerts; *Manifest*, by Rolf Wallin and Jacob Schooling, Holland House, Copenhagen; *And God invented Dice* by Christina Oorebeek, and the opera *Wake* by Klaas the Vries (libretto David Mitchell). She is currently artistic director of De Helling, an initiative for small-scale music theatre in the Netherlands.

**Mad Kate** is a performance artist, musician, and writer based in Berlin. Her explorations of borders between bodies and performance as praxis of radical imaginings have brought her to theaters, communes, technomansions, prisons, dungeons, squats and galleries around the world. Her electronic performance project *HYENAZ* is currently touring *Critical Magic* 비평 적 마술 a somatic and musical piece based in contact, sound and movement to break physical and mental isolation and to spark discourse that is both critical and utopian.

**Doortje Peters** is an Amsterdam based tapdancer and allround performer. At the age of 6 she started tapdancing with tap teacher Marike Hetjes. After studying Film Studies and writing two theses about David Lynch and his uncanny use of music/sound, she got more and more inspired for new performances, and furthermore to combine tap with other disciplines. At the moment she collaborates with musicians, theatre makers and burlesque-performers and still has film as a big source of inspiration. In her projects she experiments with the most various genres like jazz, classical music, funk, house, and hiphop. With her company Tappin-It Collective she works on longer theatrical tap performances and last summer she was part of physical theatre spectacle *MARE* by Vis à Vis. As a choreographer and improviser she continuously plays with the boundaries between dance, percussion and performance art; but also between humor and alienation.

**Lisa Chudalla** started her career as a professional circus performer in Rotterdam at Codarts circus arts. After graduating the Bachelor program she does not only perform in her main disciplines aerial rope and cyr wheel, but also took aerial chain and Sword swallowing up into her repertoire. After her graduation in 2013 she started performing in the most diverse places. From cruiseships (TUI cruises) and theme parks (Duinrell, Fort

Fun), Opera and dance productions (Holland Opera, Lonneke van Leth) to art projects and traditional chapiteau circus (Jonny Casselly Jr.). Currently she is part of a contemporary all-female collective with Ellie Dubois in Scotland with who she premiered ‘No Show’ at the Edinburgh Fringe last summer. Next to this she is working on a new show with Jakob Jacobson as Revue Regret.

**Jorg Schellekens** is a sound and light designer from Rotterdam, the Netherlands. He studied Theatre, Film and Television Studies at Utrecht University, specialising in theatre dramaturgy. In the past 17 years he was involved in hundreds of productions spanning a wide range of genres, in various artistic and technical capacities. The core of his work is developing sound and light designs for theatre, dance, music and visual arts.

**Arthur Sauer** is a versatile artist. He studied composition and sound recording at the Royal Conservatory in The Hague. The knowledge he acquired could be summarized as analyzing and conceptualizing art projects. For years he made projects involving the spatial projection of sound, ultimately leading to the construction of the first mobile Wave Field Synthesis speaker system, owned by The Game of Life. A company founded by Sauer. He developed the concept of “live animation” together with Hotel Modern and is used in the show *The Great War*, that is already playing for 16 years. Currently he is developing a place on the internet for 3D image manipulation and generative software for sound. His work is performed on all continents of our planet. Sauer is now looking for methods to send his work to space.

**Adrienne Teicher** (aka XIL) is a movement artist sound designer, producer and remixer. Having studied Social and Critical Theory, she began exploring electronica as a means to explore problems of human freedom through live performance. Adrienne is best known for the queer electronic dance collaboration HYENAZ with the artist Mad Kate - “a performance monster duo”, according to electro superstar Peaches. The pair have toured extensively to galleries, squats, club and festivals across Europe, North America and Asia, including the Museum of Modern and Contemporary Art in Seoul, Korea, SXSW in Austin, USA and Sled Island Festival in

Calgary, Canada. In 2017, HYENAZ provided a score for the Yony Leyser documentary *Queercore* (Totho Films/ARTE).

**Angelica Falkeling** is a visual artist and writer. She has a background as a dressmaker and work with performance, textiles, moving images and text. She graduated with an MFA from Piet Zwart Instiute in 2017 and a BFA from Malmö Art Academy and International Academy of Art Palestine in 2014. Her work has recently been part of: *Among Other Things I've Taken Up Smoking* TENT, *Har Ni Flaggproblem* Sandvikens Konsthall, *Croked Elbow*, *Serpent Brain* Showroom MAMA, *Toile Preview* The Free Shop.

**rad0van misovic** became an active member of the Browserbaaed group during his graduation year at Rietveld Academy, under which moniker he co-organised and participated in multiple net art lectures, workshops, exhibitions and festivals. In recent years the collaborations included events as the Leap Second Festival (2015 and 2016, online), Internet Yami Ichi in Brussels and Amsterdam, installations at the Athens Digital Art Festival or Hacker's Congress Paralelni Polis in Prague. Currently based in Amsterdam although living mostly online. — Navigating the network, using its fabric as a medium.

## Special thanks

Team Witte de With Center for Contemporary Art, Tanja Elstgeest, Rik Fernhout, Kate McDonough, Omar Berrada, Danielle Gallegos, Lila Athenasladova, WG Theatertechniek, Huub Krom / Oorbit Studio, Studio Santeboutique, Francois Quintin, Hicham Khalidi, Sisters in Crime study group, Clara J:son Borg, Willem de Kooning Fabric Station, Dima Hamadeh, Tony Decap.



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