

Dundee Contemporary Arts

[www.killyourtimidnotion.org.uk](http://www.killyourtimidnotion.org.uk)

# KillYourTimidNotion

17th - 19th Feb 06

KYTN is a festival born of a passion for experimental music, film and visual art;  
it's a step across the border between sound and vision.

# Kill Your Timid Notion

Music by any other name

**Kill Your Timid Notion** is a festival hewn from DCA's collective passion for experimental music, film and visual art, and figuring out how they can relate to and inspire each other in a unique programme of film screenings, live performances and happenings in every corner of DCA. Over three days we will create an informative and relaxed, stimulating and vibrant atmosphere in which you can hang out, absorb the new and hopefully expand a few horizons.

'Experimental' doesn't mean art that is dull, torpid or pretentious; our programme presents filmmakers who do incredible, trance inducing things with film, things you could never imagine; and musicians who with nothing more than a stone and a plate of glass create sounds of such vehement beauty that they can open your ears to new possibilities and experiences. Experimental means taking chances, going beyond the norm, finding your own voice. You might not have heard of most of these artists (yet), but that's the

point; we're pulling together the best of the underground so that you can see what they do and make up your own mind. We can't guarantee that you'll love all of it, but then that's also the point, our programme is as expansive as possible, touching on a clutch of themes and scenes; so we're sure if you take the chance you'll find something you love.

In the next few pages we try and give you an honest and personal opinion of how we have experienced them, and so why we've programmed them. It might not be how you'll experience them, but then who knows how you'll react to Atsuhiko Ito creating fizzing, ear shredding noise from a fluorescent light bulb? Maybe this festival isn't for everyone: maybe it's really just for the open minded and inquisitive, those of us who want to be surprised and enriched by a night out, who want to be inspired; if you've read this far then maybe that's you.

**Barry Esson** Festival Curator

# C

# GRÜL

## Friday 17th Feb

- |                  |  |
|------------------|--|
| 9:30 Discussion  | Symposium: ACCESS: SOUND FILE                              |
| 7:00 Performance | Emma Hart + Benedict Drew                                  |
| 7:30 Performance | Tony Conrad, Nikos Veliotis, Mark Wastell, Angharad Davies |
| 9:15 Performance | Bruce McClure solo   |

## Saturday 18th Feb

- |                   |   |
|-------------------|---|
| 1:00 Film         | Film Programme 1: COLOUR  |
| 2:45 Film         | Tony Conrad: THE FLICKER  |
| 3:45 Film         | Film Programme 2: SOUND   |
| 5:30 Film         | Paul Sharits: EPILEPTIC SEIZURE COMPARISON                                  |
| 6:15 Installation | Sandra Gibson + Luis Recoder + Daniel Menche installation                   |
| 7:15 Performance  | Sandra Gibson + Luis Recoder + Daniel Menche                                |
| 8:30 Performance  | Hototogisu + Bruce McClure  |
| 9:30 Performance  | Christian Marclay's Screen Play: Steve Beresford, John Butcher, Paul Lovens |

## Sunday 19th Feb

- |                      |  |
|----------------------|--|
| 1:00 Film            | Film Programme 3: RETRO                  |
| 2:45 Film            | Film Programme 4: SPACE                  |
| 4:30 Film            | Film Programme 5: DRAMA                  |
| 7:00 Performance     | Jennifer Reeves + Anthony Burr           |
| 8:00 Performance     | Emma Hart + Benedict Drew                |
| 8:45 Performance     | Kazuo Imai + Atsuhiro Ito                |
| 9:40 Expanded Cinema | Expanded Cinema: Lis Rhodes: LIGHT MUSIC |

## Exhibition

18 February – 26 March 2006  
Derek Lodge & The Duty Managers 'Word Processor'

## Locations

Performance  
+ Expanded Cinema  
Gallery 1

Film  
Cinema 1

Discussion  
Cinema 2

Exhibition  
Gallery 2



# Get Your Time

by Tony Conrad

7:00 **Emma Hart + Benedict Drew**

7:30 **Tony Conrad: Ten Years Alive on the Infinite Plane**

Performed by Tony Conrad, Angharad Davies, Mark Wastell, Nikos Veliotis

9:15 **Bruce McClure solo**

**Friday 17th**

## 7:00pm Performance: **Emma Hart + Benedict Drew**

**An original and beautifully simple performed installation forging a direct link between sound and image.**

Ben Drew's work takes in ideas of decay and entropy and picks out compellingly minimal, detailed landscapes of sound full of faltering half-rhythms, carefully constructed atrophy, somewhere on the horizon between noise and silence.

Emma Hart is a visual artist whose recent experiments with film and moving image have been shown in Delhi, Amsterdam, Stockholm and London. This collaboration with Ben, the first of two to be performed at the festival, shows a starkly beautiful and rigorous approach to sound and image. This is a beautiful piece, short and simply executed, full of billowing imagery. To say much more would be to spoil the surprise.



Image: Frederik Eberstadt

7:30pm Performance:

## **Tony Conrad: Ten Years Alive on the Infinite Plane: Performed by Tony Conrad, Angharad Davies, Mark Wastell, Nikos Veliotis**

**A trance inducing, flickering investigation of structural film and minimalist droning from one of the key thinkers in sound and image of the last 50 years, early member of the Velvet Underground, co-conspirator in the 'theatre of eternal music' and pioneering filmmaker.**

'Ten Years Alive...' is a performance for amplified strings and 16mm film loops, and like many of the best things in life it's not to be experienced in a rush. All of Conrad's work is to be felt over long durations; but there's nothing boring or staid about it. His works subtly travel in transformations that are often breathtaking, if gradual; their slowness a perceptual challenge you simply have to submit to.

Over 90 minutes, four flickering film loops of black and white vertical bands start out on four screens and are slowly, inexorably overlapped, pulled in and out of focus as they

flicker. It may sound a simple device, but as the bands interact you see these shimmering interference patterns, odd colours that you know shouldn't be there, strange changes in depth of field. And as your eyes try to adjust, closely matched violin and cello drones mirror what you're seeing; on the border between pitch and rhythm they thicken, begin to pulse, and slowly flower into aggressively mesmerising textures and climaxes, bristling with harmonics, inducing in the listener/viewer (if they're open to it) an altered state of ecstatic reverie.

To try and sum Conrad's work up think of him as the master of the exceptionally gradual surprise.

Tony is joined by Angharad Davies, Mark Wastell and Nikos Veliotis, 3 striking improvising string players; each with a deep understanding of droning, minimal improvisation, that makes them perfect for this collaboration.

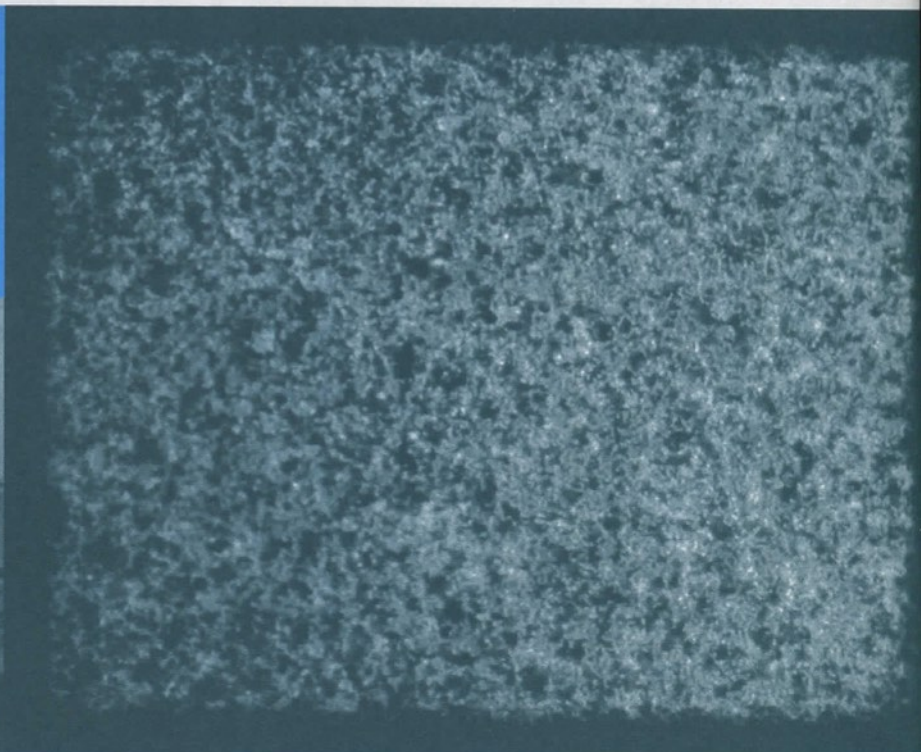
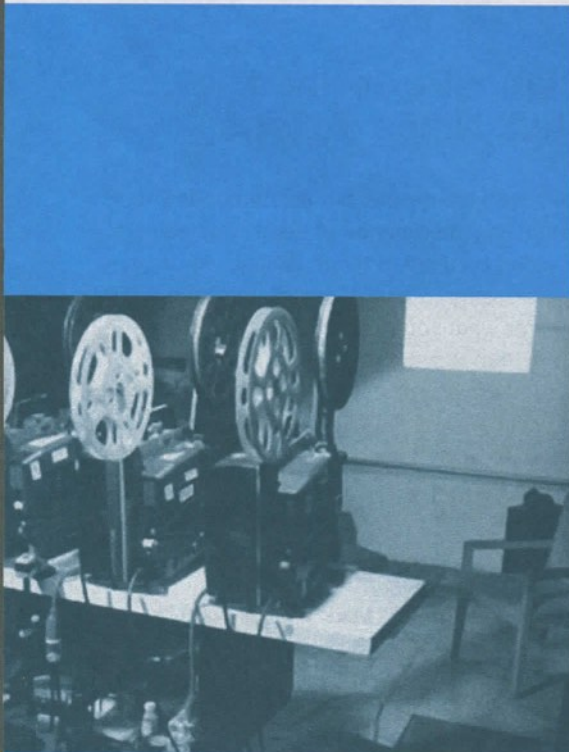
## 9:15pm Performance: **Bruce McClure: Christmas Tree Stand**

**A stroboscopic and intense sensory overload of flashing abstract forms, cut to ribbons by modified projectors.**

The multi-projector performances of filmmaker Bruce McClure open up a world of hallucinatory retinal pyrotechnics unlike anything I've seen before. For the UK premier of Christmas Tree Stand, Bruce will employ four bastardised 16mm projectors, screwed about with, the motors modified, brass grids retro-fitted askance between lens and gate. These personalised instruments are used to transform loops of pure black and white frames into an immersive riot of perceptual phenomenon in colour, motion and sound.

You're met with a white strobing circle pulsing on screen and slowly transformed as additional, overlapping projectors create strange halo's and spheres, odd 3D expansions and contractions. As more projectors are added the image is shredded under a beating grid, colour and form thrumming in front of your eyes until, as the last projector dims and you're left in the dark, crazy blue tendrils follow your gaze, after-images burned on the retina like a delicate coda to Bruce's performance.

Friday 17th



1:00 **Short Film Programme 1: COLOUR**  
 2:45 **Tony Conrad: THE FLICKER**  
 3:45 **Short Film Programme 2: SOUND**  
 5:30 **Paul Sharits: EPILEPTIC SEIZURE COMPARISON**  
 6:15 **Presstapes installation**  
 7:15 **Presstapes + Daniel Menche**  
 8:30 **Hototogisu + Bruce McClure**  
 9:30 **Christian Marclay's Screen Play:**  
**Steve Beresford, John Butcher, Paul Lovens**



**Saturday 18th**

**1:00pm Film 1:**  
**Colour**

A glance at both analogue and digital processes; the clarity and precision of digital colour or the yawning, endless depth of dye and emulsion, our programme celebrates how both approaches revel in colour, saturation, hue and tone. Prog duration: 60 mins

- **Nuée** Myriam Bessette Canada, 2003
- **Tester** Michaela Schwentner Austria, 2004
- **Chronomops** Tina Frank Austria, 2005
- **Striations** Ian Helliwell UK, 2005
- **View from a Floating Raft** Karo Goldt Austria, 2005
- **Colour Flight** Len Lye New Zealand 1938
- **Iro (Colours)** Takahiko Iimura Japan, 1962
- **La Couleur de la Forme** Hy Hirsh USA, 1960
- **Kosmos** Thorsten Fleisch Germany, 2004
- **The Girl's Nervy** Jennifer Reeves USA, 1995
- **Vanishing Points** Nana Swiczinsky Austria, 2005

**2:45pm Film:**  
**The Flicker, Tony Conrad** USA, 1966

One of the most startling cinematic debuts on record, The Flicker is more a hallucination than a film, an out of body experience, a riotous celebration of visual harmonics frequencies. An experiment in perception, come with your mind and eyes open. Prog duration: 30 mins

**3:45pm Film 2:**  
**Sound**

Playing with the perceptual boundaries between sound and vision, the films in the programme take the essential and fundamental building blocks of cinema (combining sound and image through time) screw about with them, interrogate them and cast them anew. Prog duration: 70 mins

- **Accelerated lines~** Manuel Knapp Austria, 2005
- **Strategie, geste et signe** Pierre-Yves Cruaud France, 2004
- **Collider2** Didi Bruckmayr Austria, 2005
- **What is Soul?** David Blandy UK, 2002
- **Radio\_intl. 14/37** lia Austria, 2005
- **Linear 1** Tom Bessoir USA, 1982
- **Eel** Dave Lee USA, 1976
- **1/57 Versuch Mit Synthetischem Ton (Test with Synthetic Sound)** Kurt Kren Austria, 1957
- **Medicine Box** David Leister UK, 2004
- **Match Box** Wojciech Bruszewski Poland, 1975
- **Adebar** Peter Kubelka Austria, 1957
- **Tea Spoon** Wojciech Bruszewski Poland, 1974
- **Malanga** Keewatin Dewdney Canada, 1967
- **Soundtrack** Barry Spinello USA, 1969
- **Microfilm** Tom Bessoir USA, 1979
- **Just a Minute Yoko** Bea de Visser The Netherlands, 2004



5:30pm Film:  
**Epileptic Seizure Comparison**  
Paul Sharits USA, 1976

**“Beauty shall be convulsive” – André Breton**

A deeply empathetic interpretation of epilepsy, far beyond anything as crass as voyeurism, Sharits' film puts the structural developments of experimental cinema to surely their most compassionate end; interpreting the brainwaves, groans and convulsions of two epilepsy sufferers in direct and allegorical cinematic terms, in an attempt to help us all understand their emotional and physical state. A bold, moving and astonishingly emotional work of art. Prog duration: 34 mins

6:15pm Installation.  
7:15pm Performance.  
**Luis Recoder + Sandra Gibson  
+ Daniel Menche**

**A new collaborative performance where sound and image are created, performed and mediated by light, water and glass, immersing the whole gallery.**

Luis Recoder and Sandra Gibson create films and performed film installations of gracefully shifting abstractions, flickering geometry and real, honest beauty. Looped film, created without the use of a camera, is gently coaxed by hand into investigations of pure colour and form with the aid of water, glass and mist. At KYTN they have developed a new collaborative work, using four projectors to envelope the gallery space in light and darkness.

The piece has been developed with Daniel Menche, a US musician whose approach to sound shares startling similarities to Luis and Sandra's approach to light and film; pure sound is born of and mediated by the body and its interaction with objects, creating a music with real human and emotional depth and some pretty wild performances. Sourcing sound live from his own heart, lungs or larynx, or from contact with natural elements, a stone on glass, wind or water, Daniel can create a towering vortex of noise, fizzing with dynamic thrills and produced with a post-Iggy raw physical intensity.

As a performed installation, the piece will be open for an hour, from 6:15, before the performance starts at 7:15.



## 8:30pm Performance: **Hototogisu + Bruce McClure**

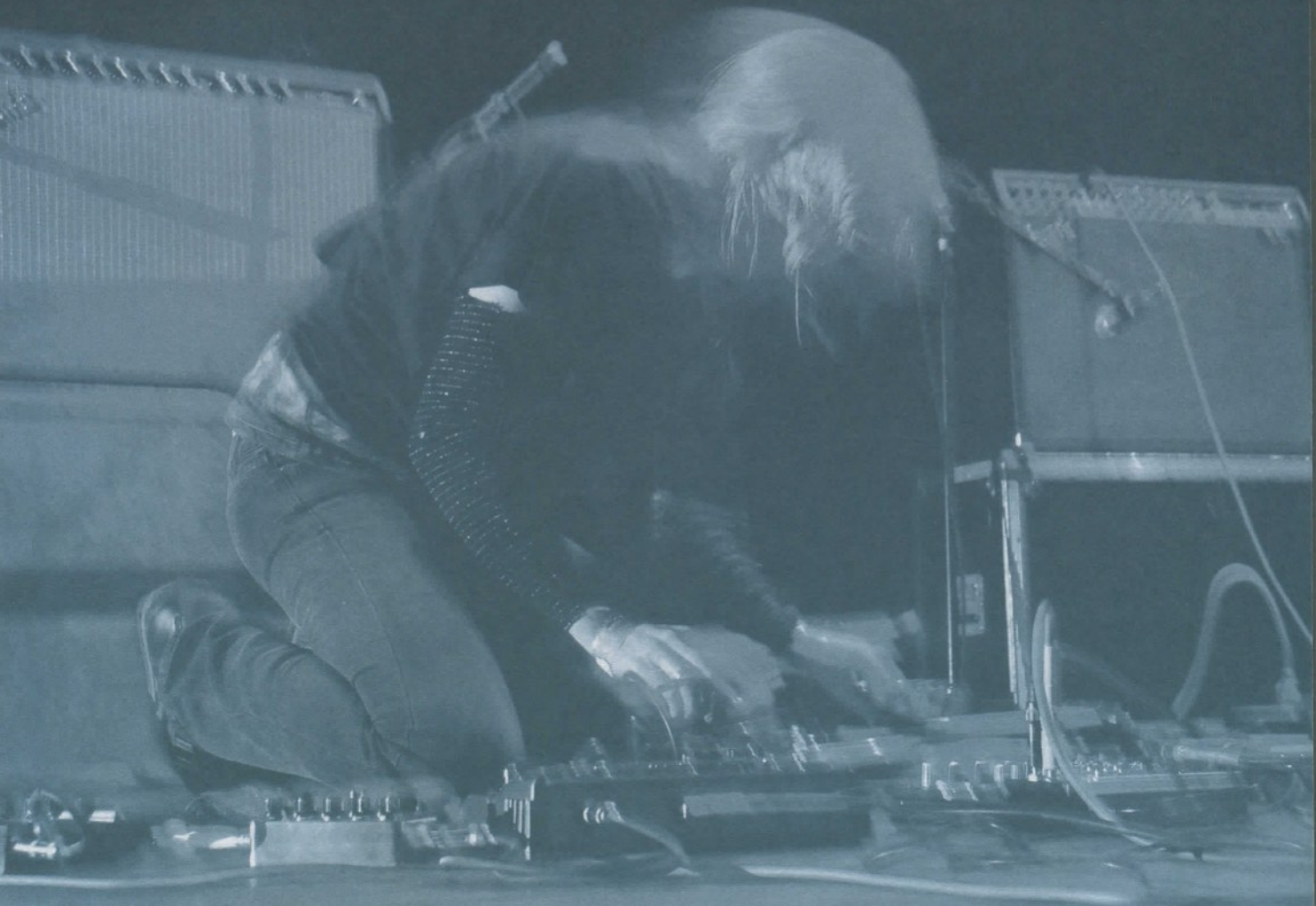
**A new collaboration bringing together artists with a shared gravitational heft to their work; work with intensity and a concentrated accumulation of detail and power.**

We've brought together Matthew Bower and Marcia Bassett of Hototogisu to collaborate with Bruce on a new performance for the festival. Working with different material from his Friday night performance, Bruce's sound is generated by printing over the optical soundtrack of the film, allowing what amounts to a light bulb to read an image as it flashes past and transform it into sound, which Bruce manipulates with guitar pedals and effects into thick swathes of noise.

On hearing Bruce's slow, buzzing sound I instantly thought of pairing him with Hototogisu and their densely layered, slowly

evolving work which is pretty much unparalleled at the moment. There's a blissfully hypnotic, celestial free noise thrum, built up around swarms of distorted vocal howl and blasted amps into a vast vortex of detail; spikes of intense corrosive hum that peak in waves on the surface as the slow-motion current underpinning the track flows ever forward.

Hototogisu's live performances typically involve them trance like, crouched on the floor or manipulating feedback with mic's or guitar thrust into amps with ecstatic, swaggering intent. It's a sound born of intensity and concentration, of keening, throbbing power; caustic and abrasive, but it's also hypnotic and beautiful, and with a sometimes mechanical edge to it that makes a lot of sense for this collaboration.





## 9:30pm Performance: **Christian Marclay's Screen Play**

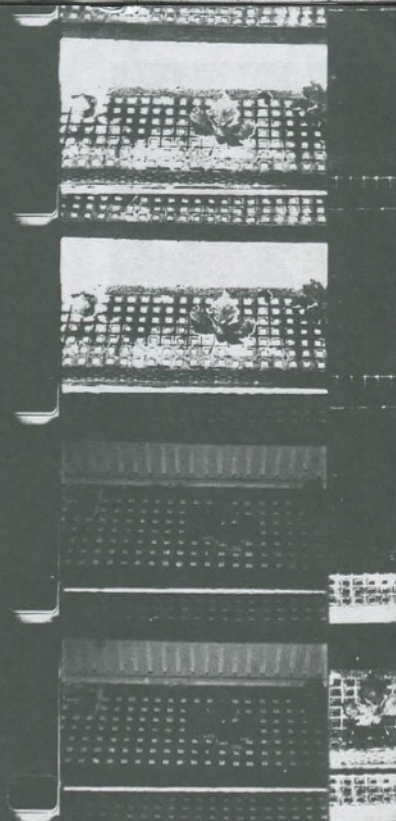
Performed by Steve Beresford, John Butcher, Paul Lovens

**UK premier of a new film by Christian Marclay composed and annotated to be read as a graphical score, interpreted at KYTN by three of the most exciting improvising musicians in Europe.**

A stalwart of the downtown music scene Marclay's interests exist across traditional artistic boundaries. A pioneering force in early 80's New York, melding the DIY punk/no wave ethos with a healthy slab of Fluxus performance, Marclay turned his attentions on the turntable and thrift shop vinyl, using damaged and re-assembled recordings to create his music. More than a musician, his vision also takes in striking video pieces, filmworks and installations, remarkable for the startling simplicity of their ideas and their obsession with sound, its meaning and its representation.

Christian describes this work as "a musical score in the form of a video projection instead of notation on paper. I composed a silent collage of found film footage partially layered with computer graphics to provide a framework in which live music can develop. Moving images and graphics give musicians visual cues suggesting emotion, energy, rhythm, pitch, volume, and duration. I believe in the power of images to evoke sound."

Steve Beresford has assembled a heavyweight trio to interpret Screen Play. Multi-instrumentalist Beresford is himself a pivotal figure in the UK jazz and avant-garde scene; here he's reconvened with John Butcher and Paul Lovens. Butcher is a startling sax player with a beautiful and personal approach to his instrument, soaked in overtones, multiphonics and acoustic feedback. Lovens is one of the most respected percussionists in Europe, with a hand in crafting some of the most breathtaking sides of improvised music to have ever been born of collective sweat.



1:00 Short Film Programme 3: **RETRO**  
2:45 Short Film Programme 4: **SPACE**  
4:30 Short Film Programme 5: **DRAMA**  
7:00 Jennifer Reeves + Anthony Burr  
8:00 Emma Hart + Benedict Drew  
8:45 Kazuo Imai + Atsuhiko Ito  
9:40 Expanded Cinema: Lis Rhodes: **LIGHT MUSIC**

**Sunday 19th**

## 1:00pm Film 3: **Retro**

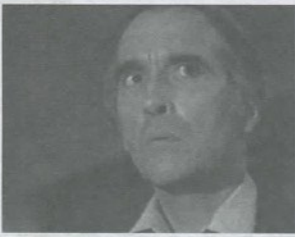
Birthered from the collective stagger in global consciousness of the late 50's/60's, this programme celebrates epochal, groundbreaking films that all address sound in their own way and that have opened pathways to experimentation that are still today being worked through, developed and discovered. Expect a touch of playfulness, joy and frivolity. Prog duration: 70 mins

- **Scotch Hop** Christopher Maclaine USA, 1959
- **Moods in Motion** Ettillie Wallace USA, 1954
- **Come Closer** Hy Hirsh USA, 1953
- **Peyote Queen** Storm de Hirsch USA, 1965
- **Melting** Thom Andersen USA, 1964 – 65
- **Corridor** Standish Lawder USA, 1968 – 70
- **Be-In: 1967** Jerry Abrams USA, 1967
- **Offon Re-Released** Scott Bartlett USA, 1968

## 2:45pm Film 4: **Space**

A programme of shorts, each looking in their own way at landscape, filmic or architectural spaces and at how the fixed stare of a camera frame only captures so much reality; here we focus on how filmmakers structure our relationship with that reality and at how they relate it to or interpret it through sound. Prog duration: 66 mins

- **Meet Me (T)here** Judit Kurtag The Netherlands, 2004
- **Luukkaankangas – updated, revisited** Dariusz Krzeczek Austria, 2005
- **WS. 2** Seoungcho Cho USA, 2004
- **Horizon1** n:ja Austria, 2005
- **Nuuk** Thomas Köner Germany, 2005
- **Overture** Power Boothe USA, 1986
- **Cinema Metaphysique Nos 1 – 4** Jud Yalkut, USA, 1966 – 7/72
- **Musical Stairs** Guy Sherwin UK, 1977
- **Exit Right** Chris Garrett UK, 1976



## 4:30pm Film 5: Drama

Whether drawing their own fractured, abstract narrative, or re-contextualising, chewing up and spitting out someone else's, each of these films take a dramatic arc as their starting point and throws it to the wind. Watch out for a few unexpected A-list cameos, some demonic trysts and stunning visual investigations of identity and the self. Prog duration: 71 mins

- **Specialised Technicians Required:**
  - **Being Luis Porcar** Manuel Saiz Spain, 2005
  - **Secricon\_RA** reMI Austria, 2004
  - **Filmosounds** Ian Helliwell UK, 2004
  - **What's That Sound** George Barber UK, 1986 – 2004
  - **Everywhere at Once** Alan Berliner USA, 1985
  - **Mayhem Is This What You Were Born For? (Part 6)** Abigail Child USA, 1987
  - **Shudder (top and bottom)** Michael Gitlin USA, 2001
  - **Instructions for a Light and Sound Machine** Peter Tscherkassky Austria, 2005
  - **Mirror Mechanics** Siegfried A. Fruhauf Austria, 2005



## 7:00pm Performance: Jennifer Reeves + Anthony Burr

**An immersive live performance for multiple 16mm film and bass clarinet, taking in the whole gallery, submerging the audience.**

Jennifer Reeves creates deeply felt films that investigate emotional and social issues as often as they simply rejoice in abstract form and technique. Using bleached and optically printed stock, solarizing, tinting and what sometimes looks like corroding her frames, Reeves interests range across the political and the artistic; she's as likely to investigate optical rhythm as she is to peer into sexual fantasy or adolescent angst. Regardless of subject, each film is a psycho-cinematic free-association, as emotionally true as it is aesthetically moving.

Jennifer will present a double projection performance of her film *He Walked Away*, and a new site specific immersive performance, specially conceived for DCA, which will envelope the gallery in light and sound, and perform just about as many projectors as we can lay our hands on. Joining her is Anthony Burr, a bass clarinetist and electronic musician with a distinctive voice and an impressive role call of collaborators including John Zorn, Alvin Lucier, Evan Parker and Jim O'Rourke. Anthony has developed a singular technique for bass clarinet, an acoustic minimalism capable of creating deep moods and spatial atmosphere.

## 8:00pm Performance: Emma Hart + Benedict Drew

This performance draws on a beautifully effective bridge spanning sound and image. It's an idea that is simple in its interaction between film and sound, and with a distinct lightness of touch, but somehow transcends that simplicity, making something quite tactile and charming, physical yet aloof.



## 8:45pm Performance: **Kazuo Imai & Atsuhiko Ito**

**A loud, buzzing stew of electrical light as noise and convulsive electric guitar squall.**

Imai is one of the most vibrant, urgent improvisers I've ever seen. Meticulously schooled, with a staggering technical ability, he has this iron will to break the shackles of technique and under the attack of an extended battery of new approaches (bamboo sticks jammed between bridge and strings, wooden blocks dropped on the fretboard) can make an acoustic guitar sing out a deep and emotional intensity, and human truth.

His electric guitar work is equally as thrilling, while packing a more immediate and form mangling punch, as his steamrolling cut with Incapacitants earlier this year bares witness; not so much a meeting between electronics and guitar, more an ear thrust up against a jet turbine.

Joining Imai is Atsuhiko Ito, a visual artist who's deep affinity for fluorescent light has lead him to explore the buzzing, rasping sound of light bulbs and their internal circuitry, and to the creation of his own home made instrument, the Optron. An array of pedals hooked up to a flickering fluorescent bulb, it might sound like an odd way to give vent to your musical urges, but its given Ito a musical voice charged with a buzzing ferocity, and a unique and visually compelling take on performance.



## 9:45pm Expanded Cinema: **Lis Rhodes: LIGHT MUSIC**

Light Music is a dizzying celebration of the pivotal nature of sound in film; a direct and powerful transcription of film as sound. I hesitate to say that it's hallucinogenic, but by positioning the projectors to maximise their impact in an open space and projecting through a thin veil of haze, Light Music certainly plays with your temporal and spatial awareness. Rhodes has created a direct link between image and sound by printing black and white horizontal bands across the film and its optical soundtrack; in doing so image is made auditory. As the film flickers and flashes, Rhodes varies sonic frequency by changing the spacing between those black and white bands, alters amplitude by altering their thickness and plays with tone by varying their density.

To be honest though, writing that down gives you absolutely no indication what so ever of the tremendous, visceral power this film has to articulate and tune a space. Nor does it really put across how groundbreaking the film is, how it makes you think about the cinematic experience, or how spectacular it is to experience.

## Exhibition

18 February – 26 March 2006

### **Derek Lodge & The Duty Managers 'Word Processor'**

Artist Derek Lodge will run a specially designed social space, somewhere for conversation, story-telling and interaction. Part lounge, part recording studio and part viewing room, 'Word Processor' is a place to spend time in, with live performances once a week. Lodge will produce 4 short films and sound-tracks – just drop-in for your chance to feature.

Based in Dundee, Derek Lodge regularly works with music and story-telling, fascinated with how we use them to put ourselves across. His project for DCA will include a number of collaborators, other artists, musicians and assistants.



Friday 17th February 9:30am – 5:00pm  
**Symposium: ACCESS: SOUND FILE**

A day-long salon accompanying KYTN focusing on sound art. Bringing together artists, practitioners, theorists, students and other interested parties to discuss, argue, demonstrate around themes within the context of sound as art, sound as research, sound as performance. The discussion will also focus on performative sound art and the audio archive/data base.

**The Salon will be led by theoreticians and practitioners including:**

**Tony Conrad:**

artist/improvising musician and theorist.

**Zoë Irvine:**

practitioner and researcher

**Rob Gawthrop:**

filmmaker, sound artist and performer

**Dr Cathy Lane:**

theorist and practitioner

**Dan Norton:**

practitioner and researcher

**Dr Martin Parker:**

theorist and practitioner

**Prof Stephen Partridge:**

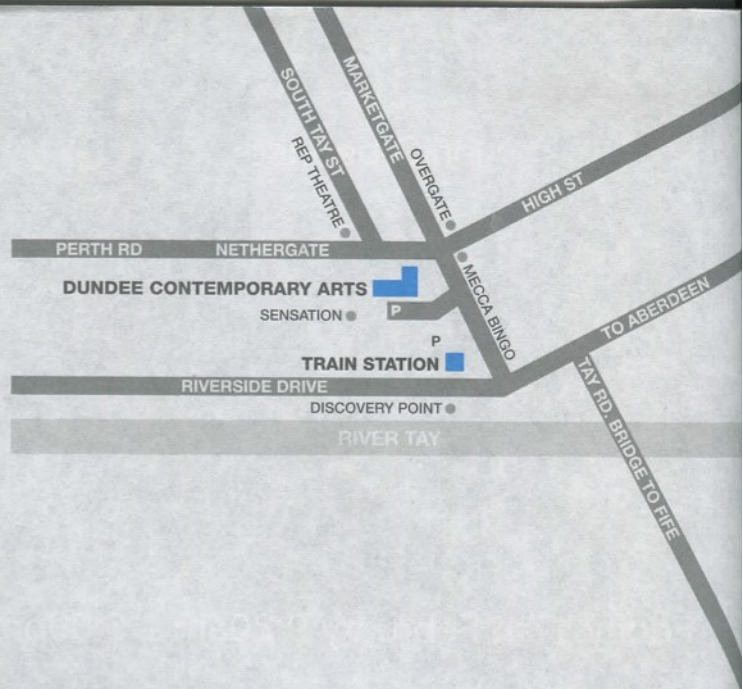
media artist

**Specific Themes:**

How do theorists and practitioners creatively approach sound archives?  
What are the modes of access?  
The performative sound data-base.

**The exhibited sound archive:**

What does a more creative approach to archive material give the listener – what do we as listeners gain from these different modes of access?



**Dundee Contemporary Arts**  
152 Nethergate Dundee, DD1 4DY  
**T: 01382 909900 [www.dca.org.uk](http://www.dca.org.uk)**

## Tickets and Information

### Tickets

#### Festival Pass

(see everything on all 3 days): **£26/£22**

#### Day Pass

(see everything on any 1 day): **£11/£9**

#### Film Programme

**£2.50/£2** per film programme

All Tickets are available from Dundee Contemporary Arts, 152 Nethergate, Dundee. [www.dca.org.uk](http://www.dca.org.uk). You can also call the Ticket Hotline on **01382 90 99 00**

**Film Programme:** Please note that all the film programmes are an advisory 18 certificate and contain flickering stroboscopic effects.

**Fringe:** Dundee Rep Theatre are hosting the KYTN Fringe again this year, to get the full line-up you can call Mike Kane on 01382 206699.

### Transport

KYTN is timed so that you can make the trips from Edinburgh, Glasgow and Aberdeen, see most of the action and still make the last train home. For train times call **08457 48 49 50**. For more information on travel or accommodation you can call Angus & Dundee Tourist Board on **01382 527 533**.

### Places to stay:

#### Best Western Queen's Hotel

160 Nethergate,  
Dundee, DD1 4DU.

T: +44 (0)1382 322515

(2 mins from DCA)

#### Apex City Quay Hotel & Spa

1 West Victoria Dock Rd,  
Dundee, DD1 3JP.

T: +44 [0]1382 202 404

(10 mins from DCA)

For more info contact Angus and Dundee Tourist Board on **01382 52 75 33**  
[www.angusanddundee.co.uk](http://www.angusanddundee.co.uk)

### KYTN is a DCA event, produced by:

Festival Curator/ Producer

**Barry Esson**

Film Programme Curator

**Bryony McIntyre**

Programme Consultant

**Mark Webber**

Technical Manager

**Ruari Cormack**

Symposium organised by

**Zoe Irvine**

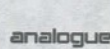
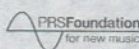
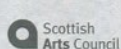
Website Design

**coob ([www.coob.co.uk](http://www.coob.co.uk))**

Print Design

**D8 ([www.d8web.co.uk](http://www.d8web.co.uk))**

Thanks to both Iain Lindsay and Harris Academy.



KYTN is part of Scotland's Experimental Music Partnership, along with Instal ([www.instal.org.uk](http://www.instal.org.uk)), Le Weekend ([www.leweekendfestival.com](http://www.leweekendfestival.com)), Free RadiCCAIs and Subcurrent (both [www.cca-glasgow.com](http://www.cca-glasgow.com))