



DCA
Dundee Contemporary Arts

21–28 FEBRUARY 2010

KILL

YOUR

TIMID

NOTION

A festival of open-ended proposals
for image, sound and dialogue

www.arika.org.uk · www.dca.org.uk

SCHEDULE

KEY: **FILM** **PERFORMANCE** INVESTIGATION

SUNDAY 21 FEBRUARY

WHAT	WHERE	WHEN	TICKET	PAGE
Festival Launch	DCA Gallery 2	16:00—18:00	Free, just turn up	5
Hotel Diaries 1—8	DCA Cinema 2	19:00—21:00	Free, ltd. capacity	15

MONDAY 22 FEBRUARY

Investigation Space Open	DCA Gallery 1	10:00—21:30	Free, just turn up	29
Investigation Group 1: Christof Migone	VRC Centrespace	10:00—17:00	Free, reserve a space	30
Investigation Group 2: Jarrod Fowler	DCA Activity Room	10:00—17:00	Free, reserve a space	31
John Mullarkey: 1st Talk	DCA Meeting Room	11:00—12:30	Free, just turn up	35
Urban Peasants	DCA Cinema 2	19:00—20:00	Free, ltd. capacity	15
Investigation Group 3: Marc Baron, Loïc Blairon, Taku Unami	VRC Centrespace	19:00—21:30	Free, reserve a space	32

TUESDAY 23 FEBRUARY

Investigation Space Open	DCA Gallery 1	10:00—21:30	Free, just turn up	29
Investigation Group 4: Marc Baron, Loïc Blairon, Taku Unami	VRC Centrespace	10:00—17:00	Free, reserve a space	32
Investigation Group 5: Jarrod Fowler	DCA Activity Room	10:00—17:00	Free, reserve a space	31
John Mullarkey: 2nd Talk	DCA Meeting Room	11:00—12:30	Free, just turn up	35
So Is This	DCA Cinema 2	19:00—20:00	Free, ltd. capacity	16
Investigation Group 6: Christof Migone	VRC Centrespace	19:00—21:30	Free, reserve a space	30

WEDNESDAY 24 FEBRUARY

Investigation Space Open	DCA Gallery 1	10:00—21:30	Free, just turn up	29
Investigation Group 7: Christof Migone	VRC Centrespace	10:00—17:00	Free, reserve a space	30
Investigation Group 8: Unstable, Fragile but Daring Together	DCA Meeting Room	10:00—17:00	Free, reserve a space	33
Investigation Group 9: Marc Baron, Loïc Blairon, Taku Unami	DCA Activity Room	10:00—17:00	Free, reserve a space	32
Lunch Break	DCA Cinema 2	19:00—20:30	Free, ltd. capacity	16
Investigation Group 10: Jarrod Fowler	VRC Centrespace	19:00—21:30	Free, reserve a space	31

SCHEDULE

THURSDAY 25 FEBRUARY

WHAT	WHERE	WHEN	TICKET	PAGE
Investigation Space Open	DCA Gallery 1	10:00—21:30	Free, just turn up	29
Investigation Group 11: Marc Baron, Loïc Blairon, Taku Unami	DCA Meeting Room	10:00—17:00	Free, reserve a space	32
Investigation Group 12: Christof Migone	DCA Activity Room	10:00—17:00	Free, reserve a space	30
Investigation Group 13: Unstable, Fragile but Daring Together	VRC Centrespace	10:00—17:00	Free, reserve a space	33
Investigation Group 14: Jarrod Fowler	DCA Gallery 1	14:00—21:30	Free, reserve a space	31
Standard Gauge & ()	DCA Cinema 2	19:00—20:15	Free, ltd. capacity	17

FRIDAY 26 FEBRUARY

Investigation Groups: Where did you get to?	DCA Gallery 2	12:00—13:30	Free, see event page	34
Investigation Space Open	DCA Gallery 1	10:00—23:00	Free, just turn up	29
SpeedDataRadio	DCA Gallery 2	14:15—16:30	Free, just turn up	34
Sea Oak	VRC Centrespace	17:00—22:45	Free, just turn up	27
Video Times	DCA Info. Space	17:00—22:45	Free, just turn up	27
Mattin	DCA Gallery 2	19:30—20:15	Day/Festival Pass	6
Loïc Blairon	DCA Gallery 2	20:45—21:15	Day/Festival Pass	7
Smith/Stewart	DCA Gallery 2	21:45—22:45	Day/Festival Pass	8
Smith/Stewart: Ahead	DCA Cinema 2	22:15—23:15	Day/Festival Pass	8

SATURDAY 27 FEBRUARY

Investigation Space Open	DCA Gallery 1	12:00—23:00	Free, just turn up	29
10 Minutes of Collective Activity & Pierre Vallières	DCA Cinema 2	12:00—12:45	Day/Festival Pass	18
Sea Oak	VRC Centrespace	12:00—23:00	Free, just turn up	27
Video Times	DCA Info. Space	12:00—23:00	Free, just turn up	27
Film Programme 1: Inventory	DCA Cinema 2	13:00—13:35	Day/Festival Pass	18
Noir & Perfect Film	DCA Cinema 2	13:50—14:25	Day/Festival Pass	19

CONTINUED OVERLEAF

SATURDAY 27 FEBRUARY, CONTINUED

WHAT	WHERE	WHEN	TICKET	PAGE
Film Programme 2: Repetitive Actions	DCA Cinema 1	15:00—15:40	Day/Festival Pass	20
Film Programme 3: Collective Actions	DCA Cinema 1	16:00—16:35	Day/Festival Pass	20
Screening Room & Teatro Amazonas	DCA Cinema 1	16:50—17:45	Day/Festival Pass	21
Christof Migone	DCA Gallery 2	19:30—20:15	Day/Festival Pass	9
Marc Baron	DCA Gallery 2	20:45—21:30	Day/Festival Pass	10
Resonance Radio Orchestra	DCA Gallery 2	22:00—23:00	Day/Festival Pass	11

SUNDAY 28 FEBRUARY

Investigation Space Open	DCA Gallery 1	12:00—23:00	Free, just turn up	29
Poetic Justice	DCA Cinema 2	12:30—13:00	Day/Festival Pass	22
Sea Oak	VRC Centrespace	12:30—23:00	Free, just turn up	27
Video Times	DCA Info. Space	12:30—23:00	Free, just turn up	27
Film Programme 4: Substitution	DCA Cinema 2	13:20—13:35	Day/Festival Pass	22
Film Programme 5: Catalogues	DCA Cinema 2	13:50—14:15	Day/Festival Pass	23
Semiotics of the Kitchen & To Pour Milk Into a Glass	DCA Cinema 1	15:00—15:15	Day/Festival Pass	24
Film Programme 6: Production	DCA Cinema 1	15:20—15:50	Day/Festival Pass	25
Film Programme 7: Duplication	DCA Cinema 1	16:00—16:35	Day/Festival Pass	25
Morgan Fisher	DCA Cinema 1	16:50—18:00	Day/Festival Pass	26
Taku Unami	DCA Gallery 2	19:15—20:00	Day/Festival Pass	12
Jarrold Fowler	DCA Gallery 2	20:30—21:15	Day/Festival Pass	13
Unstable, Fragile but Daring Together	DCA Gallery 2	21:45—22:45	Day/Festival Pass	14

FOLLOW KYTN

For full details of the programme, visit www.arika.org.uk, or keep up to date at the following sites:

- twitter.com/00arika00
- facebook.com/00arika00
- bit.ly/KYTNcentralstation

“One thing my films tend to do is examine a property or quality of a film in a radical way. Being radical is a modest form of being extreme. They each examine an axiom¹ of cinema and say, ‘What if?’” **MORGAN FISHER**

We have little to no idea as to how KYTN will go this year, and that’s deliberate. We don’t want to know, we want to find out.

Instead of knowing in advance what is going to happen, we want to ask people (artists, you, ourselves...) to make some simple proposals that we can then all investigate and see what we can produce, together.

We humbly submit KYTN as an attempt to (or a have a stab at it at least): do what Morgan says above, strip back music & sound, film & moving image to their core, think about how they might be refocused and used to say something about the world we live in now, test afresh and for ourselves the implications of the radical concepts these art forms are built upon².

How well it goes will be up to you as much as it is up to us. So we’d like you to be involved.

This booklet sets out the kinds of things we’ll be doing and the kinds of ways you can do them with us. Let’s see where we get to.

So we’ve set this booklet out to try and give you simple information³ and to sum up (in our own words or our own diagrams) an element of each artists proposal, and to say why we find it interesting. But this is all just our opinion. Let’s hear yours.

¹ An axiom is an apparently self-evident statement: a kind of starting point or truth, from which other systems can be derived and things worked out.

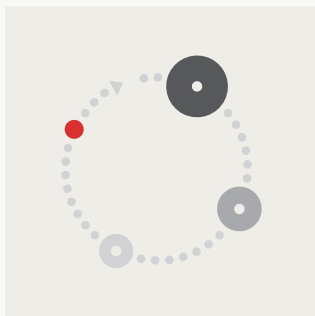
² Radical concepts (axioms) which now have whole traditional systems derived from them (what is music and what isn’t, how audiences should respond to thing and how they shouldn’t, how a film should be constructed, what the purpose of art should be...). But every system is derived by people (with specific interests) and so rests upon a whole bunch of assumptions (political, ethical, aesthetic...). Maybe you don’t agree with those assumptions? Maybe they’re holding us back? Maybe it might be interesting to address ourselves to those (pre-everybody-else’s-assumption) axioms again: today, here and now, together and draw our own conclusion.

³ Who is this person/ are these people? What are they proposing? How are they going to do it? Why might I be interested?

FESTIVAL LAUNCH

Sunday 21, 16:00 – 18:00, DCA Gallery 2

FREE - JUST TURN UP



FACING DUNDEE
FROM MASSACHUSETTS
5.01.10, 14:30



FACING DUNDEE
FROM TORONTO
6.01.10, 21:46

We don't just want you to come along and watch stuff, but if you can⁴, we'd like you to come along and do stuff too. KYTN is a chance to get involved in the making and doing, undertaking and changing of experimental forms of music and film. The more you do, the more we'll all (you, we and the artists we invite to Dundee) get out of it.

To kick things off and to give you a taster of things to get involved in through the week, we're having a **free**⁵, informal kind of launch day thing, which will feature some performance type things:

JARROD FOWLER

An initial precursor and organic link to his festival performance, but which may, (or may not) involve a selection of edible plants, sourced locally. See page 13.

CHRISTOF MIGONE

Doing a few things that we think should remain a surprise, but which may (or may not) involve a saw, dandruff, a ladder or Christof responding to the prompt: "as far as you can for as long as you can." See page 9.

And a film screening:

Hotel Diaries 1—8

John Smith, 2001-2007, UK, 82 mins
Sunday 21, 19:00 – 21:00
DCA Cinema 2
Free, but limited capacity
First come, first served

See page 15 for info on this screening.

Please come along, see stuff for free, hang out, ask questions and convince yourself to get involved in more things shortly thereafter...

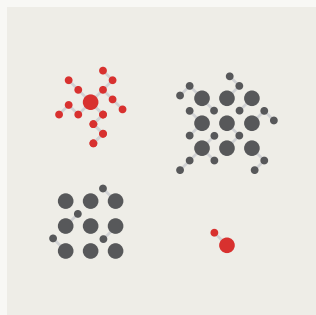
⁴ We're all busy, admittedly...

⁵ Repeat, FREE.

MATTIN

Friday 26, 19:30—20:15, DCA Gallery 2

DAY OR FESTIVAL PASS



FACING DUNDEE
FROM VISBY
17.01.10

MUSIC

PEOPLE

IMPROVISATION

MAKING

NOISE

AUDIENCE

COPYRIGHT

FREE

PRODUCTION

SOCIAL

SITUATION

PROPERTY

QUESTION

A CONCORDANCE OF POPULAR
ONLINE PHRASES

WHO

Mattin is a provocative Basque improviser, noise artist and (increasingly) polemical agitator: as likely to set up clear-minded and confrontational processes as to generate any sound at all.

PROPOSAL

We still labour under base artist/audience hierarchies established during the Renaissance: aren't there other ways of doing things⁶?

HOW

By taking a scalpel to the relationship between performer and audience: by cutting something out to see what's left; a drastic subtraction and shift of emphasis.

WHY

Sometimes Mattin gets a hard time from conservatives within experimental music (mostly because they don't realise their own conformist conservatism⁷). But we think that he's working hard at testing the implicit, established but most often objectionable taste-based, ethical, political (etc.) assumptions of music. It's a brave approach, fraught with the potential for 'failure' in traditional terms and totally unpredictable; it's both exciting and necessary.

GET INVOLVED

Find out more about Mattin's Investigation groups on page 33.

⁶ Because for example, would you be happy today with Renaissance level dental care, voting rights or sewage infrastructure? Exactly.

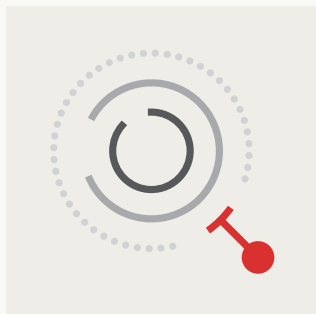
⁷ We hereby submit that art shouldn't make you happy (which implies pleasure and a relaxed, wilful acceptance), nor should it be easy to accept based on previous experience; it should be the exact opposite. The point of art is to resist the dominant situation and to confront things (not for what they can be exchanged for in return for pleasure, but) as they really are.

LOÏC BLAIRON

I NEVER NEEDED THE METAPHOR UNTIL
I STARTED DESCRIBING THE REAL

Friday 26, 20:45—21:15, DCA Gallery 2

DAY OR FESTIVAL PASS



FACING DUNDEE
FROM PARIS
5.01.10, 08:30

WHAT NOT WHICH

FROM
MAKE
REAL
POSSIBLE
FREE
METAPHOR
SCHEMA
DURATION

A CONCORDANCE OF POPULAR
ONLINE PHRASES

WHO

We're really interested in Loïc (a young French musician, recordist, improviser) for his elegant understanding of the musical/ performance implications of some of the most radical thinking in Europe today⁸.

PROPOSAL

What is listening? What is a situation? What is our situation? What is it to listen to our situation?

HOW

A simple, gracefully bold set-up to allow Loïc to trace connections: of comments upon comments upon comments, of sounds next to sounds

next to sounds. A sort of documentation of what can be said, what can't be written, how evidence is strange...

WHY

It's a real-time attempt to dissect the speculative process we all go through when we listen, whether we know we're doing it or not. Maybe Loïc will figure something out, maybe you will.

GET INVOLVED

Find out more about Loïc's Investigation groups on page 32.

⁸ Especially Francois Laruelle, Alain Badiou and questions of immanence. Find out more by coming along to John Mullarkey's talks on Monday 22 or Tuesday 23.

SMITH/STEWART

Friday 26, 21:45—22:45, DCA Gallery 2

DAY OR FESTIVAL PASS



FACING DUNDEE
FROM GLASGOW
11.01.10, 12:48

**BODY
SPACE
MOUTH
VIDEO**

DARKNESS
VIEWER
BARED
HOODED
EYE
VENT
AMPLIFIED
BREATHING

A CONCORDANCE OF POPULAR
ONLINE PHRASES

WHO

Stephanie Smith and Edward Stewart are Glasgow-based artists who set up allegorical situations over which they often have little to no control, but which instigate explorations of dependence and trust, the body, sex and death.

PROPOSAL

A simple request for a simple truth.

HOW

It will involve all of us, but to say exactly how would be to spoil things...

WHY

Smith/Stewart's terse, neat proposals, always tested via performance, lead to provocative outcomes, and unpredictable ones at that; an exponential function of the situation they instigate and the people involved.

EXTRA

In addition to and overlapping their performance, Smith/Stewart will be screening their film *Ahead* in Cinema 2 on a loop. *Ahead* is one of our all-time favourite artists films; a simple road-movie like no other.

Ahead

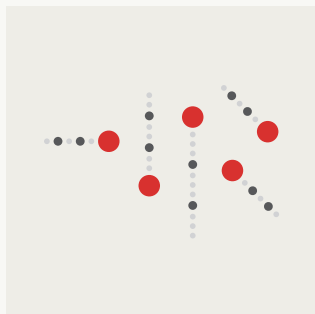
Smith/Stewart, 2000, UK
Friday 26, 22:15 – 23:15
DCA Cinema 2
Day or Festival Pass

CHRISTOF MIGONE

HIT PARADE

Saturday 27, 19:30—20:15, DCA Gallery 2

DAY OR FESTIVAL PASS



FACING DUNDEE
FROM TORONTO
6.01.10, 21:46

SOUND

BODY
MUSIC
YOU
AUDIO
PERFORMANCE
VOICE
FALL
ESCAPE
SPACE
LANGUAGE
CRACKING

A CONCORDANCE OF POPULAR
ONLINE PHRASES

WHO

Christof is a Canadian thinker, artist, musician and writer. He's interested in simple, open-ended concepts that we can test out together and that expand on ideas of: language, voice, bodies, performance, space, intimacy, complicity and endurance.

PROPOSAL

Can we use sound, repetition⁹ and difference to personally and collectively engage with space, time and labour?

HOW

A simple activity for people to perform together¹⁰: 15 people lie down and with a live microphone, amp and the instruction to pound the ground 1,000 times each.

WHY

Christof proposes central questions of how we inhabit public or private spaces, how sound or our bodies (and their repetitive actions, over time) can articulate spaces, about individuals and community, about repetitive labour. He does it in simple, clear ways and he's interested to see what your answers are. So are we.

GET INVOLVED

Find out more about Christof's Investigation groups on page 30.

⁹ Even out of the most basic repetition, difference is created: for just one e.g.: $1+1+1+1+\dots$ generates all the natural numbers (2,3,4,5,6,7...) but also all the even numbers (2,4,6,8...) the prime numbers (2,3,5,7,11...) etc. and so on...

¹⁰ Tested out and performed by people who have come along to Christof's investigation group.

MARC BARON

Saturday 27, 20:45—21:30, DCA Gallery 2

DAY OR FESTIVAL PASS



FACING DUNDEE
FROM PARIS
5.01.10, 8:30

DISPOSITIF OTHER INSTRUMENTAL RECORDING THINK

LISTENING
TIME
SAXOPHONE
ROOM
IMPROVISED
BETWEEN
ENVIRONMENT

A CONCORDANCE OF POPULAR
ONLINE PHRASES

WHO

Marc, like his friend and collaborator Loïc, is also young, French, an improviser, a composer. And he's also interested in using the tools developed by hard-ass French philosophical thinking into involving, simple but open-ended performance techniques¹¹.

PROPOSAL

What's an immanence¹² of listening?

HOW

Three speakers play back pre-recorded sounds, Marc listens and responds: "What is played is the imperfect

witness of what I listen to (or maybe better, how I listen)."

WHY

We think Marc is keenly interested in a process of stripping back musical improvisation to some of its radical concepts. In this case, what does it mean to try to listen to a situation, knowing that you'll fail and that something will always escape¹³.

GET INVOLVED

Find out more about Marc's Investigation groups on page 32.

¹¹ That might sound dry, but we don't mean it to. We find his ideas and music to be engaging because of its simple clean elegance. The impure deliberate naivete of his work is often surprising and rewarding.

¹² Immanence: "Existing or remaining within" a world, a totality, a situation, a thing, an object, a process; a sensible, non-mystical materialism. As opposed to Transcendence: "a divine or empirical beyond", a doggy nostalgia for God.

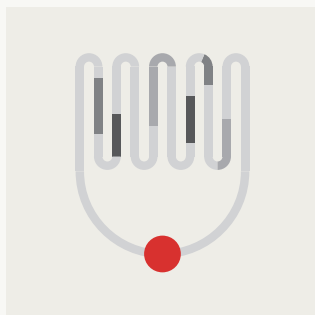
¹³ You can't take in every detail all at once and master what you gaze at as a totality: there is no totality (a universal set of everything can not exist – Bertrand Russell has quite a bit to say on this), just infinite multiplicity.

RESONANCE RADIO ORCHESTRA

OVERHEARD (SUSPENSION OF BELIEF SKETCH 4)

Saturday 27, 22:00—23:00, DCA Gallery 2

DAY OR FESTIVAL PASS



FACING DUNDEE
FROM LONDON
7.01.10, 14:15

RADIO
PERFORMANCE
FRAGMENTS
RADIOPHONIC
SNATCHES
CONVERSATION
OVERHEARD
MICROPHONES
SUSPENSION
ENIGMATIC
UTTERANCES
CRACKING

A CONCORDANCE OF POPULAR
ONLINE PHRASES

WHO

Ed Baxter and Chris Weaver are the performance arm of London-based Resonance FM, the world's leading radio art station. "A radio station like no other. A radio station that makes public those artworks that have no place in traditional broadcasting. A radio station that is an archive of the new, the undiscovered, the forgotten, the impossible..."¹⁴

PROPOSAL

Listening to the radio isn't like other kinds of listening: our attention drifts from and returns to it as we go about our everyday lives. Could we maybe imagine radio that inverts this relationship, listening to and drifting between the incidental activities of its listener's everyday lives, reacting to and broadcasting them back to be listened to again?

¹⁴ www.resonancefm.com

HOW

GOOD NATURED WARNING: Resonance are going to listen to KYTN and to the everyday, incidental background chatter they can hear around the festival; this might include your background chatter. Short clips of the recordings they make will be used as the starting point for actors and musicians to respond to during the performance.

WHY

There are core ways in which our listening to the radio is different from other kinds of listening. What happens when we pay attention to how we pay attention?

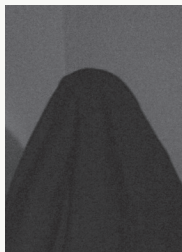
GET INVOLVED

Find out more about Resonance FM's SpeedDataRadio event on page 34.

TAKU UNAMI

Saturday 28, 19:15—20:00, DCA Gallery 2

DAY OR FESTIVAL PASS



FACING DUNDEE
FROM TOKYO
31.01.10, 15:04

SHOULD COULD WOULD PLAY

NOW
ATTENTION
IMPROVISED
HELICOPTER
LISTEN
SILENCES
EXPERIENCE
HEAR

A CONCORDANCE OF POPULAR
ONLINE PHRASES

WHO

An agitator is a mechanism to put something into motion by shaking or stirring¹⁵. Taku Unami is an agitator: he sets things in motion (rice, metal, cardboard, little homemade motors) creating sound; he sets music in motion (by examining new ideas) creating progress.

PROPOSAL

A performance is a time spent together. What happens when we spend time together, agitating?

HOW

By making simple use of objects found around DCA, lights, shadows, small sounds.

WHY

Taku tests out ideas that involve maximum effort for (seemingly) minimum output. But really his actions and events strip back musical performance to one of its original proposals: what is an action and how does it create a situation for spending time together, for paying attention?

GET INVOLVED

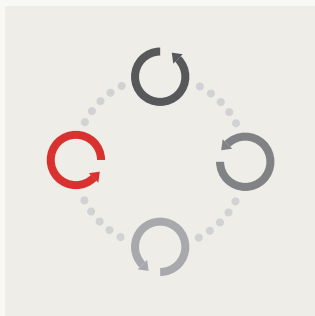
Find out more about Taku's Investigation groups on page 32.

¹⁵ An egg whisk is an agitator, but so were the Levellers. No, not the band, the political movement during the English Civil Wars that called for popular sovereignty, extended suffrage, equality before the law...

JARROD FOWLER¹⁶

Sunday 29, 20:30—21:15, DCA Gallery 2

DAY OR FESTIVAL PASS



FACING DUNDEE
FROM MASSACHUSETTS
5.01.10, 14:30

RHYTHM
TRANSLATED
ANARCHISM
PERMACULTURE
PHILOSOPHY
SOUND
RHYTHMANALYSIS
CONCEPTUAL
DIALECTICAL
ECOLOGICAL
NATURALISM
OBJECT

A CONCORDANCE OF POPULAR
ONLINE PHRASES

WHO

A **percussionist**¹⁷ with a focus on rhythm and an interest in: Hip Hop, Deep Ecology, Fluxus, Uncreative Writing, Anarchism, Chronobiology, Conceptual Art, Permaculture; which is to basically to say a very broad sense of the rhythmical...

PROPOSAL

How do we think or imagine rhythm as a progressive tool¹⁸?

HOW

Jarrold has promised to prepare something that will have “an undefined beginning and ending” (which as organisers we find both terrifying¹⁹

and exciting²⁰). A rhythm based non-performance concerning and engaging the audience, other performers, KYTN, Dundee...

WHY

What is the radical concept at the core of ‘rhythm’, expanded from simply musical or mathematical notions to encompass personal, social, collective rhythms; our daily routines, our ways of coming together, our agriculture, our ability to recycle. Is rhythm a useful tool in studying any of this?

GET INVOLVED

Find out more about Jarrod’s Investigation groups on page 31.

¹⁶ “...might be the La Monte Young of the iPod generation.”— Kenneth Goldsmith, founder of ubu.com and the most uncreative writer of them all! (that’s a compliment by the way...)

¹⁷ Jarrod started out playing drums or making beats, but he’s moved focus to the wider topics of rhythm in art, society, performance....

¹⁸ Not just musically but in terms of cycles, differences and repetition, beyond and through music and into a larger social context?

¹⁹ What’s going to happen?

²⁰ What’s going to happen!

EMMA HEDDITCH, ANTHONY ILES, MATTIN & HOWARD SLATER

UNSTABLE, FRAGILE BUT DARING TOGETHER

Sunday 28, 21:45—22:45, DCA Gallery 2

DAY OR FESTIVAL PASS



ANTHONY ILES FACING
DUNDEE FROM LONDON
8.01.10, 15:15

NOISE
IMPROVISATION
PRODUCTION
CAPITALISM
PERFORMANCE
MAKING
SOCIETY
FRAGILE
GENDER
HUMAN
MEMBRANE
MOMENT

A CONCORDANCE OF POPULAR
ONLINE PHRASES

WHO

Four respected, challenging, fresh artists and writers; interested in collectively doing, and in art as an opportunity for radical, politicised action. Download their recent book at bit.ly/NoiseAndCapitalism

PROPOSAL

Often framed in terms of a dialogue²¹, art more often resembles a monologue²²: What would an actual dialogue involve, what subjects can noise and improvisation comment on, and for what purpose?

HOW

No idea, it's totally open: this performance will deliberately be created out of what happens (with you) during their investigations earlier in the week.

WHY

Instead of the one-way monologue of normal performance, what would be the result of an actual collective dialogue? If that dialogue happened in Dundee, where would it go?

GET INVOLVED

Find out more about their Investigation groups on page 33.

²¹ Between an artist and: a space, their materials, a yet-to-exist ideal audience etc... rarely between artist and audience.

²² We witness a self, thinking to itself, alone and aloud about itself, bearing witness to the intimacy of its' own thoughtful confession or process of production.

HOTEL DIARIES 1—8**JOHN SMITH**

2001—2007, UK, 82 mins

Sunday 21, 19:00—21:00

DCA Cinema 2

FREE, BUT LIMITED CAPACITY

WHO

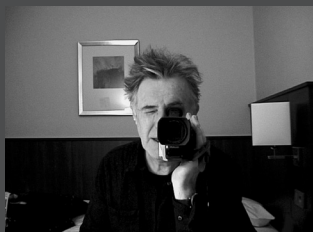
Highly regarded British filmmaker, master of sense-of-humour-as-mechanism-for-sly-question-posing and national treasure John Smith.

PROPOSAL

In simple, one-take videos, relate personal experiences to the current conflicts in the Middle East via the most basic of means (a hotel room, a camcorder, John's personal thoughts, concerns and convictions).

WHY

Political yet very funny, seemingly intimate but in fact expansive in their outlook, *Hotel Diaries* are a perfect example of a kind of acting-at-the-minimum way of filmmaking, and proof that such an approach doesn't have to yield minimal returns.

**URBAN PEASANTS****KEN JACOBS**

1976, USA, 40 mins

Monday 22, 19:00—20:00

DCA Cinema 2

FREE, BUT LIMITED CAPACITY

WHO

Hugely influential nervous film inventor, explorer of political and phenomenological experience, first-rate observational humorist and friend of KYTN.

PROPOSAL

Do almost nothing: re-present (unaltered and arranged by chance) silent family home movies handed down to Flo, (Ken's wife) and follow them with a "teach yourself Yiddish" cassette tape.

WHY

What can be changed or achieved or paid attention to by re-presenting something seemingly unaltered? Or does an artist have to change, or achieve, anything?



Ken Jacobs at KYTN, 2007

SO IS THIS²³**MICHAEL SNOW**

1982, Canada, 45 mins

Tuesday 23, 19:00—20:00

DCA Cinema 2

FREE, BUT LIMITED CAPACITY

WHO

Probably one of the greatest living filmmakers. An explorer of film's structural, allegorical and often humorous potentials.

PROPOSAL

Investigate film as language, via the language of film reduced to the basic units of film and language. A film as text in which each frame is a single word.

WHY

"A lot of this is pretty funny but *So Is This* is more than a series of gags. Snow manages to defamiliarise both film and language, throwing a monkey wrench into a (core) theoretical debate (is film a language?) that has been going on sporadically for 60 years." J. Hoberman, *The Village Voice*



words

LUNCH BREAK**SHARON LOCKHART**

2008, USA, 84 mins

Wednesday 24, 19:00—20:30

DCA Cinema 2

FREE, BUT LIMITED CAPACITY

WHO

American filmmaker and photographer, whose work, with its near static, steady gaze and stillness, hovers between still and moving image.

PROPOSITION

A slowed down single tracking shot along a corridor as workers at the Bath Iron Works, (Maine, USA) take their lunch break.

WHY

It's a slowing down so as to pay better attention. It's film as an excavation of detail that we ourselves could never hope to capture from a transitory, fleeting moment.



²³ ADDED ENDORSEMENT – *So Is This* is DCA's Head of Cinema and fellow Canadian Alice Black's favourite Michael Snow film! Alice, we hereby promise, in writing, to get Mr. Snow to KYTN some time soon...

STANDARD GAUGE & ()

Thursday 25, 19:00—20:15, DCA Cinema 2

FREE, BUT LIMITED CAPACITY

WHO

Morgan Fisher, a subtle, wry and inventive questioner of mainstream cinema and our expectations and ways of thinking about it.

FILMMAKER IN ATTENDANCE!

Morgan will be around to give a quick intro to these films. To hear more from him, come along to his presentation on Sunday 28. More on page 26.

STANDARD GAUGE MORGAN FISHER

1984, USA, 35 mins

PROPOSAL

What can be achieved by a simple structural method of commenting on scraps of 35mm film, re-shot on 16mm film?

WHY

This simple proposal is the starting point for an incredibly accessible but critical discussion on: the unthanked but crucial labour of film industry workers (the editors, graders, lab technicians...), the male gaze of cinema and the objectification of women, the paradox of using experimental film (shot on 16mm) to comment on mainstream cinema (shot on 35mm).



() MORGAN FISHER

2003, USA, 21 mins

PROPOSAL

What happens to meaning (if anything) when 'insert shots' are relieved of their original duty of providing crucial plot development for a variety of other movies?

WHY

"By obeying a difficult but arbitrary rule, Morgan Fisher has invented a world, neither fictional nor documentary, without recourse to montage, and without a conventional locus of meaning. He approaches the ideal of a film void. It expresses nothing²⁴." – William E Jones



²⁴ We don't even know whether this quote refers specifically to (), but we don't care: it's useful.

10 MINUTES OF COLLECTIVE ACTIVITY & PIERRE VALLIÈRES

Saturday 27, 12:00—12:45, DCA Cinema 2

DAY OR FESTIVAL PASS

10 MINUTES OF COLLECTIVE ACTIVITY SHARON HAYES

2003, USA, 10 mins

Courtesy the artist and Tanya Leighton Gallery, Berlin

WHO

Super-interesting young, feminist, activist and American artist.

PROPOSAL

Ask 22 people to watch an infamous 10-minute speech from the 1968 Democratic National Convention. Video their reaction, observe, present that to another audience and ask you to watch the process of watching.

WHY

A comment upon the collective nature of viewing, and of doing almost nothing except illicit unpredictable reactions, of collective (rather than individual) experience.

PIERRE VALLIÈRES JOYCE WIELAND

1972, Canada, 35 mins

WHO

One of the great structural filmmakers, explorer of female existence and applier of keen wit.

PROPOSAL

Catch as much as can be caught in single shots to explore the fleetingness of viewership in real time.

WHY

An instant investigation, a cut across something infinitely dense. What can be filmed? What can't be captured? Vallières was the intellectual leader of the Front de Libération du Québec and for Wieland "he delivered three essays, without stopping...Everything which happened is recorded on film."

FILM PROGRAMME 1: INVENTORY

Saturday 27, 13:00—13:35, DCA Cinema 2

DAY OR FESTIVAL PASS

Heads and Globes, Similarity Matrix eddie d, 2008, The Netherlands, 1 min 30 secs
Qaeda Quality Question Quickly Quickly Quiet Lenka Clayton, 2003, Germany, 20m
Luft (Air) Natalia Stürz, 2008, Germany, 1 min
58 Pages Aline Helmcke, 2008, UK, 6 mins
Untitled Chris Saunders, 1993, UK, 3 mins

CONTINUED OVERLEAF

PROPOSAL

Apply the tools of data-management to the global news media.

WHY

These films reveal un-simple hidden detail by compiling, concurring or composing global 'news' media; an 'uncreative'²⁵ art of databasing.



NOIR & PERFECT FILM

Saturday 27, 13:50—14:25, DCA Cinema 2

DAY OR FESTIVAL PASS

NOIR MIRKO MARTIN

2008, USA, 8 mins

WHO

German filmmaker/artist
Mirko Martin

PROPOSAL

A (imageless) film of nothing but a sound recording and its transcription.

WHY

During his stay in Los Angeles in 2008, Mirko wandered the streets, recording the sounds he heard. Noir is an objectless film charged with everyday narrative that forces us to reconstruct an image (of a shooting) from what we hear, the document of people talking who themselves didn't actually see the shooting, only heard it.

PERFECT FILM KEN JACOBS

1986, USA, 21 mins

WHO

Father of film-as-performance,
raconteur and compassionate worrier.

PROPOSAL

Focus on other people's labour, not your own. Find something (in this case news interviews about Malcolm X's assassination) and add nothing to it, except our attention.

WHY

A gently polemical plea from Ken: "A lot of film is perfect left alone...I wish more stuff was available in its raw state, as primary source material for anyone to consider, and to leave for others in just that way..... O, for a Museum of Found Footage, or cable channel, library, a shit-museum of telling discards accessible to all talented viewers/auditors. A wilderness haven salvaged from Entertainment."

²⁵ That's not to say uninteresting! More like a deliberate attempt to make only one choice (take every globe used in a TV news credit sequence) and to then re-present what you find.

FILM PROGRAMME 2: REPETITIVE ACTIONS

Saturday 27, 15:00—15:40, DCA Cinema 1

DAY OR FESTIVAL PASS

Bicycle (from Short Film Series) Guy Sherwin, 1980, UK, 3 mins

Registration Ryszard Wasko, 1972, Poland, 3 mins

Documentary Footage Morgan Fisher, 1968, USA, 11 mins

Jumping Skip Arnold, 1983-1992, USA, 1 min 20 secs. Courtesy of the artist and Spencer Brownstone Gallery, New York

Body Tape VALIE EXPORT, 1970, Austria, 4 mins

Invocation of Canyons and Boulders (for Stan Brakhage) Dick Higgins, 1966, USA, 0 mins 20 secs

Good Night Good Morning Joan Jonas, 1976, USA, 11 mins 30 secs

Rushes Emma Hart, 2009, UK, 4 mins

Hello/Goodbye Skip Arnold, 1983-1992, USA, 30 secs. Courtesy of the artist and Spencer Brownstone Gallery, New York

PROPOSAL

Minimal investigations of tensions between the body, diaristic/ everyday movement and documentation.

WHY

These films and videos each set up

a minimal procedure to explore the interaction between a person and the (documentary) film/ video process. What initially seems simple ends up contrarily distanced and intimate, public and private.

FILM PROGRAMME 3: COLLECTIVE ACTIONS

Saturday 27, 16:00—16:35, DCA Cinema 1

DAY OR FESTIVAL PASS

it's me singing Gabriele Undine Meyer, 2008, Germany, 1 mins 15 secs

People in Order - Age Lenka Clayton and James Price, 2006, UK, 3 mins

The Singing Lesson 2 Artur Zmijewski, 2003, Poland, 17mins. Courtesy the artist, Galerie Peter Kilchmann, Zurich, and Foksal Gallery Foundation, Warsaw

Freund Hein Elizabeth Smolarz, 2007, USA, 4 mins 15 secs

50 50 Oliver Laric, 2007, Germany, 2 mins

PROPOSAL

Individual experience separated by physical boundaries (of space, time or ability) suggested as communities of collective experience by (perhaps voyeuristic) artists.

WHY

In a hard sense you can't transcend certain physical boundaries, but maybe a transformation or understanding can occur in the reception of community, an accepting of what's common, of similarity and self-expression.

SCREENING ROOM & TEATRO AMAZONAS

Saturday 27, 16:50—17:45, DCA Cinema 1

DAY OR FESTIVAL PASS

SCREENING ROOM MORGAN FISHER

1968/2010, USA/UK, 6 mins

WHO

It's (wry commentator on the tacit conventions of cinema) Morgan Fisher, again²⁶.

PROPOSAL

A simple first person, Dundee-specific tracking shot that approaches the cinema/ screen/ space the film will eventually be shown in.

WHY

Brimming with paradox, Screening Room asks you to think about: conventional cinema as the projection of non-site-specific identical films/ experiences everywhere, the physical traditions of a cinema space (which should normally be invisible), and the reality of our (collective, site-specific) viewing.



Teatro Amazonas

TEATRO AMAZONAS SHARON LOCKHART

1999, USA/Brasil, 40 mins

WHO

It's (the politically astute ethnographic attention and photographic formalism of) Sharon Lockhart, again²⁷.

PROPOSAL

Investigate first and second order viewership. You are hereby invited to watch and listen people listening to other people (in the same space but out of sight), and to think about that.

WHY

Set in a Brazilian opera house²⁸, a fixed camera gazes at a local audience from the stage: a choir, hidden in the orchestra pit, sings and gradually fades to silence, slowly allowing the sounds from the audience to become increasingly noticeable and eventually merge with the sounds of you, our audience in Dundee. In doing so, the film explores what it is to view collectively (and how even a fixed camera position doesn't let us see everything) and how that collective can be constructed across space and time, by film.

²⁶ Morgan's about for the festival, and his films are interspersed through the programme.

²⁷ Come and see her film *Lunch Break* on Wednesday 24.

²⁸ Made famous by Werner Herzog's *Fitzcarraldo*.

POETIC JUSTICE

HOLLIS FRAMPTON

1972, USA, 31 mins

Sunday 28, 12:30—13:00, DCA Cinema 2

DAY OR FESTIVAL PASS

WHO

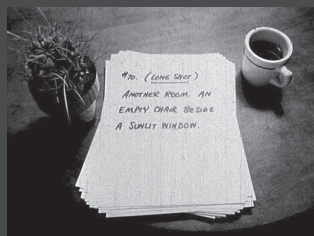
High conceptualist, arch humorist and and rigorous inventor of exciting new cinematic systems.

PROPOSAL

A cinema of the mind, a film to take place in the viewers' imagination(s), behind the pupils: a non-retinal film.

WHY

"I disbelieved that filmmaking started, like making love by telephone, with a script..." says Frampton. Poetic Justice deliberately confuses the projection of a film and the projection of the mind, implicating you the viewer in a narrative²⁹ of sexuality, infidelity and voyeurism.



FILM PROGRAMME 4: SUBSTITUTION

Sunday 28, 13:20—13:35, DCA Cinema 2

DAY OR FESTIVAL PASS

Supermarket in C Malcolm Goldie, 2009, UK, 3 mins

Hovis Ad George Barber, 1994, UK, 1 min

Six Essential Books Stephen Sutcliffe, 2008, UK, 1 mins 30 secs

Hip Hop Video Joseph Ernst, 2007, The Netherlands, 4 mins

I Am David Blandy, 2003-2004, UK, 2 mins

Music Video Cheryl Donegan, 2008, USA, 3 mins 15 secs

CONTINUED OVERLEAF

²⁹ Retooled and stripped bare. "A specter is haunting the cinema: the specter of narrative. If that apparition is an Angel, we must embrace it; and if it is a Devil, then we must cast it out. But we cannot know what it is until we have met it face to face." - Hollis Frampton.

PROPOSAL

To change meaning and impact by the simplest of substitutions.

WHY

Acting at the artistic minimum to investigate the border between creativity/ uncreativity, each film here substitutes one small thing for another, (ironically) transforming received meanings by the simplest of actions; often kind of funny too.



FILM PROGRAMME 5: CATALOGUES

Sunday 28, 13:50—14:15, DCA Cinema 2

DAY OR FESTIVAL PASS

The Artwork in the Age of its Mechanical Reproducibility by Walter Benjamin as told to Keith Sanborn Keith Sanborn, 1996, USA, 4 mins

All the Parts from Simon and Garfunkel's 1984 Central Park Performance Where Garfunkel Sings With His Hands in His Pockets Cory Arcangel, 2004, USA, 6m 30s

LIGHT READING *1500 cinematic explosions* Elizabeth McAlpine, 2005, UK, 1 min

Chapters 1-12 of R. Kelly's Trapped in the Closet Synced and Played

Simultaneously Michael Bell-Smith, 2005, USA, 4 mins 15 secs

Untitled Film Graham Gussin, 1997-2003, UK, 2 mins

Murphy Bjørn Melhus, 2008, Germany, 4 mins. Courtesy of Galerie Anita Beckers, Frankfurt

PROPOSAL

(Apparently minimally interesting), extensive cataloguing, re-interpreting or compiling of popular media, turning the tools of data management in on themselves to mine for detail, or lack of it...

WHY

Are artists powerless in the face of technology? These often whimsical and amusing films are minimal technological interventions and appropriations but maybe also rigorous takes on popular media and culture's role in our hyper-technological world.



SEMIOTICS OF THE KITCHEN & TO POUR MILK INTO A GLASS

Sunday 28, 15:00—15:15, DCA Cinema 1

DAY OR FESTIVAL PASS

SEMIOTICS OF THE KITCHEN

MARTHA ROSLER

1975, USA/UK, 6 mins

WHO

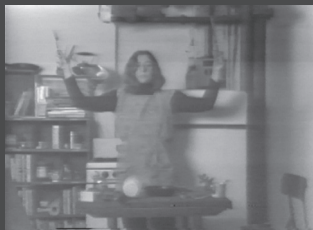
Widely influential American feminist, collectivist, political video/ photo-text/ installation/ performance artist and writer.

PROPOSAL

Strip back the domesticated ‘meaning’ of (everyday, mundane, kitchen) tools to reveal “a lexicon of rage and frustration.”

WHY

The film takes the most basic of kitchen implements as tools to reveal implicit connivance with traditional gender roles in the most simple of ways, by doing almost nothing to them; “when the woman speaks, she names her own oppression³⁰.”



TO POUR MILK INTO A GLASS

DAVID LAMELAS

1972, UK, 8 mins

WHO

Pioneering Argentinan conceptual artist, mostly trying to figure out how meaning is made and information is imparted.

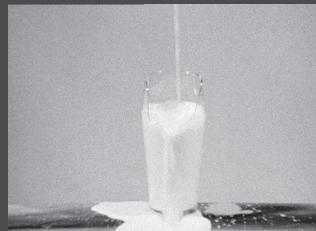
PROPOSAL

An allegorical use of mundane, everyday things as an examination of how meaning is constructed in film.

WHY

“I wanted to find symbols for ‘container’ and ‘contents’ – to represent how the camera frames – and what is shown on screen... I decided to use a glass and milk. The eight sequences end with... the glass being shattered and the milk splattering all over the table, which implies that there is no way to contain information.”

- David Lamelas



³⁰ Both quotes: Martha Rosler.

FILM PROGRAMME 6: PRODUCTION

Sunday 28, 15:20—15:50, DCA Cinema 1

DAY OR FESTIVAL PASS

Capitalism: Slavery Ken Jacobs, 2006, USA, 3 mins

10. Min Jorge Leon, 2008, Belgium, 19 mins

One Year Performance 1980—1981 Tehching Hsieh, 1980—1981, USA. Courtesy the artist and Sean Kelly Gallery, New York

PROPOSAL

(Mechanical, physical) repetition as allegory for labour.

WHY

The production of moving image (film) by the mechanically, unfalteringly repetitive manipulation of

mass-produced materials (film), in order to explore three different allegorical representations (films) of repetitive human actions and labour under capital.

FILM PROGRAMME 7: DUPLICATION

Sunday 28, 16:00—16:35, DCA Cinema 1

DAY OR FESTIVAL PASS

Dance David Rimmer, 1970, Canada, 5 mins

Dichtung & Wahrheit (Poetry and Truth) Peter Kubelka, 2003, Austria, 13 mins

Fünf Filme Peter Roehr, 1965, Germany, 8 mins

Technology - Transformation: Wonderwoman Dana Birnbaum, 1978, USA, 7 mins

PROPOSAL

Film is ideally suited to examine how repetition breeds difference. Copying without copying.

WHY

Nothing if not repetitive, film is founded on the incremental succession of minute difference. But how does repetition of the same play out, and is it a tool to comment on the standardising repetition of the mass media? "I alter material by organising it unchanged. Each work is an or-

ganised area of unchanged elements. Neither successive or additive, there is no result or sum."

- Peter Roehr



MORGAN FISHER

SCREENING AND CHAT

Sunday 28, 16:50—18:00, DCA Cinema 1

DAY OR FESTIVAL PASS

Projection Instructions Morgan Fisher, 1976, USA, 4 mins

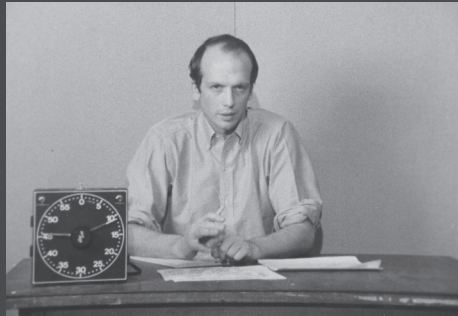
Production Stills Morgan Fisher, 1970, USA, 11 mins

Phi Phenomenon Morgan Fisher, 1968, USA, 11 mins

Picture and Sound Rushes Morgan Fisher, 1973, USA, 11 mins



FACING DUNDEE
FROM LOS ANGELES
9.01.10, 15:35



WHO

Morgan is a (slightly, but unduly, overlooked) filmmaker of great wit and charm, uniquely situated between mainstream and avant-garde film, who uses the tools of experimental film to dissect the basic presuppositions of commercial cinema.

PROPOSAL

This quote is so fitting for KYTN 10 that we repeat it here again: “One thing my films tend to do is examine a property or quality of a film in a radical way. Being radical is a modest form of being extreme. They each examine an axiom of cinema and say, ‘What if?’” - Morgan Fisher

WHY

This screening is a chance to see many of Morgan’s works (amongst the most understated and uncategorisable of all experimental films) and to chat through their simple straightforward elegance: not as an end in itself, but as a means of generating new forms of film thought³¹. Morgan will be in attendance at this screening to chat about his works.

More of his films are screening throughout the festival. For more info go to pages 17, 20 and 21.

³¹ That last phrase is pretty much lifted from and mucked about with from an essay by the great film critic Scott MacDonald, who we pay due deference to here.

INSTALLATIONS

Friday 26, 17:00—22:45

Saturday 27, 12:00—23:00

Sunday 28, 12:30—23:00

FREE, JUST TURN UP

SEA OAK EMILY WARDILL

2008, UK, 51 mins

VRC CENTRESPACE

WHO

“Emily Wardill puts her viewer between a rock and a hard place. Her films focus on those brief moments of clarity, when truth and fiction blur, and our reason is sent ricocheting across the universe like a pinball.” Says The Guardian.

PROPOSAL

A film installation as both allegory and investigation of The Rockridge Institute and their research into ‘framing’ and the use of metaphor within political discourse.

WHY

It’s a precision-engineered example of how to rework a basic axiom of film so as to best engage with a particular subject. Rockridge’s aim was to explore how language, metaphor and framing (as used in politics) project images into our minds. When compiling the film from over 8 hours of interviews with Rockridge staff, Emily realised that her film too had to start with language as a projection: an imageless film, projecting ideas and (linguistic, metaphoric) images from black film leader and sound.

VIDEO TIMES KEVIN ATHERTON

1984, Isle of Man, 30 mins

INFORMATION SPACE

WHO

Atherton is part of the trailblazing generation of artists in Britain who pioneered video and performance work in the 1970s and 80s.

PROPOSAL

Who programmes who?

WHY

Conceived of as a dual publication, video cassette and booklet, to be presented as an installation. The content of the videotape is the artist watching television. Illuminated by the flickering glow of the TV set the artist as TV viewer earnestly peers out of the screen whilst simultaneously balancing a cup of tea and a chocolate éclair on his lap. The printed booklet, which parodies a weekly TV guide, humorously brings the piece full circle by providing a detailed second by second guide to his actions.

ABOUT

REWIND is a preservation project that provides a resource that addresses the gap in historical knowledge of the evolution of electronic media arts in the UK, enabling further scholarly activity, re-exhibition and research.

www.rewind.ac.uk

INVESTIGATIONS

WHAT

So maybe art isn't some object or performance or film or whatever that you look at: it's the process that produced it. And so...

PROPOSAL

From Mon 21—Fri 26 Feb we'll be hosting a bunch of different 'Investigation Groups' that we'd like you to, well, investigate.

WHY

We want you to get involved in the processes used by the artists at KYTN this year, and maybe help develop those processes together. In fact, some of the artists might need your help in delivering their performance at the weekend. How to get involved - a list:

- A** All Investigation Groups are **free**
- B** And, in fact, if you come to a few of them you can maybe get into the festival for **free** too (see our Investigation Card idea)
- C** And all Investigation Groups are **open to anybody** – you don't have to be an artist, musician or filmmaker to take part (you can be, but it doesn't matter if you're not). The more diverse the groups are the more we'll all get out of them.
- D** Spaces are limited though, so you'll have to reserve a space. Call the DCA Box Office.
- E** If you reserve a space, but then can't make it³², we'll give that space to someone else. Again, call the DCA Box Office.

INVESTIGATION CARD



Time is money, we're often told. If you come along and spend time at our (**free**) Investigations then we'd like to reward that. Spend enough time (not money) with us and we'll give you a free pass to the festival weekend.

Conditions apply, blah blah blah – see the back page for full information.

CREDITS

The Investigation Groups at KYTN are a joint idea/ collective research project by Arika & Sound and Music, DCA, Duncan of Jordanstone College of Art and Design and supported by the Youth Music Initiative; it builds on the Salon day of talks DoJ have organised at KYTN in the past.



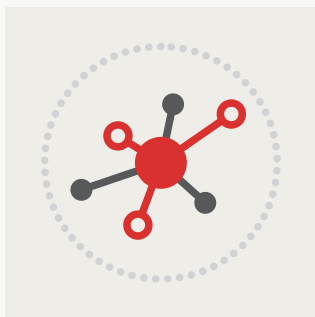
³² That's OK, stuff happens.

INVESTIGATION SPACE

Monday 22—Sunday 28, Open apart from when closed³³

DCA Gallery 1

FREE, JUST TURN UP



KNOWLEDGE

All of these investigations will produce knowledge (we hope). We'll end each investigation group with a reflection on what has been done that day and what could be done the next. This will be documented to form an organically growing accumulation of knowledge in Gallery 1 at DCA.

SPENDING TIME

We'll also use this space, along with Ultra-red, to meet up with our colleagues in community organising, activism and arts education from across Dundee, and give it over to them to use too.

DROP IN

So when it's not being used for listening sessions or work with specific groups, it'll be open to you as a kind of evolving investigation of ideas. Feel free to drop in, and check out what's been going on, which may or may not include: screeds of flipchart paper and text, audio recordings of Dundee, proposals for how to develop KYTN next, and the like.....An exhibition of dialogue.

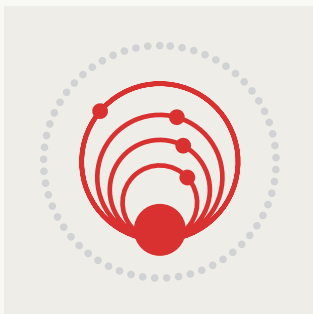
³³ That's to say generally open, but some activities/investigations etc. will be arranged as we go along and might need to be private. An open/closed sign will elucidate.

CHRISTOF MIGONE

INVESTIGATION GROUPS 1, 6, 7 & 12

Group 1 - Monday 22, 10:00—17:00, VRC Centrespace
 Group 6 - Tuesday 23, 19:00—21:30, VRC Centrespace
 Group 7 - Wednesday 24, 10:00—17:00, VRC Centrespace
 Group 12 - Thursday 25, 10:00—17:00, DCA Activity Room

FREE, BUT LIMITED PLACES IN EACH GROUP
 RESERVE A PLACE BY CONTACTING THE DCA BOX OFFICE



PROPOSAL

Christof is going to use some of his existing participatory performances for groups of people as a starting point to explore bodies, space, time and music around Dundee. This might involve the following:

KNOCKERS

An acoustic chap-door-run, with microphone, battery powered amplifiers and people walking the streets of Dundee...

INTERVAL

Representatives of every age between 10 and 60 are asked to repeat their age at the rhythm they choose for the equivalent of their age in minutes.

FLIPPER

An audio flipbook of 99 books starting with the letter 'A'.

PASS

A radio transmission without a transmitter. A participatory exercise at communication which incites multiplication through breakdown.

MIGHT I GET SOMETHING OUT OF THIS?

Christof's work is: open, accessible, enjoyable, determined by you, but also conceptual, very informed of Avant-garde history, forward looking and progressive. It can be as much a tool as an experience...

Find out more about Christof and his performance proposal on page 9

JARROD FOWLER

INVESTIGATION GROUPS 2, 5, 10 & 14

Group 2 - Monday 22, 10:00—17:00, DCA Activity Room

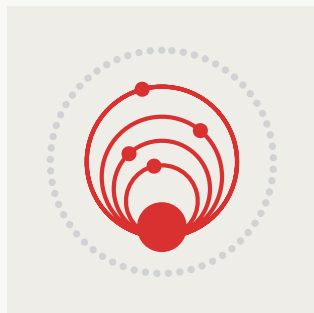
Group 5 - Tuesday 23, 10:00—17:00, DCA Activity Room

Group 10 - Wednesday 24, 19:00—21:30, VRC Centrespace

Group 14 - Thursday 25, 14:00—21:30, Meet in DCA Gallery 1

FREE, BUT LIMITED PLACES IN EACH GROUP

RESERVE A PLACE BY CONTACTING THE DCA BOX OFFICE



DIALECTICS

Visits to other concurrently occurring workshops, talks, sound checks, and exhibits at KYTN

MIGHT I GET SOMETHING OUT OF THIS?

Jarrold's work is quite unlike any idea of rhythm you might normally come across in music. He's as much interested in rhythm as a tool (for understanding geography, recycling, how cities work, how our daily routines play out, language and so on) as he is interested in it musically. So this is all kinda formal, but applied to everyday life. It's almost unrecognisable as (traditional) art: which of course all useful art should be!

Find out more about Jarrod and his performance proposal on page 13.

PROPOSAL

Jarrold will be organising a number of mobile fieldtrips, investigating how to “affect rhythmic intensities...an engagement with complex rhythmicity...to devise events that are continuous and meanwhile can be open to cooperation, interpretation and back-beating...” Topics could include:

SPACETIME

A walk to specific pre-determined locations around DCA

TIDES

A trip to the shore of either Monifeth, Barry, and/or Carnoustie

RECYCLING

A trip to, and possible tour of, the Riverside Compost Site

MARC BARON, LOÏC BLAIRON & TAKU UNAMI

INVESTIGATION GROUPS 3, 4, 9 & 11

Group 3 - Monday 22, 19:00—21:30, VRC Centrespace

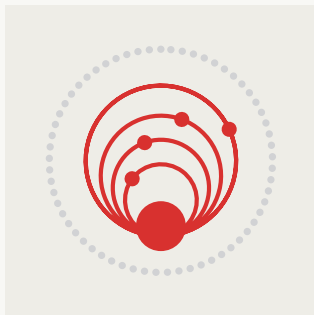
Group 4 - Tuesday 23, 10:00—17:00, VRC Centrespace

Group 9 - Wednesday 24, 10:00—17:00, DCA Activity Room

Group 11 - Thursday 25, 10:00—17:00, DCA Meeting Room

FREE, BUT LIMITED PLACES IN EACH GROUP

RESERVE A PLACE BY CONTACTING THE DCA BOX OFFICE



PROPOSAL

Loïc and Marc are proposing a series of investigations into the tension between improvisation and recording and how it can be used to engage with different spaces and environments around Dundee. So, with you, they want to think about:

- the situation for improvisation
- the situation for recording
- the goal of improvisation
- the goal of recording improvisation
- the individual proposal of everyone involved
- thinking and developing your own music
- reflecting on the recording of your proposals

With Taku we'll carry out some simple proposals for doing almost nothing, for re-thinking sound with whatever comes to hand. So, with you, maybe we can think about:

- small, performative actions
- maximum effort for minimum outcome
- agitation
- setting things in motion
- working with simple ideas
- working with whatever comes to hand

MIGHT I GET SOMETHING OUT OF THIS?

All of these guys' work involves elegant, simple ideas and proposals for ways of investigating situations through performance, music, recording, improvisation, responding to the environment, space and place.

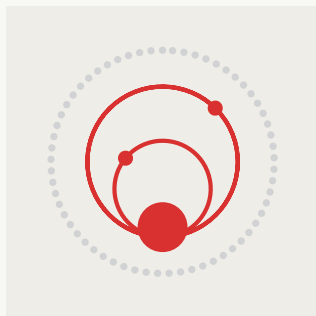
Find out more about Marc, Loïc and Taku's performance proposals on pages 10, 7 and 12 respectively.

EMMA HEDDITCH, ANTHONY ILES, MATTIN, & HOWARD SLATER

UNSTABLE, FRAGILE BUT DARING TOGETHER
INVESTIGATION GROUPS 8 & 13

Group 8 - Monday 24, 10:00—17:00, DCA Meeting Room
Group 13 - Thursday 25, 10:00—17:00, VRC Centrespace

FREE, BUT LIMITED PLACES IN EACH GROUP
RESERVE A PLACE BY CONTACTING THE DCA BOX OFFICE



PROPOSAL

“We are fixed into identities useful to capitalism, but what we actually have in common is our ability to invent ourselves. Can we play without instruments as ‘instruments of sensitive living’? Can we abandon the laboured lies of identities and of careers and begin the real activity of fictionalising/composing ourselves? Our gender, class and sexuality, are social relations in flux, let’s deal with our differences!

Nervous? Insecure? Let’s not look elsewhere, we can dare together through a commitment to instability
Will our performative drive for self-

invention crash, break down or run out of gas? And if it burns... how will it burn? If it does burn let’s enjoy the heat while we reconsider our capacity for empowering each other. We will take whatever comes our way.”

MIGHT I GET SOMETHING OUT OF THIS?

Unstable, Fragile but Daring Together is developing as a bold, collective space, focused around the performance strategies of some of our most provocative young thinkers. Completely open-ended, it might sound deliberately challenging but it’s also deliberately freeing.

What happens next will be determined by the people who take part (Anthony, Emma, Howard, Mattin, you?), and will inform, shape and build the *Unstable, Fragile but Daring Together* event that closes KYTN 10. Get involved.

Find out more about the *Unstable, Fragile but Daring Together* performance proposal on page 14

Download their recent book at bit.ly/NoiseAndCapitalism

WHERE HAVE WE GOT TO?

INVESTIGATION CULMINATION: A DAY OF EVENTS

INVESTIGATION GROUPS - WHERE DID YOU GET TO?

Friday 26, 12:00—13:30, DCA Gallery 2

FREE / OPEN TO THOSE WHO ATTENDED ANY OF THE INVESTIGATIONS

WHAT

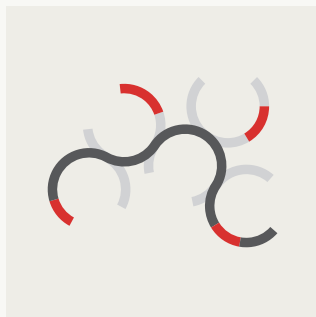
On Friday morning we'd like as many people as possible who have taken part in investigations that week to come together and give us an idea of

what took place. We're keen to hear what you thought, what some of the themes of the week might have been and what we might do next.

SPEEDDATARADIO: RESONANCE FM

Friday 26, 14:15—16:30, DCA Gallery 2

FREE, JUST TURN UP AT THE START OF THE EVENT - OPEN TO EVERYBODY



Using the themes suggested by you, from the 'Where did you get to?' session, and provocations from invited thinkers (Neil Gray, Bridget Fowler...), as topics for discussion in a performed all-at-once version of our KYTN Salon that we always do with Duncan of Jordanstone College of Art and Design.

PROPOSAL

A changing pool of people (40 or so at a time – artists, audiences, you) talk for 90 minutes in a simultaneous series of open-ended round-table discussions, structured like speed dating, and mixed live as both a concert and for radio broadcast.

MIGHT I GET SOMETHING OUT OF THIS?

It's a chance for you to have a chat in an open way, with other people, collectively arguing over what might be best to do next. Talk if you want to, sit back and listen if you prefer.

Find out more about Resonance FM and their performance proposal on page 11.

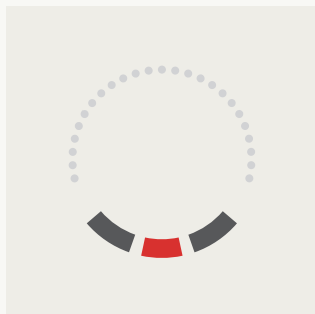
djcad[™]
duncan of jordanstone
college of art & design

JOHN MULLARKEY

1st Talk - Monday 22, 11:00—12:30, DCA Meeting Room

2nd Talk - Tuesday 23, 11:00—12:30, DCA Meeting Room

FREE, JUST TURN UP



Two talks in which we hope that the clear-thinking insights of Dundee University's John Mullarkey might straighten out the kinks, fill in the holes and set in a wider context Arika's (quite possibly ham-fisted and shallow) attempts to understand and put into use at KYTN small aspects of the thinking of Alain Badiou and Francois Laruelle, two of the most radical philosophers in Europe today.

TALK 1

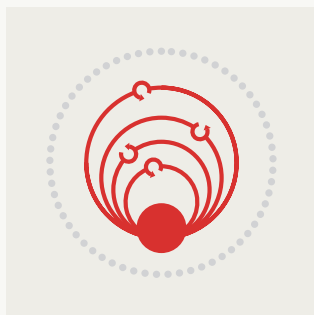
Wherein Arika might ask John some questions about Alain Badiou's take on set theory, his concept of the count-as-nothing and the process of acting-at-the-minimum: as they could apply to sound, film and art.

TALK 2

Wherein Arika might ask John some questions about Francois Laruelle's system of non-philosophy as a tool for getting to the radical concepts at the core of a system of thinking (in this case - music, film, performance) set out as it might apply to actual things as they might actually happen at KYTN.

John Mullarkey teaches Philosophy at the University of Dundee. He is the author of *Post-Continental Philosophy*, (Continuum) and *Bergson and Philosophy*, (Edinburgh University Press).

ULTRA-RED



ELLIOT PERKINS FACING
DUNDEE FROM TORQUAY
6.01.10, 10:51

PUBLIC
ART
SOUND
SOCIAL
ORGANIZATION
PROCESS
COMMUNITY
TOGETHER
MOVEMENT
ORGANIZING
ANALYSIS
STRUGGLE

A CONCORDANCE OF POPULAR
ONLINE PHRASES

WHO

An international collective of activists, community organisers and artists who urgently probe at one of the limit cases of music (and art); how to mobilise the tools of art in a move from individual self-expression to productive collectivity, investigation and action.

PROPOSAL(S)

Is it useful to think of political struggles in terms of the cultural or artistic? Instead of music as organised sound, how is it productive to think of organised listening? What is the sound of community organising?

WHY

We started working with Ultra-red (and colleagues across Dundee) in December to try and find useful ways for KYTN to expand productively out into the city and for the city to expand productively into KYTN, to create spaces where a combined investigation of community organising and sound art can merge. This will carry on during and after KYTN, and will become evident at the festival, if everybody involved thinks it should.

EXTRA

Any documentation created during the Ultra-Red project will be situated in the Investigation Space - see page 29 for more information.

Get in touch if you'd like to find out more. Contact info@arika.org.uk.

You can also visit www.ultrared.org

DROMOS

JAMES ALEXANDER
DEREK SUTHERLAND
BEDWYR WILLIAMS

Generator Projects, 20 February—21 March
GALLERY OPEN THURSDAY—SUNDAY, 12:00—17:00



WHO

Generator are Dundee's self-organised and artist-run gallery. *DROMOS* is their own take on the proposals and programme of KYTN this year.

PROPOSAL(S)

Ask artists Bedwyr Williams and Derek Sutherland and architect James Alexander Craig to ponder on real time, spontaneous thought and the aura of the artist.

WHY

The aforementioned pondering might well lead to and/or include: performance, stand-up comedy, sculpture and painting, posters, photography, the Situationist architecture of Constant Nieuwenhuys, low-tech/ ostensibly mundane materials and sound cut-up techniques; smoke.

EXTRA

Preview and performance evening
Friday 19, 19:00—21:00
Generator projects

Invites are open to you to come along to the preview of *DROMOS* - Bedwyr and Derek will also be performing during the evening. Generator have organised a bus to and from Edinburgh. More information on the Generator projects website.

WHERE

GENERATORprojects
25/26 Mid Wynd Industrial Estate
Dundee DD1 4JG
01382 225982

www.generatorprojects.co.uk

GENERATOR projects

KILL YOUR TIMID NOTION

KYTN is a joint project by Arika and Dundee Contemporary Arts. Started in 2003, this is the 6th edition. We would like to thank all our supporters and encouragers. These events would not be possible without you.

SUPPORTED BY



MEDIA PARTNERS



PROGRAMME PARTNERS

GENERATOR projects



Yuck n Yum

THANKS TO

Adam Lockhart at Rewind, all of our staff and crew, Andrew Downie, Laura McGregor and PEER Education, Andrew Lampert at Anthology Film Archives, Ashley Davidson, Darri and Mike Donnelly at Coob, DM Audio, Ed Murdoch and Grahame Hamilton at Tonic, Emmanuel Lefrant and Christophe Bichon at Lightcone, Everyone at Generator Projects, Jean-Luc Guionnet, Jez Burrows, Jonathan Baxter, Laura Cameron Lewis, Layla Brown and everyone at Pure Media, Louisa Preston & Rachel Walker, Maria Palacios Cruz, Mike Sperlinger & Ben Cook at the Lux, Pablo de Ocampo at Images Festival, Rebecca Cleman at EAI, Richie Cummings, Sean Meehan, SM Lighting, Stagehire Scotland, Steve Partridge, Edwin Janssen, Moira Payne, Mark Vernon, Eddie Summerton, Mel Woods and Mhari McDonald at DJCAD, Stofel Debuysere, Theus Zwakhals at

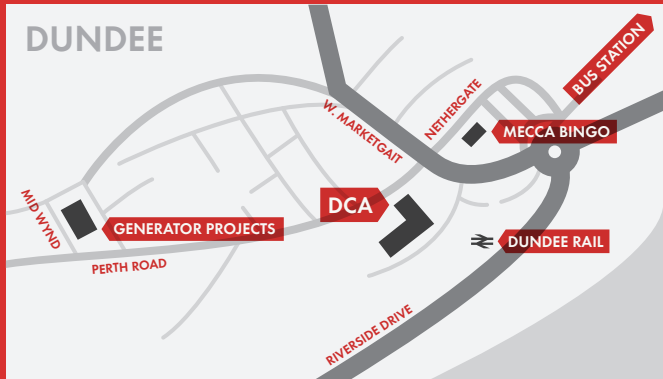
Montevideo, Thomas Beard at Light Industries, Ultra-Red members who can't be here: Robert Sember & Dont Rhine, and to everyone else we've inadvertently forgotten.

DESIGN

Jez Burrows, www.jezburrows.com

DEDICATION

Arika would like to say here how very, very saddened we were at the recent and unexpected deaths of two of our friends, Maryanne Amacher and Jack Rose. Although in radically different ways, and furthering totally different ideas of music, both Jack and Maryanne's work would be a good point to start any investigation of experimental music. Seek out their work, please. This festival is dedicated to them.



HOW TO COME ALONG

DCA Box Office & Booking Line:
+44(0)1382 909 900
Dundee Contemporary Arts,
152 Nethergate, Dundee, DD1 4DY

Box Office open: Monday to Saturday
10:00—20:30, Sunday 12:00—20:30

FREE EVENTS

Between Sunday 21, 16:00 and Friday
26, 17:00, all KYTN events are *free*.

Some *free* events require that you
reserve a place. Refer to event pages
for guidance.

PASS EVENTS

Between Friday 26, 17:00 and
Sunday 28, 23:00, all KYTN events
are accessible with a pass:

Day Pass: £7.50
Festival Pass: £20

Available online at www.dca.org.uk,
over the phone or in person.

CAPACITY

Some events have a limited capacity.
Entry to all KYTN events is first
come, first served.

INVESTIGATION CARD

We want to build a community
around KYTN; your time is worth
more to us than your money. So, if
you spend some time with us at our
Investigation Events, you'll be able to
get into bits of the festival for free.

2 Stamps = 1 Free *Day Pass*
4 Stamps = 1 Free *Festival Pass*

- If you attend any Investigation
Event, you will be given a card, and
awarded 1 stamp at the end of every
Investigation Event you take part in.
- Collecting 2 stamps on 1 card will
entitle the bearer to exchange the card
for 1 *KYTN 2010 Day Pass* for either
Friday 26, Saturday 27 or Sunday 28.
- Collecting 4 stamps on 1 card will
entitle the bearer to exchange the card
for 1 *KYTN 2010 Festival Pass*.
- Cards must be exchanged for passes
in person at the DCA Box Office
before 18:00 on Friday 26.
- Only a limited number of *free Day*
and *Festival Passes* are available under
this offer - exchange your card early
to avoid disappointment.