

KILL YOUR TIMID NOTION 2008

EXPLORING THE BORDERS
BETWEEN SOUND & VISION

DCA

Dundee Contemporary Arts



WHEN AND WHERE STUFF IS HAPPENING OVER THE WEEKEND

| WHEN | WHAT | WHERE | PAGE |
|------------------------|--|---------------------|------|
| Friday 10 Oct | | | |
| 09:30-17:00 | Academic Salon - SEE: HEAR | Cinema 2 | |
| 10:30-22:30 | Exhibition - EPILEPTIC SEIZURE COMPARISON - Paul Sharits | Gallery 1 | 16 |
| 18:00-22:30 | Exhibition - IT'S IN THE AIR - Felix Hess | VRC Centrespace | 17 |
| 18:00-22:30 | Video Loop - MICRO NOTIONS | VRC Microcinema | 25 |
| 19:30 | Performance - BENEDICT DREW & SACHIKO M | Gallery 2 | 4 |
| 20:30 | Performance - AFTER LEONARDO - Malcolm Le Grice & Keith Rowe | Gallery 2 | 5 |
| 21:45 | Performance - NORTH WEST FROM CHESTER HILL - Luke Fowler & Lee Patterson | Gallery 2 | 6 |
| 22:30 | Performance - MAN WITH A MIRROR - Guy Sherwin | Gallery 2 | 7 |
| 22:45 ish | End | | |
| Saturday 11 Oct | | | |
| 10:30-22:30 | Exhibition - EPILEPTIC SEIZURE COMPARISON - Paul Sharits | Gallery 1 | 16 |
| 10:30-22:30 | Exhibition - IT'S IN THE AIR - Felix Hess | VRC Centrespace | 17 |
| 10:30-22:30 | Video Loop - MICRO NOTIONS | VRC Microcinema | 25 |
| 12:00 | Talk - CHRISTOPH COX | Cinema 2 | 27 |
| 13:30 | Film Screening - BLEU SHUT - Robert Nelson | Cinema 1 | 18 |
| 14:15 | Film Programme - EVENTS | Cinema 1 | 19 |
| 15:30 | Film Screening - ZORNS LEMMA - Hollis Frampton | Cinema 1 | 20 |
| 17:00 | Film Programme - SETS | Cinema 1 | 20 |
| 18:00-19:00 | Break - GET SOME FOOD, AND SO ON | | 21 |
| 19:00 | Performance - L'ANTICONCEPT - Gil Wolman | Gallery 2 | 8 |
| 20:30 | Performance - CHARLES CURTIS & RAHA RAISSNIA | Gallery 2 | 9 |
| 21:45 | Performance - SOUND CUTS - Guy Sherwin | Gallery 2 | 10 |
| 22:30 | Performance - KJELL BJØRGEENGEN, KEITH ROWE & PHILIPP WACHSMANN | Gallery 2 | 11 |
| 23:15 ish | End | | |
| Sunday 12 Oct | | | |
| 10:30-22:30 | Exhibition - EPILEPTIC SEIZURE COMPARISON - Paul Sharits | Gallery 1 | 16 |
| 12:00-21:30 | Exhibition - IT'S IN THE AIR - Felix Hess | VRC Centrespace | 17 |
| 12:00-21:30 | Video Loop - MICRO NOTIONS | VRC Microcinema | 25 |
| 12:00 | Talk/ Demo - GUY SHERWIN | Cinema 2 | 28 |
| 13:30 | Film Screening - THE LAST CLEAN SHIRT - Alfred Leslie | Cinema 1 | 22 |
| 14:30 | Film Programme - SONIC LANDSCAPES | Cinema 1 | 23 |
| 16:15 | Film Programme - FEEDBACK | Cinema 1 | 24 |
| 17:30 | Performance - AS JANE EDWARDS AND GEOFFREY RUSH - Aileen Campbell | Gallery 2/ Cinema 1 | 12 |
| 18:00-19:00 | Break - GET SOME FOOD, AND SO ON | | |
| 19:00 | Performance - DECLARATIVE MODE - Paul Sharits | Gallery 2 | 13 |
| 20:15 | Performance - FRANCISCO LOPEZ | Gallery 2 | 14 |
| 21:30 | Performance - CLOUD TO AIR - Seth Cluett | Gallery 2 | 15 |
| 22:15 ish | End | | |

KILL YOUR TIMID NOTION

Kill Your Timid Notion is an annual festival that has grown up as a programming partnership between Dundee Contemporary Arts and Arika.

The event brings together artists working with music, sound, film and the moving image to improvise, perform and present installations at DCA across the 3 days of the festival.

The strength and distinctiveness of the festival lies in the ability of the artists to operate in the domain of synaesthesia, creating experiences in which the sensory impact of sound and vision truly come together to produce works in which the two overlap, collide and play with each other.

It's a festival of experiences, but also of ideas - and this little book attempts to be a guide to both. It tells you something about what you may experience, but also what you may want to know about the work on show.

Kill Your Timid Notion is a unique event which provides experiences that are difficult to translate, describe or document accurately. However, this is a profound strength in that it is an event in which the primary experience supersedes any prior definition of what to expect. No-one can accurately describe KYTN who has not experienced it first-hand - and while this may be considered to be a flaw in some circumstances, in many other ways it places it at the absolute forefront of contemporary creative practice.

It's that rare thing - an art experience which is better experienced than photographed, written about, talked about or sold. I recommend you experience it so that you can say you've been there.

Clive Gillman
Director, DCA

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WHAT IS KYTN ABOUT?

"There are no complex ideas, only long series of simple ideas"

Hollis Frampton

I have been asked here to give you an impression of the thinking behind Kill Your Timid Notion: to let you know that it's not just thrown together, that it's about something you may indeed find interesting, that it could be vibrant/relevant/exciting to you, that it will be fun to experience/attend/tell your mates about afterwards/maybe even think about in a few weeks time in a quiet moment over a cup of tea; whilst also not putting you off by talking too much. . . .

It's also been pointed out to me that some people may be turned off by maths. Well, no shit. If that's you, then here's a super-brief intro to KYTN, after which you can skip to the main bit of this booklet.

Everything at the festival is in some way about what you see and what you hear and about trying to think of art that combines both of these senses in interesting ways.

If, however, you're still with me, and don't mind at least listening to me talk about maths (a little) then great. So let's just dive straight in then shall we by starting with mathematician Richard Dedekind; who in 1872 developed a way of defining real numbers as a 'series of cuts of rational numbers'. Stay with me, this does come round. Two good quotes here, from people considerably smarter than me, flesh things out. . . .

"Ah, Dedekind. A number is represented as the partition of a line segment. A real number 'N' can then be the highest value to the left of the cut or the lowest value to the right of it. An irrational number¹ can even be assigned to the cut itself, which is empty, in the sense that the cut a pair of scissors makes across a piece of paper is empty, but present and evident. By extension one might say that any single perception is a cut

across the spectrum of stimuli available to us. The cut itself then is not perceived; it is an operation, not a quantity. Carl Andre²

"The intellect, then, is a purely practical faculty, which has evolved for the purposes of action. What it does is to take the ceaseless, living flow of which the universe is composed and to make cuts across it, inserting artificial stops or gaps in what is really a continuous and indivisible process. The effect of these stops or gaps is to produce the impression of a world of apparently solid objects. These have no existence as separate objects in reality; they are, as it were, the design or pattern which our intellects have impressed on reality to serve our purposes."³ Cyril E M Joad⁴

Some of you may worry that this sounds very much like phenomenology, which is only one way in which we interact with the world. You'd be right. The world is, after all perceived, conceived and lived⁵. I'm just focusing on the perceived bit as a way of explaining an impetus for KYTN. We can chat about the conceived/lived aspects later in the pub.

"A thing is a hole in a thing is it not?"

Carl Andre

So anyway, it is the tacit suggestion of KYTN that art, since the Renaissance and right up to today, has been compartmentalised and has had to labour under the hegemony of the visual⁶; artforms have been classified and segregated (like Renaissance class based society itself) and then based on the premise that vision is the overriding, primary sense. Don't you think today this seems very old fashioned, almost quaint⁷.

This visual hegemony need not be the case. The cut of perception that Carl Andre talks about is above all a cut across all stimuli. We all know this is true experientially. We perceive the world around us via all our senses in union. Smell recalls memory. Our stereo hearing helps our eyes to re-focus on specific events in our peripheral vision, that vision then provides the context to interpret (or indeed misinterpret) audition. The chemical and mechanical way we register stimuli combine via the intellect to form consciousness.

Our lives are conceived, perceived and lived across all our senses, and as such we can expect to be differently rewarded by good art that treats these phenomena together. And it just so happens that one of the only places in modern society that is purpose built for the stimulation of just two of our senses (audition and vision) is the cinema. And actually, reading C E M Joad's quote above, doesn't he sound like he's sketching out a metaphor for photography, and for film: 24 cuts per second producing the verisimilitude of motion, of life.

So film often seems a good place for us to start with KYTN, from which we hope to expand out and to engage with things seen, heard, felt and encountered; to think of them as different cuts along the psycho-sensorial continuum⁸ – in the middle we find sound-image together, at either end hearing or seeing stripped of connections totally.

We've not got round to smell yet, but there's always next year.

Barry Esson



1. E.g. 1.2345
2. E.g. 1/2
3. E.g. π or $\sqrt{2}$
4. The great American minimalist sculptor and poet: super lucid on ideas of 'cut' sculptures and sculpture as 'place'. You all know his Equivalent VIII: "The Bricks" that caused such a furore at the Tate.
5. Popular philosopher and wartime radio personality who, no kidding, lost fame and fortune in the Train Ticket Scandal of 1948!
6. You could maybe read some Henri Lefebvre.
7. Christoph Cox can fill you in on this at his talk on Saturday.
8. Think about the way even the basic ideas of physics or mass transportation, sanitation or dentistry (oh my word, dentistry!) have totally changed compared to the developments in some of the arts.
9. Victor Burgin came up with this phrase, not me; are you kidding?

PERFORMANCE PROGRAMME

BENEDICT DREW & SACHIKO M

Friday, 19:30, Gallery 2

Laser beam sine tones used to draw delicate, abstract patterns by vibrating charcoal, placed atop of a great strip of paper running through the gallery; beautiful, fragile sound created autonomous drawing.

Who are these people?

Electronic musician and filmmaker Benedict is back at KYTN after appearing here with Emma Hart in 2006 (if you remember, it involved Daz vibrating on speakers, an electric guitar played by a loop of 16mm film). We're particularly keen on Ben's work because he hunkers down at the point at which investigation into a medium (amplified sound, projected image, drawing on paper) becomes the refashioning of that medium into an instrument.¹⁰ That might sound quite technical but what we mean is he thinks about speakers, projectors, charcoal on paper not just as means to an end but as artistic instruments, and as such an end in themselves. We'll explain this a bit more below, but it is genuinely very inquisitive, cool and interesting.

Sachiko is also returning to KYTN, after performing here with Anthony McCall in 2004. She is one of our favourite improvisers and, artistically, hard as nails. Over the years she has pared down her approach to the sampler until all that she now works with are its internal test tones, with all the precision of a laser beam. Absolutely fearless, she allows these static, slowly changing tones to articulate the room she's in, and to flip the normal passive listener/active performer relationship on its head. Change in Sachiko's music is very much dependant on you and how you move your head, where you place your attention, how or whether you actively engage.

What's going on here?

Sachiko will create a live performance on empty sampler (and its sine waves). These sounds will be sent both to the PA in the gallery, and also to Ben, who will modify them and send them on to multiple speakers, resting under a great long

strip of artists' paper. On top of the paper he'll have placed charcoal (made, we believe, at his mum's sculpture park in Stour Valley), which will be excited by the vibrational energy of Sachiko's sound into both creating minimal abstract drawings and the acoustic rustle and click of charcoal on charcoal.

Why's it interesting?

Because it doesn't put the visual first, unlike most sound and image works these days, but instead creates a physical, visual correlative to sound. Sound and image are thought of together. And of course experientially, we think it'll have a steely delicateness, and be quite, quite beautiful.



Benedict Drew

¹⁰ Deleuze would no doubt couch this in terms of deterritorialisation and reterritorialisation, so read up on that if you're super keen. But honestly, you don't have to; you can just enjoy the work.

AFTER LEONARDO

Malcolm Le Grice & Keith Rowe
Friday, 20:30, Gallery 2

A poetic multi-screen performance about "the inadequacy of the arbitrary passing moment and the impossibility of permanence". About time and change.

Who are these people?

Malcolm Le Grice is one of the UK's great experimental filmmakers, who through the 60's and 70's created films and performances that reshaped the material properties of film (light, time, process) to create an anti-narrative, non-symbolist art form with a whole clutch of new potentials: think Robert Rauschenberg, Ornette Coleman, John Cage rather than Godard and the like.

For more on Keith Rowe check out page 11. To surmise, he's great.

What's going on here?

This performance restages and transforms Malcolm's 1973 work *After Leonardo*. A black and white close up of the Mona Lisa, (purloined from a magazine, cracked and torn), is filmed, re-filmed, re-filmed and re-filmed again until the cracks and tears become symbols of the passage of time and the re-filming and multiple re-projecting situates these images again in time and space.

Why's it interesting?

Here's a thing. Let's pay attention to two of Malcolm's main artistic challenges: to the significance of cinema/photography as a retrospective, material, reflective process and to the prevalent commodity based nature of art¹¹. This performance asks a few interesting and enjoyable questions:

Q1: Can film explore time and, to quote Malcolm directly, "the exploration of the continuing puzzle about the passage of time – the inadequacy of the arbitrary passing moment and the impossibility of permanence"?

Q2: What's the difference between the real object (the torn photograph), and its representation – the photocopies of it on the floor and the re-filmed image projected on the screen? Is film light or is it a physical, material process; is it a real thing, or representation, or both?

Q3: What does authenticity/authorship really mean? A good quote here from Hollis Frampton explains it better than I could:

"If it is impossible to own the Mona Lisa (in fact, it is inadvisable to, since presumably the responsibility is much too large, whether you like the thing or not), nevertheless it is possible to have for free, if you are willing to dispense with its unique aura, with the specific fact of that specific mass of pigment on that particular panel guided by the fine Italian hand of that particular aura-ridden artist – if you are able to dispense with that, if you can give it up, then you can have something like the Mona Lisa. You can have it, so to speak, for nothing, or next to nothing. Its cost is low. You don't have to have a palace to house it in; then you don't have to heat the palace; then you don't have to hire armed guards to defend it. And we can ask ourselves whether it's worth it or not to dispense with that aura in the interest of the likeness."



After Leonardo – Malcolm Le Grice

¹¹ Which we think any decent minded person would recognise is an extremely narrow way of looking at human creativity.

NORTH WEST FROM CHESTER HILL

Composition – 10 (1960)

By La Monte Young

"Draw a straight line and follow it."

Luke Fowler & Lee Patterson

Friday, 21:30, Gallery 2

A delicate and detailed walk through the urban and rural landscape around Dundee; a poetic focus on the details found. A performance for 16mm projection and live amplified objects (maybe pine cones, maybe a coke bottle).

Who are these people?

Luke Fowler is a Glaswegian artist-filmmaker who has made a clutch of super interesting films which investigate counterculture or slightly maverick figures both in the arts and in (and outside) society in general: from radical composer Cornelius Cardew to Bogman Palmjaguar, a resident of Sutherland, "essentially maladjusted to people" and so withdrawn, through distrust, into nature. Here's a nice quote about him (Luke, not Mr. Palmjaguar,) from the eminent film scholar¹² Michael Zyd, "(Luke's films present) ... a complex and highly varied surface of image and sound that points implicitly to a deeper and ordered structure underneath".

Lee Patterson is a Mancunian musician and sound artist¹³, who is really quite obsessed with the minute sounds in nature, and with sound itself as it travels through mediums other than air: through water, through metal fencing, concrete bridges and such. We once described his work, in its transforming of minute vibrations into real, understandable, and crucially, musical works of art as alchemy.

What's going on here?

They'll perform a new live audio visual performance inspired by La Monte Young's 1960 instruction score "Draw a straight line and follow it." Fowler and Patterson's response to the score was to find a straight road in Dundee and follow it, documenting the experience in film and sound – collecting manmade and natural objects along the way. The hidden potential of these objects as "sound objects" will become evident as part of the live performance.

Why's it interesting?

Because like many of the other things we're interested in at this fest, it approaches sound

and image equitably and together, not separately; in this case both responding to a central score, the documenting of the same walk. It's narrative (every straight line has a beginning, middle and end) and representational and so a good counterpoint to more abstract work, and it opens up the world around us to new, poetic and detailed ways of looking and hearing.

Luke won't have heard Lee's recordings in advance. Lee won't have seen Luke's film. Each has documented their own psychological response to the walk: what interested them here, ignoring what didn't there. Tying things up, here's good old John Cage who, asked for a different definition of art, suggested "paying attention to the world around us, and to the life that we are so excellently living."



B0016 (draw a straight line and follow it)
Luke Fowler and Lee Patterson
Photo: Ivo Gormley ©Tate
UBS Openings: The Long Weekend 2008

12. He's an expert on both Hollis Frampton, a prominent name at the festival, and Buffy the Vampire Slayer, who sadly features less regularly in the KYTN programme, this year at least.
13. Decide for yourself what the difference is.

MAN WITH A MIRROR

Guy Sherwin

Friday, 22:30, Gallery 2

An invitation to be in two places at once, here and now in DCA and there and then in a forest clearing in 1976, conjured by the simple means of an 8mm projector, and not surprisingly given the title of the piece, a man with a mirror.

Who is this person?

Guy is a favourite of KYTN, and we've shown many of his films. Along with Malcolm Le Grice, he is another of the UK's great experimental filmmakers. Over the years he's made dozens of films, of which his 'optical sound films' that KYTN are interested in are only part. Through all of them he's extended a line of enquiry distinguished by his central concern with time and light as the fundamentals of cinema.

What's going on here?

Guy filmed himself in 1976, standing in the middle of a forest clearing, and slowly moving a mirror held in his hands, mirrored on one side, painted white on the other. As the mirror is rotated, we catch glimpses of the landscape, the camera, Guy's face and so on. For its performance, Guy projects this film over himself while holding an identical mirror and trying to replicate the movements he made in 1976. As he moves the mirror, the film image is sometimes caught by the white side of the mirror, and sometimes bounced around the gallery, along with the original sound. In doing so we catch glimpses of Guy; sometimes in 1976, sometimes right here in front of us, and sometimes, confusingly and magically both.

Why's it interesting?

So really the film is about Guy then, and Guy now, as a metaphor for the passing of time, which of course all film (as a succession of images in time) is inherently about. It's a really moving and beautiful performance.



Man with a Mirror – Guy Sherwin

L'ANTICONCEPT

Gil Wolman

Courtesy of the collection of Centre Pompidou, Paris

Saturday, 19:00, Gallery 2

60 minutes of absolutely the most hard ass minimal film you're likely to see, projected onto a weather balloon and accompanied by the inspired poetic rant of a visionary and pretty pissed off Frenchman.

Who is this person?

Wolman was a poet, communist, agent provocateur in 50's and 60's France and original member of Isidore Isou's Lettrisme movement, from which he broke in the 60's en route to joining the Situationists and Guy Debord (in case you don't know about these movements, they're two of the principal, radical underground art movements of 20th Century Europe, kinda like the people's popular front of Dada).

Along with one of our favourite sound poets, Francois Dufrene, Wolman founded The Megapneumes, a super aggressive moment in the birthing of experimental sound poetry. As Henri Chopin wrote, "Historically Wolman was our source, since he overpassed the phonetic poem made of letters." And Dufrene, "Since the early 1950s Wolman and I were always together in the same fights. Wolman is the poet of the breath, the breath that he opposed to the letter of Isou, and whose influence was decisive for the evolution of the ultra-lettrism? It's the breath that creates the poem...rhythm and scream, the scream until now inexpressed in poetry; scream of joy, of love, of anguish, of horror, of hate, but scream."

What's going on here?

Premiered on 11th February 1952, and immediately banned¹⁴, the first experimental film by Gil J. Wolman titled L'Anticoncept, was divided into two sections: a non-narrative soundtrack, some kind of interior monologue including physiological noises, and a visual part built on the irregular alternation of black and white circles screened on a meteorological balloon. A 'music of light' wetting the scene and producing a physical movement in the audience. Wolman wrote, "As the Megapneume units created a new sonority, this disintegration represents the transitory period and the beginning of a new amplification of the arts."

Why's it interesting?

Wolman was a truly radical¹⁵ figure in post-war France, who extended a personal exploration into creative expression that went way beyond established commercial, or even avant-garde forms of the time. L'Anticoncept refutes narrative, image, traditional projection and the status quo in 60 minutes of angry exhalation, and re-imagines film as a political, abstract artform created not from some poetic muse or attempt at representation, but built up of distinct units and intervals: the human breath, the filmic pulse, difference and repetition.



L'Anticoncept - Gil Wolman

¹⁴ The specific impetus for this ban is quite hard to pin down, although we warrant you can aver a guess as to its nature about 10 mins into this screening.

¹⁵ A word often used too lightly, but fitting here.

CHARLES CURTIS & RAHA RAISSNIA

Saturday, 20:30, Gallery 2

A beautifully crisp, slowly evolving duo for cello and projected images (16mm film and 35mm slides). Abstract but still figurative; change only noticeable after the fact.

Who are these people?

Raissnia emigrated, when quite young, from Iran to the USA in 1983. She's a painter and photographer of dense, gestural, monochrome images; layered, reflected composites.

Curtis is one of the leading cellists in experimental music. His playing is diamond-cut and precise, yet also full of tiny detail, beating multiphonics and hovering drones. He's been a collaborator with legendary minimalist composer La Monte Young for the best part of 20 years and has had works written specifically for him by Young, as well as other giants of minimalist music, including Alvin Lucier and Eliane Radigue.

What's going on here?

In her performances, Raha creates a kind of dreamlike atmosphere of slowly evolving, delicate images, overlapped, intertwined and contrasted. Looking at her multiple 35mm slides, superimposed over colour 16mm film loops we get the impression of having a kind of compound eye, of looking at refracted and multiplied images produced through a glass paper weight.

Charles' accompaniment mixes delicate electronic tones that articulate the architecture of the room with his slowly evolving microtonal cello drones; if only such a thing as a compound ear existed, then we'd use that to describe the multiplicity of tiny interactions, drones and movements he creates.

Why's it interesting?

Because it's a duo between a visual artist and a musician who while using very different means, (35mm slides/16mm film; cello), both approach their work with a keen interest in the layering of material, the points at which images or notes overlap and the accidental beauty that can be created there. You couldn't really say that image or sound come first, but rather that in their combination they create a third element in the performance, the synthesis of shared approaches.



Raha Raissnia

SOUND CUTS

Guy Sherwin
Saturday, 21:30, Gallery 2

Noise music for the eyes. A 6 screen 16mm projection performance of intense audio and visual stimulus.

Who is this person?

We already described Guy for his performance on Friday, go and check that out on page 07. We've wanted to get Guy to KYTN for years, so now that we've got him, we're making the most of his time.

What's going on here?

Here's how Guy explains *Sound Cuts*. "Black film stock is repeatedly cut and rejoined. The cuts are made with the angled blade of a splicer normally used for joining sound film. At each cut we see an angled flash of light followed by a thud of sound. The film combines rhythmic intervals from one cut per second to twenty-four cuts per second, spread across 6 projectors".

Why's it interesting?

Here's a good quote from Guy again, which partly explains why we're interested in his films. "What links . . . the films is the physical correspondence between sound and image. In many of the films, sounds are produced directly by the images that we are seeing. The idea of 'optical sound' may seem like a contradiction, but in the analogue medium of cine-film, perhaps surprisingly, sound and image are both carried in visual form on the same filmstrip."

Of course, this could all be very interesting but dull, if it were not for the fact that Guy takes this 'accident of technology' as he puts it, and uses it to create beguiling, physical and often intense sensory experiences. With *Sound Cuts*, the experience is something like an examination of the temporal space in your brain, of how the mind tries to reconcile image and sound that are clearly joined, but separated by a fraction of a second.

What's not to love?



Sound Cuts - Guy Sherwin

KJELL BJØRGEENGEN,
KEITH ROWE & PHILIPP WACHSMANN
Saturday, 22:15, Gallery 2

An immersive environment in which sound is looped through oscillators, computer, violin, a radio, guitar pick-ups and specially constructed video amps to create dense flickering images and colour fields that play with your persistence of vision.

Who are these people?

Kjell Bjørgeengen is one of Europe's leading moving image artists. And he's a great match for KYTN, as over a 30-year career he has developed a way of transforming audio signal from oscillators directly into rapid fire alternating flicker images. Sound is considered as image, and modified for its visual qualities.

Keith Rowe, trained as a painter, is one of the UK's great experimental musicians. By laying his guitar on its back and starting to perform it with unexpected materials (radios, fans, knives) he gave up a good deal of control over his instrument, or more accurately, opened it up to chance, in which he could still make decisions. He is one of the key progenitors of electro-acoustic improvisation, and his approach to between-ness as a way of creating collaborative music – the push and pull between different people/poles marks him out as a deeply considered improviser, interested in the social space created by performance – his instrument, the room, you, the interconnectedness of these things here, right now.

Philipp Wachsmann (violin/electronics) came to free improvisation through the music of such 20th Century classical composers as Ives, Webern, Partch, and Berio, and is spurred on by the realisation that "composition is about the imagination of performance and its realisation, the live moment". He's collaborated with pretty much all of the key UK improvisers from the 70's on: Evan Parker, Derek Bailey, Tony Oxley and so on . . . and it's a great privilege to have him here.

What's going on?

Right so, Kjell has these custom built video kits with which he can create flickering, analogue (sometimes dense/sometimes spartan: minimal/maximal) images by sending sound signals to them from oscillators. For this performance, instead

of sending those signals direct to his amps, Keith will pick them up on his radio and play them back through his guitar pick-ups, before sending them back to Kjell to transform into image. Philipp, as a kind of counterpoint, has developed thin violin lines and electronic crackles in direct response to the images, which are also fed back to Kjell, modifying the images again. It's a kind of Mexican stand-off at 25 frames per second.

Why's it interesting?

They create a pretty robust bridge (open to two way traffic) across the audio/video border, a flickering and dense analogue feedback loop that treats sound and image as two different products of the same collective, artistic sweat, pulled in three directions at once. Pure KYTN.



Kjell Bjørgeengen

AS JANE EDWARDS AND GEOFFREY RUSH

Aileen Campbell
Sunday, 17:30, Gallery 2 & Cinema 1

A trained chorister attempting to sing Vivaldi, with live accompaniment, while trampolining for 20 minutes, seen live or on screen in Cinema 1 at the exact same time.

Who is this person?

Aileen is one of the most interesting experimental artists in Scotland right now, with a specific focus on the nexus of performance, sound and video. A trained chorister, with a beautiful voice, she's super interested in how that voice and that training can be placed under stress, and to see what comes out of that stress. Her best work often reminds us of the song/body/endurance video pieces of Charlemagne Palestine (for Aileen's singing of scales while doing press ups, see Charlemagne's throat singing while trying to cover every last cm of a room at a center).

What's going on here?

Aileen is going to attempt to sing a well known piece by Vivaldi, accompanied live by strings and a harpsichord, while bouncing on a trampoline for 20 minutes, the duration of the aria. You, our audience, will be able to choose to see this live in the flesh, or relayed in real time to Cinema 1 in DCA.

Why is this interesting?

What's not interesting about it? A lot of Aileen's work is focused on the voice, especially in cinema, and how she can bring it back into contact with and proximity to the body. In trying to sing, and regulate her breathing to that task, while also physically exerting herself pretty strenuously and so having to deal with a totally different breathing rhythm, she creates a physical conflict with direct musical implications; how do you hold a note while knackered and bouncing? Seriously, we're not joking, it's a pretty interesting question.

In traditional cinema, our mind tricks us into associating sound and its source based on what we see (moving lips, slamming doors etc.) while in fact the sound is coming from a set of speakers positioned around the cinema.

By not privileging the live performance over the transmitted projection, Aileen allows you to choose between two very different experiences, though

both containing the same material. Is there a difference in this for you? If so, what is it? Maybe it draws attention to the disembodied nature of sound in cinema, or to the way we are forgiving of imperfections in performance but not recorded work? Or maybe something else, we're not sure; we're not you.



As Jane Edwards and Geoffrey Rush – Aileen Campbell

DECLARATIVE MODE (1976 – 1977)

Paul Sharits
Sunday, 19:00, Gallery 2

The most musical of silent experimental films, rapid-fire colour bursts thrumming on your retina in a visual approximation of musical harmony and overtone structures.

Who is this person?

OK, so we'll be quite open and say that Paul Sharits is one of our all time heroes, (especially in the context of KYTN) and one of the great artist filmmakers of the 20th Century (we've got a bunch of them at KYTN this year). He studied music as a child and painting at art school but moved into making films in an attempt to tackle the discontinuities between seeing and hearing. Achieving something that approaches musical harmony, or overtones seemed almost impossible in paint, but given the technical and temporal use of persistence of vision in film, a lot more achievable. The results are some of the most demanding, exciting and emotionally and conceptually rewarding films of their time.

What's going on here?

Declarative Mode falls in the second period of his work with musical impetus: the first period (including *Ray Gun Virus*, *T,O,U,C,H,I,N,G* etc.) worked with musical ideas of rhythm, the second period, with filmic approaches to harmony and overtone. Sharits describes *Declarative Mode*, in which two 16mm projections fire off rapid solid frames of single colour, superimposed on to of each other thus; "yes, there was a rhythmic phrase (in Beethoven's 7th Symphony) that I used as a kind of motif that I came back to over and over again in various ways in *Declarative Mode*. I don't mean that the whole film stemmed from that musical phrase. What I mean is that it had meaning to me. It is a very emphatic, declarative phrase and so I transposed it into colour phrases and used it in the film. If a note was sustained for a second and then the next note was sustained for half a second and the next note was, let's say, a quarter of a second, then the pattern at that moment in the film would have that same meter."

Why's it interesting?

In *Declarative Mode*'s machine gun bursts of chromatic phrases, inspired by music, Sharits explores persistence of vision – the trick of the eye that allows film to kid us into thinking that it's

a real, living, moving thing, and not a series of still images printed on a physical strip of celluloid or polyester. The eye should not be able to see 24 images a second, and so blurs them together into a movement. Yet at the same time, you do see every frame, it happens there in front of you and if one were to be removed, you may well notice the difference. When we talk about sound, we say that it is the overtones of a frequency that give the sound colour, its rough edges, its timbre, its emotion. Sharits fuses successive images (24 of them every second) of solid colour together in time and in the eye to approach musical ideas of harmony and overtone. It is an intensely musical work, yet silent. We might invite you to use earplugs to emphasise the point.

FRANCISCO LOPEZ

Sunday, 20:15, Gallery 2

We'll blindfold you, sit you down and Francisco will bombard you with ominous, environmental sounds, densely layered into dynamic abstraction and thunderous noise, until you can't help but create your own meaning for them, removed from all vision.

Who is this person?

I'm going to start here with a quote from the father of musique concrète, Pierre Schaeffer:

"Often surprised, often uncertain, we discover that much of what we thought we were hearing, was in reality only seen, and explained, by the context."

This is the nature of acousmatic listening; sound removed from visual context and understood for its own properties. From this initial insight in the 1950's, a new way of focusing on the phenomenology of sound has been developed. Over the last 20 odd years, Francisco Lopez has striven to expand on his own particular take on these ideas, an absolute musique concrète.

What's going on here?

Francisco's typical approach is acousmatic in nature, and so he records, isolates and filters particular sounds from field recording trips in South America and around the world, and then abstracts them, placing them into new contexts whilst building monolithic walls of dense natural sounds, rendering them hallucinatory, vertiginous, and ominous. So that you, our audience, can focus on the particular qualities of the environmental sounds Francisco works with, you'll be asked to put on a blindfold, to approach as best as is possible a more absolute sensory deprivation.

Why's it interesting?

Because if we're thinking about audition and vision then we need to think about the effects each has on the other, where one leads the other. Like for example, on the one hand our spatial hearing is much better than our peripheral vision; on the other, what's seen tends to override and colour what we hear. So what happens experientially when we remove one sense, and focus solely on the other? Let's find out.

Oh yeah, and as well as all of this technical stuff, Lopez is an incredible musician, capable of building performances with all the power of any noise musician you care to mention, but with a dramatic and often delicate sense of dynamics also.



Francisco Lopez at Museum Kunstpalast Düsseldorf

CLOUD_TO_AIR

Seth Cluett

Sunday, 21:30, Gallery 2

Like walking through the abstracted amalgamation of 30 or so storms, trays of water shaken by thunder, light bouncing off pools.

Who is this person?

Seth is an American sound artist who is real keen to explore relationships between sound, light and space; how sound and light wave propagation differs. We at Arika wrote a thing for a John Butcher CD which applies here, so we're going to be lazy and just include it:

"As you and I know, sound is relational. It doesn't travel in the straight lines of Euclidian geometry, from A to B like a train or your plumbing. It propagates, like a gas. Sound leaks round corners, is focused by curves, travels at different speeds through metal, stone or water. It articulates space and time. Unlike light, which to all intents and purposes is instantaneous, sound moves slowly enough for us to understand."

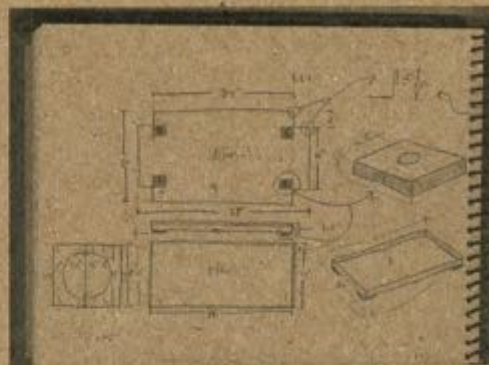
We think that these distinctions and differences apply to Seth and his work, but brought together and synthesised: how do you look at sound and light, but rather than think of them as separate, consider them to be co-joined at the point of their creation in some way?

What's going on here?

Field recordings Seth made of a summer's lightning storms are mixed with thin sine tones that have been tuned to the gallery space. Video projections of heavy rain on shallow water are bounced off similarly shallow water in specially built metal trays, shaken by the sound of thunder. The gallery will be almost completely dark, save 3 bright rectangular pools about an inch deep. The light coming from the pools is a video loop of a puddle during a rainstorm.

Why's it interesting?

It's a beautiful, physical experience that not only reaches out to think about sound and image captured from one source, but also considers their physical effects in real time. Trays of water will be shaken, vibrate and create standing wave patterns as a direct result of what we hear; images of similar things happening to a puddle during a storm will be refracted and bounced around the space due to the vibrations of the water.



cloud_to_air, preparatory drawing - Seth Cluett

EXHIBITIONS

EPILEPTIC SEIZURE COMPARISON (1976)

Paul Sharits

Courtesy of Anthology Film Archives

Saturday 20 Sept right through until

Sunday 12 Oct, Gallery 1

"Beauty shall be convulsive" Andre Breton

Who is this person?

Sharits is one of the great experimental, sometimes called structuralist/materialist, filmmakers of the 20th Century. Check out the **Declarative Mode** pages of this booklet for some background.

What's going on here?

Two film loops are projected, one above the other, on the narrow wall of a trapezoidal room. The films show images from a medical study on brain wave activity in two patients undergoing epileptic fit. Paul Sharits intercuts the original black and white material with pure colour frames. The walls of the room are covered with aluminium paint to further heighten the light reflections and the pulsation of the images. The content of the film material used determines the work's formal components and structure: the rhythm of the images and the two soundtracks are based on the brain wave frequency during an epileptic fit as recorded by an electroencephalogram. In this way, Sharits creates a spatial, visual, and acoustical situation that allows non-epileptics to share the experience of the convulsive stages.

Why's it interesting?

We showed this piece as a film a few years ago, but it has only recently been restored to its original installation format, in which it becomes an even more moving and important work. Here's what we had to say for the film:

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.



Epileptic Seizure Comparison - Paul Sharits

IT'S IN THE AIR

Felix Hess

Friday 10-Sunday 12 Oct, VRC Centrespace (downstairs from the main DCA bar, well worth the visit, don't miss it just because it's not an obvious space!)

Dozens of tiny paper vanes move with the imperceptible eddies of air pressure fluctuations in a space. Anecdotal evidence suggests that this installation can create both a heightened sense of hearing, or an awareness of complete silence.

Who is this person?

The back cover of a book about Felix by Stadgalerie Saarbrücken describes him much more succinctly than we could, so here's what they have to say. "Felix Hess is a unique crosser of the boundaries between science and art. The trained physicist wrote his doctoral thesis on the aerodynamics of the boomerang. The calls of frogs in Australia, Mexico, and Japan inspired him to use electronic components to construct devices simulating the communication behaviour of living systems. His research on sound finally led to interest in hidden phenomena like infrasound. The result: wondrously poetic installations that allow us to experience hidden energy fields with our senses."

What's going on here?

It's in the Air, created out of dozens of small flags of Japanese rice paper balanced just off the floor on thin metal struts, makes visual the eddies, movements and air pressure fluctuations that happen on a micro level in a given space. Entirely silent, it alludes to sound for what it is: a relational, extremely local and physical fluctuation in air pressure.

Why's it interesting?

In the context of KYTN, and our exploration of correlations and differences between two of our primary senses (seeing: hearing), and as part of a range of experiences we'd like you to have, it's nice to look at how one sense can approach the other, without ever engaging it. **It's in the Air** suggests an acoustic sensation and a metaphor for hearing, while remaining entirely silent.



It's in the Air, preparatory drawing - Felix Hess

FILM SCREENINGS

BLEU SHUT

Robert Nelson 1970, 16mm, 33 mins
Saturday, 13:30, Cinema 1

A kind of audience activating, structured film guessing game in the manipulation of time, sound and image. "At 11:15, weiners. At 21:05, pornography. At 23:30, a duet. Watch the Clock."

In detail

Robert Nelson's 1970 film is a pretty funny yet serious meditation on cinematic time and is concerned primarily with the structural side of the structuralist/materialist equation. Made around the same time as Hollis Frampton's *Zorns Lemma* (see page 20) it's an equally direct challenge to the film viewer to participate in what they are experiencing. *Bleu Shut*'s guessing game manages to allow different clips of film to remain just what they are (home movies, adverts etc) while giving the task of synthesising them into a whole 'film' over to you the viewer, while still playing with your sense of time with both an aleatory aesthetic and a sense of humour.

"Even when we know the game is an illusion, the experience of *Bleu Shut* is entirely a pleasure: the 'game' is fun, the Nelson/Wiley debates, infectiously funny; and Nelson's choice of imagery, quirky and amusing. *Bleu Shut* reveals, and allows us to enjoy, our gullibility within the pervasive absurdity of modern life."

Scott MacDonald

"Some of the intentional energy of the game carries over to the inserts, as if the audience were being called on to solve perceptual puzzles, to interpret them, and above all to construct a unity out of their diversity."

P. Adams Sitney

FILM PROGRAMME: EVENTS

Saturday, 14:15, Cinema 1

A loose investigation into material detail, the sonic and visual qualities of everyday objects and situations relieved of their inertia and made to speak for themselves. This programme focuses in on the tiny, repetitive and oft unobserved potential of mundane things put into motion. We'll pay more attention to the contents of our kitchen from now on.

Dripping Water

Joyce Wieland, Co-maker Michael Snow, 1969, Canada, 16mm, 10 mins

A bowl. A sink. A dripping tap. This should be stultifying, but instead, through the repetition of action a serene, diverse and mesmerising music is created. Frustration is also created by not being able to stop and intervene the action, that would in a familiar sense be generally considered an annoyance.

Fill

David Askevold, 1970, Canada, Mini DV, 8 mins 20 secs

"The monitor becomes a picture-sound box. The screen is filled by laying sheets of aluminum foil on a microphone and wrapped one at a time and then unwrapped. The audio implodes during the wrapping and explodes as the sheets are pulled away from the microphone. Besides the obvious reading of physical filling, the title also refers to filling time on a 'filler' between television shows."

David Askevold

Bags

Benedict Drew, 2007, UK, Mini DV, 5 mins 45 secs

This environmentally contentious modern everyday object becomes the subject to a repetitive analysis, revealing each bag to have subtle distinctions and even character traits.

MICRO 1

Takehisa Kosugi, 1964, Japan, text score, paper, microphone, 7 mins

"Wrap a live microphone with a very large sheet of paper. Make a tight bundle. Keep the microphone live for another 5 minutes."

Takehisa Kosugi

Rubber Band

David Askevold, 1971, Canada, Mini DV, 3 mins 18 secs

"Structure: Holding a rubber band between my thumbs and forefingers, I strum it as fast as I can close to the microphone. The camera is static and runs until the S8 cartridge runs out. The sound is recorded on tape separate from the film, so the audio which sounds like a drum, slowly moves out of synch with the image."

David Askevold

Balloons

Benedict Drew, 2008, UK, Mini DV, 0 mins 56 secs

This Peeping Tom takes it out on the party decorations. Point of View is also Point of Sound.

My Wretched Heart is Still Aglow

Juneau Projects, 2004, UK, DVD, 8 mins 16 secs

"Juneau Projects utilise the microphone's ability to record and broadcast its own demise as part of an ongoing exploration of their ambivalent attitudes towards technology and nature."

Juneau Projects

Corne de Brume

Körner Union, 2007, Switzerland, Beta SP, 0 mins 30 secs

A variety of pastoral scenes are rudely interrupted. Documenting sound and its effect.



Rubber Band - David Askevold

ZORNS LEMMA

Hollis Frampton USA, 1970, 16mm, 60 mins
Saturday, 15:30, Cinema 1

One of the great experimental films. A 60 minute, three part riddle that maybe approximates our intellectual development by moving from imageless words to the recognition of silent images and the learning of simple tasks and finally a serenity and acceptance of death. It does all this by activating the viewer in deciphering what they see and hear.

In detail

Frampton is another of the last century's great filmmakers; he's a key figure in the movement that saw films created around pre-conceived structural concepts (numbers of frames/shots, their order, fixed camera positions, serialist use of a set of individual frames . . .), as a means of freeing film from symbolism and narrative. One of the many reasons why we admire him is that, in order to get the most from film, he doesn't assume that you the viewer knows everything, or that you know the basis of his chosen structure (this time (you often need to look to philosophy, physics and set theory to grasp his film's impulse¹⁵), but assumes that you can reasonably be expected to get up and do some research.

Frampton made tens of silent films, and only a handful of sound films. This was due largely to the depth of his thinking about the potentials of sound film; and perhaps maybe yes, no small measure of disappointment in his view that those potentials had not been fully explored/realised. And so but the use of sound in any Frampton film is both rare and significant.

We've included Zorns Lemma in the programme here because it treats the sound-image relationship quite a good deal more complexly than your average synaesthesia based experimental film. Frampton's idea of sound in film is based on a deep reading of Eisenstein's notion of vertical montage, where sound and image could be made to occur synchronously but in counterpoint, in the process creating what Eisenstein called a filmic analogy to harmony; a sort of filmic chord. Here, the means to which sound is used (or not) in different sections of the film is deeply considered, and integral to the wider aims of the film;

"The most fruitful approach to the (film), however, is to see it as a narrative mapping of human

intellectual development. This approach accounts not only for the film's particular imagery and sound, but for the unusual experience the film creates for viewers. Essentially, the three sections of Zorns Lemma correspond to three phases of life - childhood, youth or young adulthood; and maturity - phases that are often characterized by different forms of intellectual process. Frampton places the viewer in relationships to imagery and sound that are analogous to the successive phases of development."

Scott MacDonald

Or put another way: the film's a sound-image riddle that approximates the mental tasks of: childhood (learning to hear before being able to see); young adulthood/maturity (learning to perform complex tasks, to attribute meaning to what we see in context) and; old age (a walk into a forest as a metaphor for the acceptance of death).



Zorns Lemma - Hollis Frampton

¹⁵ Just one example, Zorns Lemma is an axiom of Set Theory, the equivalent to the well-ordering theorem and the axiom of choice, and states that "Every partially ordered set in which every chain (i.e. totally ordered subset) has an upper bound contains at least one maximal element".

FILM PROGRAMME: SETS

Saturday, 17:00, Cinema 1

A programme that looks at how sound and image can be treated as variants in a collection of ordered objects; at how to create meaning from the similar, and how to notice difference. German mathematician Cantor defined a set as a collection of objects of our intuition or thought, within a certain realm, taken as a whole. Each of the films in the programme explores different ways of navigating a set collection of experiences, reminiscences or actions.

P (60 seconds)

Christof Migone, 2006, Canada, DVD, 1 min

"Starting January 18 2005 everytime I went to urinate I said 'Pee' at the same time into a tape recorder. P is a study in redundancy. One might say it is also a study in incontinence. I did this until I reached one thousand (149 days later, on June 15 2005)."

Christof Migone

Twenty Five Sam Woodyards

Graham Dolphin, 2007, UK, DVD, 4 mins

"Repeated footage of drummer Sam Woodyard, creates a new soundtrack and image from an existing source. Repetating the footage heightens the gap between sound, image and performance."

Graham Dolphin

Surround (360 objects)

Christof Migone, 2006, Canada, DVD, 1 min

"Surround (360 objects) consists of three hundred and sixty revolutions of 360 degrees, each with a different household object. It is the first in a series of works investigating the redundancy of the circle."

Christof Migone

A-B-C-D-E-F=1-36

Ryszard Wasko, 1974, Poland, 16mm, 8 mins

A mysterious but rigorous structure is obviously paramount. A grid is scanned and sound is created, but what is the formula?

(nostalgia)

Hollis Frampton, 1971, USA, 16mm, 36 mins

You'll be synthesising the past, the present, the future all at the same time. Keep your wits about you. It's a sophisticated yet simple example of how what is heard and what is seen can be contrasted to create a "chord", a third temporal/mental space. For all you need to know about this film see: Hollis Frampton (nostalgia), Rachel Moore, Afterall Books, 2006.

Mosaik Mécanique

Norbert Pfaffenbichler, 2007, Austria, 35mm, 9 mins 30-secs

The single frame nature of film experienced as an exploded diagram.

"All shots of the slapstick comedy A Film Johnnie (USA, 1914) are shown simultaneously in a symmetrical grid, one after the other. Each scene, from one cut to the next, from the first to the last frame, is looped. A pulsing visual polyrhythm is produced as a result, because of the shots' varying lengths. The total length of the mosaic film corresponds precisely to that of the original."

Norbert Pfaffenbichler



(nostalgia) - Hollis Frampton

THE LAST CLEAN SHIRT

Alfred Leslie & Frank O'Hara, USA, 1964,
Beta SP, 39 mins
Sunday, 13:30, Cinema 1

A parody of a (Manhattan) road movie and meditation on bifurcation, in paths travelled between the seen and the heard; a road trip played over and over from different perspectives. Made by the director of the essential (and essentially goofy) beat movie *Pull My Daisy* in collaboration with the great New York School poet Frank O'Hara.

In detail

In a letter to his friend and collaborator, the poet Frank O'Hara, Leslie writes:

"We will shoot for two SEPERATE LEVELS on the film. One is the VISUAL, the other the HEARD & the spectator will be in TWO places or more SIMULTANEOUSLY. NOT AS MEMORY BUT AT THE SAME MOMENT. PARALLELISM! MULTIPLE POINTS OF VIEW!"

It is a blueprint for *The Last Clean Shirt* in which a man and a woman take a car ride through the streets of downtown Manhattan. A clock on the dashboard foregrounds the fact that the film is a single shot. The woman speaks in Finnish jibberish, interpreted by the beautiful and brilliant story told via O'Hara's subtitles that run throughout.



The Last Clean Shirt - Alfred Leslie

FILM PROGRAMME: SONIC LANDSCAPES

Sunday, 14:30, Cinema 1

This programme has two kinds of complimentary strands, both looking at landscape through the normal approaches of another artform. On the one hand we have here some artists who have ignored image but treated sound/music in the same way as a landscape might be treated visually (Luc Ferrari and Walter Ruttmann's sonic photographs, concerned with depth of field, focus, attention, foreground/background etc and so on . . .). On the other, we've got filmmakers who have ignored sound, but still used musical ideas (like Anton Webern's serialist composition technique in which a finite number of units are arranged systematically until exhaustion) to create a new kind of document of landscape.

21/87

Arthur Lipsett, 1963, Canada, 16mm, 11 mins

"Lipsett dramatises the essential dialectic: Are we physical beings or spiritual ones? His use of the term 'the force' inspired George Lucas's *Star Wars* cosmology. That aside, the contrast between the body and the soul is clearly made throughout Lipsett's film."

National Film Board of Canada

Presque rien No. 1 ou Le lever du jour au bord de la mer

Luc Ferrari, 1967-70, France, Audio, 20 mins

"I went everywhere with my tape recorder and microphone, and I was in this Dalmatian fishing village, and our bedroom window looked out on a tiny harbour of fishing boats, in an inlet in the hills, almost surrounded by hills - which gave it an extraordinary acoustic. At night the silence woke me up - that silence we forget when we live in a city. And then I hit upon an idea - I recorded those sounds which repeated every day: the first fisherman passing by same time every day with his bicycle, the first hen, the first donkey, and then the lorry which left at 6am to the port to pick up people arriving on the boat. Events determined by society. I think it's good to have a really strong concept - and then to forget it. If not, things can pass you by. . . . You have to listen to your intuition."

Luc Ferrari

15/67 TV

Kurt Kren, 1967, Austria, 16mm, 4 mins 8 secs

"Instead of operating primarily at the kinetic level, or with rapid perceptual rhythm, this film involves the audience in a conceptual and reflexive process. Five short sequences, each about eight frames long, are all shot from the same viewpoint in a quay-side cafe. . . . Each shot containing some small movement is repeated in the film 21 times, in mathematically determined order. They are separated by short, equal sequences of black spacing, except that longer black sequences separate larger phrases of repeats from each other rather like punctuation. The significance does not lie in the mathematical sequences as such, but in how the viewer attempts to decipher the structure."

Malcolm Le Grice, *Abstract Film and Beyond*

Weekend

Walter Ruttmann, 1930, Germany, Audio, 11 mins 30 secs

"Walter Ruttmann collects sound recordings of a weekend in Berlin: from finishing work on Saturday to starting the next week on Monday morning. With his ear for the narrative as well as the visual, Ruttmann works on a kind of audio-art. His formulations can also designate structure on the basis of musical points of departure such as pitch and rhythm. But the characteristic style of *Weekend* is thoroughly narrative-related. Tone coloring, rhythm, and pitch merely customise the storytelling."

Golo Föllmer

Dimanche

Edmond Bernhard, 1963, Belgium, 16mm, 20 mins

"Commissioned by the Belgian Ministry of National Education, *Dimanche* was supposed to be 'an educational film about the problem of leisure'. In the end, Edmond Bernhard made a fascinating film about . . . nothing: the void, the emptiness. Empty museums and sunny parks, infinite boredom and wonderful sunday afternoon feelings. Scary and wonderful. Brilliant soundtrack by Fernand Schirren, who used to play the piano during almost every silent film screening at the the Brussels Film Museum."

Xavier Garcia Bardon

FILM PROGRAMME: FEEDBACK

Sunday, 16:15 Cinema 1

How can filmmakers and musicians physically control (by moving a hand, by changing position) the amount of sound/light feeding back into their microphone/camera/instrument, to create abstract art that reflects on the way it is made, whilst transcending that to approach real beauty. This programme switches between silent film/imageless sound; we wanted to have a think about how ideas can take up residency on either side of the sound/image border, without having to inhabit both at the same time.

Light Lick Series: Get it While you Can
Saul Levine, 2003, USA, 58mm, 10 mins

"Light Licks are a series of films which are made frame by frame often by flooding the camera with enough light to spill beyond the gate into frames left unexposed. Light Licks are ecstatic flicker films inspired by jazz and mystic visionary practice."
Canyon Cinema

Lenseless
John Du Cane, 1971, UK, 16mm, 5 mins

The screen is divided into four sections. In each a playful flicker of light and shadow takes place. A dynamic four-way conversation between the sections unfolds.

Sympathetic Magic (stone)
John Butcher, 2006, UK, Audio, 7 mins 30 secs

Recorded in Hamilton Mausoleum, an absurd phallic shaped folly constructed to immortalise the 10th Duke of Hamilton as part of Arika's Resonant Spaces tour.

"The feedback produced all these interesting high-pitched twitters, which I've never had before. The whole thing was responding to some ultra-high frequencies, and that's what led to the title because it was such a surprise to get that. It's completely to do with the place, my technique was the same as I've used in other places, but with a very different effect."
John Butcher

Available Light: Yellow - Red
Luis Recoder, 1999, USA, 16mm, 12 mins

"In a series of single-screen, cameraless film studies titled Available Light, Recoder subjects the celluloid film strip to indirect light exposures, light flares, and fogging. In Yellow-Red, for example, a central core of red light diffuses gently outwards toward an aura of yellow light, shuddering like a blurred candle flame."
Chrissie Iles

Unstable Contact
Toshiya Tsunoda, 2004, Japan, Audio,
6 mins 47 secs

"I used three glass bottles, three vibration plates and sine wave as material. Two vibration plates are put on the mouth of two bottles and a sine wave of the particular frequency for each bottle is recorded. A third vibration plate is contacted unstably to the outside of a third glass bottle. The conspicuous sound is made by high-speed cyclic contact between the vibration plate and bottle. The frequency of the sine wave shifts slowly and continuously, and intermittent change occurs. I regard this sound as a kind of decalomania between materials."
Toshiya Tsunoda

Tails
Paul Sharits, 1976, USA, 16mm, 4 mins

"A series of tail ends of varied strips of film, with sometimes recognisable images dissolving into light flares, appear to run through and off the projector. A romantic 'narrative', suggesting an 'ending', is inferred."
www.atopia.no



Available Light: Yellow - Red - Luis Recoder

VIDEO LOOP: MICRO NOTIONS

Various artists from the REWIND collection
Friday 10-Sunday 12 Oct, VRC Microcinema
(downstairs from the main DCA bar, well worth the visit, don't miss it just because it's not an obvious space!)

Limelight Club Show (extract)
Duvet Brothers, 1986

Static Acceleration
David Critchley, 1976-77

Outer Colour
Mineo Aayamaguchi, 1974

TV Fighter
David Hall, 1977

Entering
Peter Donebauer, 1974

Nmutter
John Latham, 1990

The Heart Cycle
Mike Leggett, 1973

Electron (single screen)
Judith Goddard, 1987

Swing Guitars (extract)
Tony Sinden, 1975-76

Take It
Duvet Brothers, 1984

Abstraction and repetition is the theme. These works provide the viewer with different experiences of intensity from the pulsating flicker of Latham's Nmutter and the multi-image assault of the Duvet Brothers Limelight Show to the quiet reverberation of Sinden's Swing Guitars. Goddard's pulsating Electron piece follows the sound of electrical grid networks fitting well with Mike Leggett's The Heart Cycle following the flow of the human heart and images of palpitations.

Who are these people?

The Duvet Brothers AKA Peter Boyd-Maclean and Rik Lander were pioneers in the 1980's Scratch Video scene, creating work such as Blue Monday (1984) and War Machine (1984). Their work also influenced the commercial world with their work

on Janet Street Porter's Network 7 and Lander's creation of the video for M/A/R/R/S pump up the volume.

David Critchley was one of the founding members of London Video Arts (now known as Lux) in the 1970's. He created a number of seminal works and is well known for the work Pieces I Never Did (1979). He uses himself and his body, as the central existential component of his video artworks.

Mineo Aayamaguchi has worked across performance, painting, installation and video, making painterly, abstract, intensely coloured multi-monitor installations and gallery artworks. He plays with colour, texture, movement and light pulsating in multiple layers of rhythms and motion dancing on the screens, each monitor a component part of a whole visual network.

David Hall was the first video artist to have work shown on television in the UK and was also a founding member of London Video Arts.

"David Hall's contribution to British video art is unparalleled; his early experiments with broadcast television are unique. Not only are many of his video pieces classics but he has made important and often brilliant contributions to experimental film, installation and sculpture."
Michael O'Pray



Electron - Judith Goddard

Entering (1974) by Peter Donebauer was the first artist's video work to be broadcast on national television in the UK. The imagery and sound were performed by Simon Desorgher and Donebauer playing together in real time with both participants having visual and aural feedback of each other's transforming contributions as they affected the piece in real time and thus in turn their own continuing contributions. Later, Donebauer went on to form Video and Music Performance (VAMP) with Desorgher and Richard Monkhouse.

John Latham was an international pioneer of systems/process art work and advocate of the artist acting as agent of change. He worked with many different mediums and introduced the term 'time based art'. The sound for the piece **Nmutter** was created by David Cunningham of **The Flying Lizards** fame.

Mike Leggett has been working across the institutions of art, education, cinema and television with media since the mid 1960s. He was a founding member in 1969 of the London Film-makers Co operative workshop and in 1975 the Independent Film-makers Association. Leggett's early experiment was with film, though his exploration of video started in the 1970s with CCTV and performance, and re-contextualising the video image as film to questioning the electronic technology and its 'ambiguities'.

Judith Goddard continues to work on moving image as well as with stills, collage and more recently print.

"Goddard's work on screen attempts to visualise concepts through images of external objects and events that by a process of manipulation of time and the moving image (editing, use of sound etc.) also become metaphors for internal states."

Michael O'Pray

Tony Sinden's practice has spanned three decades of substantial production, experiment and exhibition. He has worked across mediums, looped film installation, and various expanded media, i.e. slide, light, sound, video within architectonic space. Sinden was a founder member of Housewatch with artists Ian Bourn, Alison Winckle, George Saxon, Lulu Quinn, and Stan Steele making site related installations with performance, film and video.

Why's it interesting?

"Many of these works have not been seen for a number of years and many of them are regarded as seminal. These are pioneering works with a number of 'firsts' involved; some have been forgotten, some have been ignored, this is a chance to see them again."

Adam Lockhart & Jackie Hatfield
REWIND Archivists

TALKS PROGRAMME

CHRISTOPH COX
Saturday, 12 noon, Cinema 2

Christoph Cox is Associate Professor of Philosophy at Hampshire College. He's also the author of *Nietzsche: Naturalism and Interpretation* (University of California Press, 1999), and co-editor of the indispensable *Audio Culture: Readings in Modern Music* (Continuum 2004). Christoph also writes regularly on contemporary art and music for *Artforum*, *The Wire*, *Cabinet*, and other magazines.

He's written widely on sound art and also its relationship to visual culture and while we were researching the fest we came across an article by him that really chimed with how we were thinking about the programme.

For KYTN we've asked Christoph to come over and give a sort of informal talk, raising some of his ideas about sound and image, and playing/showing a few examples. It should be well worth coming along. We'll see you there then? Right, cool.

OPTICAL SOUND FILMS

Guy Sherwin
Sunday, 12 noon, Cinema 2

Right so, we've banged on about Guy loads elsewhere already (check out the performance pages). Being great admirers of his films and performances, and while we have him, we've asked him to give a kind of annotated chat through his optical sound films: films in which sound is often created directly from image (train tracks, stairs, railings, or bleached out film stock) all running over onto the optical sound track of the film so that what you see is read by the projector (in effect a light bulb trying to read sound from a celluloid film strip - how does this work!) so that it is also exactly what you hear, or at least what the projector thinks what you see should sound like.



AUDIO CULTURE

READINGS IN MODERN MUSIC

EDITED BY
CHRISTOPH COX AND DANIEL WARNER

VISITOR INFORMATION

We want you to come to KYTN and have really great experiences. Contrary to how some people talk about art, we don't expect you to have a post-doctorate qualification before coming along, nor do you need one to enjoy the things we are presenting here. We try to programme the festival in such a way so that the experience supercedes any previously required knowledge on your part. But we're also going to treat you as inquisitive adults.

We hope that the information on the preceding pages gives you a few personal ideas as to why we find all of this interesting; to, you know, support what we hope are great experiences.

While at KYTN, we wholeheartedly encourage you to . . .

- Take photos (no flash please)¹⁷
- Speak to the artists
- Ask us questions
- Hang out
- Have some food with us in the KYTN Café – cheap food will be served on Sat and Sun from 18:00-19:00 in the Activity Room

After KYTN, we're similarly keen that you . . .

- Let us see your photos by uploading them to the Arika website
- Watch the videos we are making of the festival (again, on the Arika site)
- Keep in touch, and let us know what you think

KYTN online
www.arika.org.uk

¹⁷ Please note that taking photos in the gallery spaces in DCA is usually not permitted. For the festival performances only, this is allowed.

KYTN is a joint project by Dundee Contemporary Arts and Arika.

Dundee Contemporary Arts
DCA is Scotland's largest centre for contemporary art and culture with an extensive exhibition programme of contemporary visual art and cinema as well as production resources for artists, a shop and an award-winning community and education programme.
Find out about DCA at www.dca.org.uk

DCA is supported by



DCA is a charity led by a board of trustees,
Charity no: SC026631

Arika

We create experimental music, film and art events and festivals. We do this because we know you like to take a few risks now and again, to experiment.

We want to see more people engaging with more experimental art, more regularly, in more places. And we're not going to patronise you and coat 'experimental' art in sugar to make it easier to swallow: you're not a child, you're a grown adult and you can be expected to do a little work.

You can find out more about our stuff here:
www.arika.org.uk

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