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THE SCOTSMAN  
Mon 13 Dec 2004

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## Kill your timid notion

JAY RICHARDSON

**KILL YOUR TIMID NOTION \*\*\*\***  
DUNDEE CONTEMPORARY ARTS

IF YOU thought the Pet Shop Boys re-scoring Sergei Eisenstein's Battleship Potemkin was pop philistinism, or simply too out there, then Kill Your Timid Notion would have mauled your cultural delicacies.

From the ridiculous to the sublime, via the impenetrable and the inexplicably profound, this three-day showcase of experimental music and avant-garde cinema stuck to its scripted commitment to marry intriguing visual artistry with sonic innovation.

There were instances when one sense felt more engaged than another, though this is scarcely a criticism. Electronic drone duo Mirror's understated backing receded to the level of breathing as Bill Morrison's decomposing film projections flickered a phantasmagoria of miners, nuns and boxers, the damage to the footage encouraging a dreamy comprehension of mortality.

Malcolm Le Grice's images were softer but seemed preoccupied with languid drifts between wintry scenes, blurred creatures and natural formations. These were elaborate wallpaper for the improvised minimalism of AMM, John Tilbury's sparse piano and Eddie Prevost's bowed cymbals and scraped percussion possibly the most impressive performance I witnessed.

A cold, spectre-like quality was evident in the eerie CCTV film of Banlieue du Vive by Thomas Köner, who later collaborated live with the dyed film of Jürgen Reble. Long, static takes of empty, snow-covered roads, Köner's work was in sharp contrast with much of the film programme Form that preceded it, predominantly monochrome abstracts that co-ordinated images and sound with mathematical logic. A more accessible selection was offered by the programme entitled Pop, with Thom Andersen and Malcolm Brodwick's Short Line Long Line, an 11-minute rock 'n' roll documentary, its evocative snapshots

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of the Fifties and the Sixties cut to rapid snatches of hits from that era, carrying as much a sense of trepidation as the implication of change.

Nothing shy of startling, meanwhile, was Kenneth Anger's 1963 homo-erotic visual poem to James Dean, Marlon Brando and leather-clad biker boys, *Scorpio Rising*, its opening absorption in the body work of man and machine far less opaque and apparently random than *Invocation Of My Demon Brother* (1969), also by Anger with music by Mick Jagger.

Finding the effort of interpreting this last work not worth my antipathy towards it, I felt similarly about the abstract folk noodlings of Thuja, whose snapping of twigs alongside rudimentary percussion left me distinctly nonplussed. This was in marked contrast with much of the festival, however, which undoubtedly killed more strongly held reservations about experimental music than mine.

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