



Bristol Evening Post
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Hearty applause for experimental show

Kill Your Timid Notion: Spike Island

THE first evening of Kill Your Timid Notion, a three-day experimental arts festival visiting from its usual home in Dundee, offered four different performances.

Paul Sharits' *Shutter Interface* had two antique film projectors, each flashing an ever-changing block of colour. These slowly overlapped to an industrial soundtrack that became hypnotising.

Andrew Lambert's show meanwhile had more of a theatrical element,

cramming in films, live and air-guitar playing, a soundtrack of a man giving a guitar lesson, strips of film hanging from clothes lines, and a faux-shambling Andrew co-ordinating it all. With so much going on it was impossible to take it all in, but it was constantly entertaining and very funny.

Ken Jacobs is one of the biggest names associated with film-as-performance, but his piece was a bit of a let-down. It was twice as long as the other shows, but only half as interesting.

The final performance was a triumph. Greg Pope's *Light Trap* had four projectors, each in a corner of the dimly lit, dry-ice-filled space, which projected thin, flashing beams of light across the room.

It was completely entrancing, and as the show ended there were smiles all-round, hearty applause, and (rare in an art gallery) unrestrained whoops of appreciation.

8/10

HELEN SLOAN