



Kill Your Timid Notion

Andrew Lampert

Kill Your Timid Notion is a festival that has been based at Dundee Contemporary Arts since 2003 which attempts to explore the boundaries between what you see and hear.

Arika create experimental music, film and art events and festivals. We do more of this than a lot of other organisations, but maybe you've not heard about us because we're based in Scotland. Come and visit us at our next event INSTAL 09 at The Arches, Glasgow 20-22 March. You can find out more about our events here: www.arika.org.uk

Dundee Contemporary Arts is a world-class centre for the development and exhibition of contemporary art and culture. You can find out more about their activities here: www.dca.org.uk

This tour is funded and co-produced by the **Contemporary Music Network**, who have recently become part of the larger Sound and Music organisation: Sound and Music are a new organisation that promotes and explores sound and contemporary music, across genres, in one new programme of activity www.soundandmusic.org



This performance is part of Kill Your Timid Notion. These notes give you an impression of the thinking behind the festival, 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...

We like experiences, and we like to put them in context. That way you get as much out of them as possible. If you've got any questions, don't be shy: ask us.

Andrew Lampert

What might this be like?

We'll try and tell you, although we wouldn't want to spoil it: a sort of quasi-theatrical, multi-projector and possibly slightly chaotic (at least in appearance) investigation of audiences' expectations. An autobiography, and a big fiction maybe involving 35mm, 16mm, 8mm, video projection, roving mics, string, curtains, seats, subtitles or maybe not, we're not sure...

Who is this person?

As an artist, Andrew Lampert works in film, video and performance. He primarily focuses on live quasi-theatrical multiple-projector pieces, portraits, short-term installations and private performances. He has screened/performed in the Whitney Biennial, The Getty Museum in Los Angeles, The Kitchen, The Rotterdam International Film Festival, The New York Film Festival and other international venues including our KYTN festival in Dundee. As an archivist, Lampert works at Anthology Film Archives where he is responsible for the day-to-day maintenance and preservation of the collection. He has preserved films by artists including Paul Sharits, Bruce Conner, Harry Smith, Marie Menken, Jonas Mekas, Robert Breer, Carolee Schneemann and Wallace Berman among many others. As a programmer, Lampert curates Anthology's regular Unessential Cinema, Audio Vérité and Personal Archive shows, as well as a variety of festivals, series and one-off screenings.

What's going on?

To set the scene here's what Andrew has to say, upon our request, for his London performance:

'A splice can take you anywhere, and with this we're out the door, dear London, on a short trapeze around your wondrous South Bank. Fret not my island nation, we'll be safe in the arms of these padded seats, our bodies and minds supported by the chairs on which we sit. Together again, we mutually forget our distance, that wide Atlantic Ocean between us, our bodies of land converging at last. Yet, you resist, you ask questions, want commitments. That I should be expected to state upfront the result of our rendezvous makes me feel you don't trust me one bit, UK. If I say too much you may not even show, so please understand my lack of promises. Let's just say that eyes

KYTN continues tonight and tomorrow, here's how:

Performance: Bruce McClure

NFT1 Sat 19:45

Performance: Shutter Interface

NFT1 Sat 21:00

Performance: Ken Jacobs & Eric La Casa

IMAX Sat 22:15

Ken Jacobs in Conversation

NFT3 Sun 12:30

Film Programme: About Face

NFT3 Sun 14:00

Film Programme: Out of Sight, Out of Synchron

NFT3 Sun 16:00

Performance: Keith Rowe, Kjell Bjørgeengen & Philipp Wachsmann

ICA Theatre Sun 19:00

Performance: La Cellule d'Intervention

Metamkine

ICA Theatre Sun 20:30

Performance: Light Trap: Greg Pope

ICA Theatre Sun 22:00

Expanded Cinema: The Live Record

Expanded Cinema is a transitory and unpredictable art form. The live act of projection activates the space in front of the screen and explodes the relationship between the audience and the film. This AHRC Central Saint Martins-supported day of screenings, performances and talks will illuminate the history of Expanded Cinema and explore the tensions between the live event and its record. Performers and speakers will include William Raban, Malcolm Le Grice, Guy Sherwin, Maxa Zoller and Duncan White.

Sat 6 Dec 11:00 – 17:00 NFT3

Tickets £15, concs £10 (includes £1 off any Michael Snow programme)

Art and the Moving Image

The mutual fascination between art and cinema has had a great influence on contemporary culture. This event traces the story from early experiments with film and video to the use of projected images in galleries. It also marks the launch of the critical reader *Art and the Moving Image*, published by Afterall, with editor Tanya Leighton and series editor Charles Esche introducing speakers including authors Sabeth Buchmann and William Kaizen.

Sun 7 Dec 11:00 -17:00 NFT3

For more information please visit www.afterall.org
Tickets £15, concs £10 (includes £1 off any Michael Snow programme)

Joint ticket available with Expanded Cinema £24, concs £18

closed I see a massive theater, a humongous screen and many seats all occupied by you. I'm at your side. You complain that it's grey and rainy, but sunny days are here again. Outside is another story.'

Why's it interesting?

Because Lampert sort of plays with your expectations of what a film/cinematic experience should be like, how you should engage with it, when it's started, when it's finished, where you should stand, if you should get involved. We think this activating of you the viewer is really interesting, if a little maverick and sometimes unsettling.

And yeah also, here's the rub: he's a great exponent of expanded cinema, but his performances are also often hilarious, confounding, charming and never the same twice. Good times.

Kill Your Timid Notion:

Everything at KYTN 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.

Along those lines, here're some things to think about:

24 cuts/ second

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.

'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.'

Cyril E M Joad¹

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 continuum² – in the middle we find sound-image together, at either end hearing or seeing stripped of connections totally.

1. Popular philosopher and wartime radio personality who, no kidding, lost fame and fortune in the Train Ticket Scandal of 1948!

2. Victor Burgin came up with this phrase, not us: are you kidding?