

THE GOLDEN AGE — CTM.13

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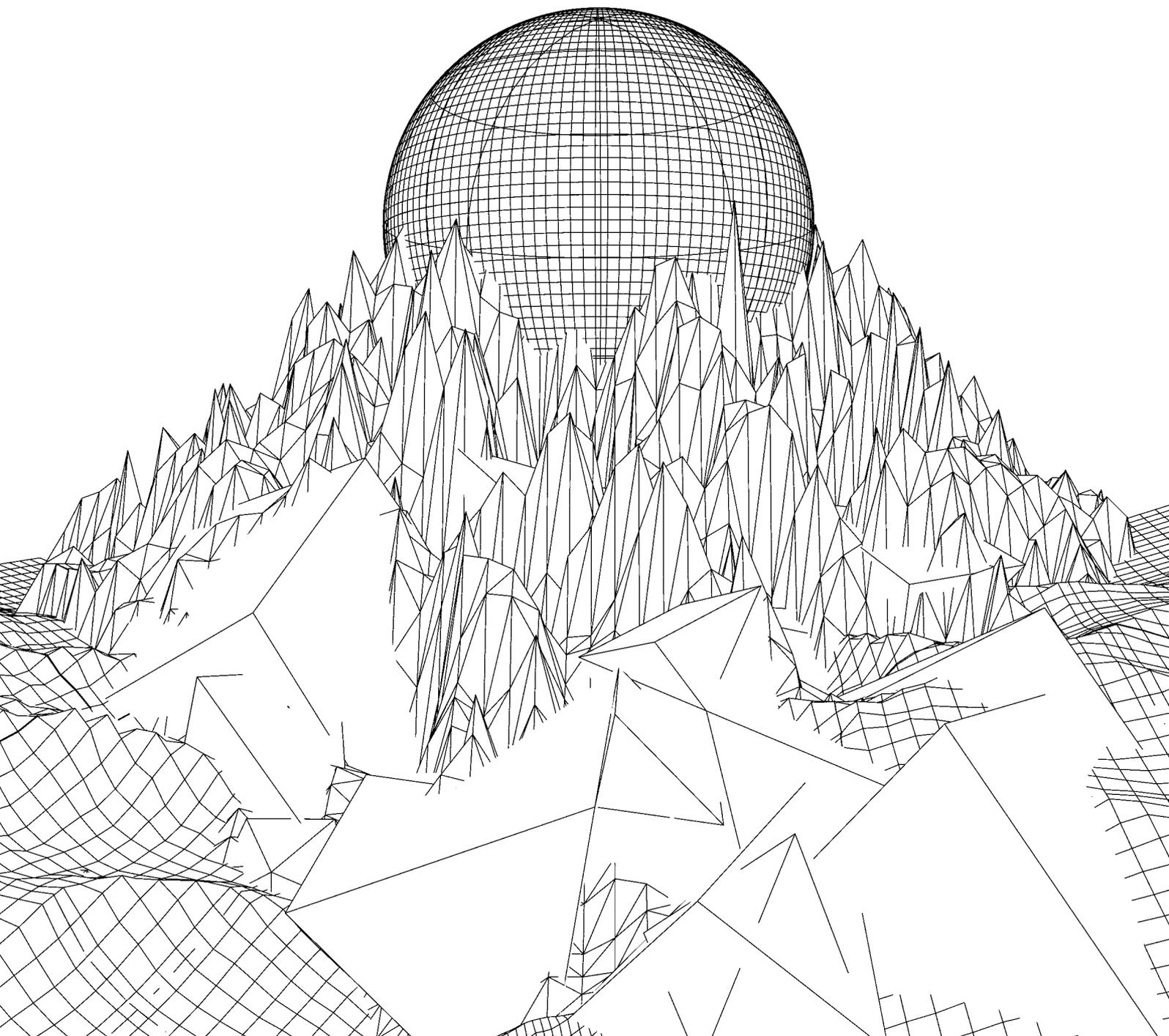
FESTIVAL FOR ADVENTUROUS MUSIC & ART

28.1.-3.2.2013 BERLIN

WWW.CTM-FESTIVAL.DE

THE GOLDEN AGE

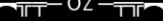
CTM.13 – FESTIVAL FOR ADVENTUROUS MUSIC & ART
28.1.–3.2.2013 BERLIN – WWW.CTM-FESTIVAL.DE



DISCOURSE PROGRAMME & EXHIBITION

FRIDAY – 25.1.	MONDAY – 28.1.	TUESDAY – 29.1.	WEDNESDAY – 30.1.	THURSDAY – 31.1.	FRIDAY – 1.2.	SATURDAY – 2.2.	SUNDAY – 3.2.	
<p>19.00 – KUNSTRAUM KREUZBERG/BETHANIEN <u>OPENING OF THE CTM.13 EXHIBITION – IN THAT WEIRD AGE</u> Works and contributions by Lucas Abela; Tabor Robak; Doppeldenk; Tim Tetzner; Nam June Paik; Network Awesome; Alexander Dorn; Constant Dullaart; Carl Schilde; curatingyoutube.net; Matthias Fritsch; Ben Coonley; Alberto de Campo, Hannes Hoelz, Julian Rohrer and students.</p> <p>19.00 – KUNSTQUARTIER BETHANIEN PROJEKTRAUM <u>OPENING OF THE CTM.13 MUSICMAKERS HACKLAB</u> Children of Science Fiction »Robotic MR-808«</p> <p>25.1.–27.1. – VARIOUS VENUES <u>RESOURCE 003: P2P VORSPIEL</u> CTM / transmediale partner programme with organisations/venues all over Berlin to create a varied weekend programme of special events, exhibitions and more. See website for more info.</p>	<p>12–22.00 – KUNSTRAUM KREUZBERG / BETHANIEN <u>IN THAT WEIRD AGE</u> CTM.13 Exhibition</p> <p>12–20.00 – KUNSTQUARTIER BETHANIEN PROJEKTRAUM <u>MUSICMAKERS HACKLAB LABORATORY KICKSTART</u> Peter Kirn »Workshop on open technologies for software, hardware« Moritz Simon Geist »Marvin Sings The Blues: A Discussion of Robotics«</p>	<p>12–22.00 – KUNSTRAUM KREUZBERG / BETHANIEN <u>IN THAT WEIRD AGE</u> CTM.13 Exhibition</p> <p>12–20.00 – KUNSTQUARTIER BETHANIEN PROJEKTRAUM <u>MUSICMAKERS HACKLAB INSIDE TECHNOLOGY AND PROCESS</u> Imogen Heap »An introduction to The Gloves« Native Instruments »Inside the Design Process at Native Instruments« Native Instruments »Reaktor, OSC, and the iPad« Ableton »Controlling Everything in Live: a Workshop«</p> <p>14.00 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>ARTIST TALK: UWE SCHMIDT</u> In conversation with Max Dax</p> <p>15.30 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>ARTIST TALK: HEATSICK</u> In conversation with Jennifer LucyAllan Presented by The Wire</p> <p>16.00 – HAU2 REHEARSAL SPACE <u>PULSE LAB II: WORKS FOR WAVE FIELD SYNTHESIS</u> Students of Robert Henke / Sound Studies masters programme at the UdK Berlin.</p> <p>17.00 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>ARTIST TALK: MATMOS</u> In conversation with Jennifer Lucy Allan Presented by The Wire</p> <p>19.00 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>THE HORRIFIC PROLIFERATION OF CYRIAK</u> Screening of works by Cyriak</p>	<p>12–22.00 – KUNSTRAUM KREUZBERG / BETHANIEN <u>IN THAT WEIRD AGE</u> CTM.13 Exhibition</p> <p>12–20.00 – KUNSTQUARTIER BETHANIEN PROJEKTRAUM <u>MUSICMAKERS HACKLAB ONE MEDIUM TO ANOTHER</u> Ali Demirel »Visual Performance for Richie Hawtin: Tools and Concepts« Lucas Abela »Playing with Tape: Talk and Workshop«</p> <p>13.30 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>RULING CLASS STUDIES</u> Lecture by Marcel Mars</p> <p>15.30 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>WELCOME TO THE VIRTUAL PLAZA</u> Manfred Schneider, Mark Fisher, lectures and discussion Moderation: Andreas L. Hofbauer</p> <p>16.00 – HAU2 REHEARSAL SPACE <u>PULSE LAB II: WORKS FOR WAVE FIELD SYNTHESIS</u> Students of Robert Henke / Sound Studies masters programme at the UdK Berlin.</p> <p>17.00 – HAU2 <u>SOULNESSLESS – CANTOS I-IV</u> Terre Thaemlitz</p> <p>18.30 – HAU2 <u>SOULNESSLESS – TALK</u> Terre Thaemlitz in conversation with Max Dax</p> <p>18:30 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>TOO MUCH OF EVERYTHING</u> Screening, curated by Network Awesome</p>	<p>12–22.00 – KUNSTRAUM KREUZBERG / BETHANIEN <u>IN THAT WEIRD AGE</u> CTM.13 Exhibition</p> <p>12–20.00 – KUNSTQUARTIER BETHANIEN PROJEKTRAUM <u>MUSICMAKERS HACKLAB GENERATIVE CONSTRUCTIONS</u> RA Live Exchange with Mark Fell Keith Fullerton Whitman »Applying Generative Concepts to Hardware-based Electronic Music«</p> <p>14.00 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>ARTIST TALK: HOLLY HERNDON</u> In conversation with Jennifer Lucy Allan Presented by The Wire</p> <p>15.30 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>THE POP ART OF THE VIRTUAL PLAZA</u> Adam Harper Moderation: Lisa Blanning</p> <p>16.00 – HAU 2 REHEARSAL SPACE <u>PULSE LAB II: WORKS FOR WAVE FIELD SYNTHESIS</u> Students of Robert Henke / Sound Studies masters programme at the UdK Berlin.</p> <p>17.00 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>UNLIMITED ACCESS PERMITTED</u> Kenneth Goldsmith in conversation with Ellen Blumenstein</p> <p>19.00 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>PRESS POWER PLAY</u> Film by David Dworsky & Victor Köhler, 80 min., SE 2011.</p>	<p>12–22.00 – KUNSTRAUM KREUZBERG / BETHANIEN <u>IN THAT WEIRD AGE</u> CTM.13 Exhibition</p> <p>12–20.00 – KUNSTQUARTIER BETHANIEN PROJEKTRAUM <u>MUSICMAKERS HACKLAB GOING LIVE</u> Tim Exile »Custom Creations for Live Performance« Demdike Stare »In the Jodoverse« Works from the Hacklab</p> <p>12.00 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>RA LIVE EXCHANGE WITH BILL KOULIGAS</u> In conversation with Will Lynch Presented by Resident Advisor</p> <p>13.30 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>THE DEATH OF RAVE – PT. I UK</u> Mark Fisher, Lee Gamble, Alex Williams, Steve Goodman Moderation: Lisa Blanning</p> <p>15.30 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>THE DEATH OF RAVE – PT. II BERLIN</u> Tom Lamberty, Felix Denk, Johnnie Stieler, Alexanadra Droener, Ulrich Gutmair Moderation: Felix Denk</p> <p>16.00 – HAU2 REHEARSAL SPACE <u>PULSE LAB II: WORKS FOR WAVE FIELD SYNTHESIS</u> Students of Robert Henke / Soundstudies masters program at the UdK Berlin.</p> <p>17.30 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>VIRTUAL FUTURES: THE FUTURE OF MUSIC</u> Christoph Fringeli, Tony Marcus, Luke Robert Mason, Dan O'Hara</p> <p>19.30 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>ORPHAN DRIFT</u> Orphan Drift video screening</p>	<p>12–22.00 – KUNSTRAUM KREUZBERG / BETHANIEN <u>IN THAT WEIRD AGE</u> CTM.13 Exhibition</p> <p>12–18.00 – FUNKHAUS NALEPASTRASSE <u>SUBHARCHORD – A CHILD OF THE GOLDEN AGE</u> Ina Pillat »Subharchord: A Child of the Golden Age« Gerhard Steinke Carsten Seiffarth Frederic Rzewski »Zoologischer Garten« Frank Bretschneider »Kippschwingung« Biosphere + The Pitch Open Doors Cult Studio Hörspiel 2</p> <p>13.00 – KUNSTQUARTIER BETHANIEN PROJEKTRAUM <u>EDUCATION NETWORKING DAY</u> A session regrouping students, professors, and researchers from different graduate and postgraduate programmes, who will present their research.</p> <p>14.00 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>PARADISE LOST & REGAINED I</u> Martin Tremel, Andreas L. Hofbauer, lectures and discussion</p> <p>16.00 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>PARADISE LOST & REGAINED II</u> Daniel Tyradellis, Adam Harper, Katrin Röncke, lectures and discussion</p> <p>16.00 – HAU2 REHEARSAL SPACE <u>PULSE LAB II: WORKS FOR WAVE FIELD SYNTHESIS</u> Students of Robert Henke / Sound Studies masters programme at the UdK Berlin.</p>	<p>18.00 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>COLLAPSE OF TIME I: SONIC TIME MACHINE</u> Wolfgang Ernst, lecture Moderation: Andreas L. Hofbauer</p> <p>19.30 – KUNSTQUARTIER BETHANIEN STUDIO 1 <u>MUSIC FROM NOTHING</u> Screening, curated by Network Awesome</p>	<p>12–22.00 – KUNSTRAUM KREUZBERG / BETHANIEN <u>IN THAT WEIRD AGE</u> CTM.13 Exhibition</p> <p>15–20.00 – HAU2 REHEARSAL SPACE <u>PULSE LAB II: WORKS FOR WAVE FIELD SYNTHESIS</u> Students of Robert Henke / Sound Studies masters programme at the UdK Berlin.</p> <p>15.00 – HAU2 <u>COLLAPSE OF TIME II</u> Heimo Lattner »The Silbadores« Set Mosaic Ghédalia Tazartès</p>

MUSIC PROGRAMME

FRIDAY – 25.1.	MONDAY – 28.1.	TUESDAY – 29.1.	WEDNESDAY – 30.1.	THURSDAY – 31.1.	FRIDAY – 1.2.	SATURDAY – 2.2.	SUNDAY – 3.2.
<p>23.00 – HORST KRZBRG <u>CTM.13 PREGLOW</u> Ulf Eriksson Heavylistening Pete Swanson Lucas Abela Sensate Focus Bill Kouligas & Rabih Beaini</p> <p>25.1.–27.1. – VARIOUS VENUES <u>RESOURCE 003: P2P VORSPIEL</u> CTM / transmediale partner programme with organisations/ venues all over Berlin to create a varied weekend programme of special events, exhibitions and more. See website for detailed programme.</p>	<p>19.30 – HAU1 <u>CTM.13 OPENING CONCERT</u> Atom™ & Marc Behrens »Bauteile« Matmos »A Marriage of True Minds«</p> <p>19.30 – HAU2 <u>REHEARSAL SPACE</u> <u>PULSE LAB II</u> Students of Robert Henke / Sound Studies masters programme at the UdK Berlin.</p> <p>19.30 – WAU <u>SOUNDSTUDIO</u> Students of Carsten Nicolai's class at the Städelschule Frankfurt a.M.</p> <p>21.00 – HAU2 <u>ALPHA TXT</u> Atom™ presents Alpha txt feat. Material Object</p>	<p>20.00 – HAU1 <u>MYRNINEREST</u> Myrminerest</p> <p>20.00 – HAU2 <u>RAVE UNDEAD I</u> Mark Leckey »Fiorucci Made Me Hardcore« Lorenzo Senni Theo Burt / The Automatics Group »Remixes«</p> <p>20.00 – BERGHAIN <u>FOREVER NEW FRONTIERS</u> Opium Hum TM404 Emptyset with Joanie Lemercier Diamond Version + Atsuhiko Ito Soundwalk Collective »Last Beat«</p>	<p>20.00 – HAU2 <u>SOULNESSLESS – CANTO V</u> Terre Thaemlitz</p> <p>20.00 – HAU1 <u>ELEMENTS OF LIGHT</u> Pantha du Prince & The Bell Laboratory</p> <p>20.00 – BERGHAIN <u>PAN</u> Call Super Jar Moff Mark Fell Keith Fullerton Whitman Florian Hecker Lee Gamble »Extended Play« with Heatsick</p> <p>21.00 – HKW <u>INSTRUMENTARIUM II</u> Boris Hegenbart Felix Kubin</p>	<p>20.00 – HAU2 <u>DER RAUM IM KLANG</u> New and older pieces by Ernstalbrecht Stiebler, played by: Ensemble L'Art pour L'Art, Werner Dafeldecker, Agnieszka Dziubak, Ernstalbrecht Stiebler</p> <p>20.00 – HAU1 <u>ELEMENTS OF LIGHT</u> Pantha du Prince & The Bell Laboratory</p> <p>20.00 – BERGHAIN <u>SCIENCE OF SYNTHESIS</u> A Cell of One Holly Herndon Forest Swords d'Eon Kuedo live A/V show with MFO</p> <p>20.00 – KANTINE <u>CAUSTIC NEVERLAND</u> Reznik Wife Oneirogen reliq Iceage</p> <p>21.30 – HKW <u>CONSEQUENCES (ONE THING LEADS TO ANOTHER)</u> People Like Us</p>	<p>20.00 – HAU1 <u>THE MONADIC MANY</u> Dean Blunt presents »The Narcissist« Xiu Xiu + Eugene S. Robinson: Sal Mineo</p> <p>20.00 – HAU2 <u>GRAUNACHT</u> Pharoah Chromium Günther Schickert Nicolas Metall Bader Motor Ravi Shardja Cavern of Anti-Matter Christian Vialard Nicolas Moulin</p> <p>20.00 – KANTINE <u>MUSICMAKERS SHOWCASE / CASSETTE BLN</u> Tarik Barri & Lea Fabrikant Solar Year Science Fiction Children Tim Exile Live electronic music sessions with Sam Barker, Easton West, Lando Kal, Benjamin Weiss, Tim Exile, P. KIRN, and guests... Cassette BLN with B2B DJ-sets by Travis Stewart, Kode9, Lando Kal, and guests</p> <p>21.30 – HKW <u>CODED NARRATIVES</u> Vanessa Ramos-Velasquez feat. A Guy Called Gerald</p> <p>23.00 – BERGHAIN <u>RAVE UNDEAD II</u> Conor Thomas Samuel Kerridge Shed Powell Evol Andy Stott Mark Archer Lower Order Ethics</p> <p>00.00 – PANORAMA BAR <u>GET PERLONIZED!</u> DJ Sprinkles Shackleton ZIP Sammy Dee Jörg Franzmann</p>	<p>20.00 – HAU2 <u>MUSIC FOR KEYBOARDS</u> d'Eon</p> <p>22.30 – HKW <u>DARKNESS BRIGHT</u> Demdike Stare Gatekeeper »Exo«</p> <p>23.00 – STATTBAD I <u>THE MIDAS TOUCH</u> Greco-Roman Soundsystem Simian Mobile Disco Anika (DJ set) Skream feat. Sgt Pokes DJ Sotofett</p> <p>23.00 – STATTBAD II <u>#GHASHTAG</u> BlackBlackGold Tom Ass xorzyzt Half Girl / Half Sick Gatekeeper  Mykki Blanco EAN</p> <p>23.00 – STATTBAD III <u>PURGE</u> BlackBlackGold Tom Ass xorzyzt Sun Worship Necro Deathmort Alec Empire</p>	<p>20.00 – ASTRA <u>NEVERENDING PRESENT – CTM.13 CLOSING CONCERT</u> Khyam Allami with Vasilis Sarikis Sunn O)))</p>



WELCOME

CTM.13 – FESTIVAL FOR ADVENTUROUS MUSIC & ART

Fifteen years have passed since the first festival edition was held; fifteen years in which the CTM – Festival for Adventurous Music and Art has accompanied and fostered contemporary music production. Through this 14th edition, we once again hope to present a programme full of contrasts, one more open than ever before to a broad range of music, beyond the carefully drawn borders of individual genres, styles, formats, and traditions. This is where the multi-faceted yet interwoven strands of contemporary music are wired up, where the pop music of the future meets yesteryear's avant-gardes, where sophisticated, historically-conscious approaches take the stage alongside eclectic montage, and abstract sound research mingles with the club sounds of the moment. The CTM team has rigorously engaged with all the ramifications of this year's festival theme, The Golden Age, to reflect on the (over-)abundance of music in the modern world, and its consequences for individuals, aesthetics, politics, and economy.

Never before has such a plethora of fascinating and exciting new music existed, never before has communication between artists and their publics been so direct, and never before have listeners so eagerly opened their ears. The seven-day CTM.13 festival can at best only begin to convey an idea of this colourful cornucopia. And yet, even in this measure, the risk of overtaxing festival visitors and organisers is very real. That which can be described as the Golden Age of unbridled creativity also has its shadow sides: the dire economic situation of many artists; the constraints imposed by major technology and communication providers' own agendas; the breathless pressure of real-time media; and the justifiable fear of going under in the current mass of fast-track productions, if ever one fails to constantly feed new output into the sheer endless channels through which music must make its mark today.

The organisational breadth of the festival alone, the behind-the-scenes work of the entire CTM team, is difficult to grasp given the hazards and expectations implicit in such plenitude. The following staggering statistics offer an inkling of what is involved: Over the course of CTM's existence, we have submitted a total of 287 applications to diverse funding bodies and consequently compiled 287

reports. The team also held some 720 meetings. In its 14 years of existence, CTM has hosted around 3,000 programme participants, signed circa 4,200 artist and employee contracts, held over 10,000 meetings, made around 76,000 phone calls, and viewed, listened to, and researched around 35,000 artistic projects in total. And the team leaders alone have sent-off with more than 230,000 emails into the world.

Welcome to the Golden Age of (mis)communication!

A precious, longstanding rapport exists with those supporters of the CTM Festival whose unfailing commitment up and through the present edition is nothing less than vital. Our special thanks are therefore due to the jury of the Hauptstadtkulturfonds (Capital Cultural Fund), which once again expressed its appreciation and understanding of our work by approving funding. Without this financial bedrock, CTM.13 could never have taken shape. Our thanks are likewise due to the Initiative Musik, and to the Bundeszentrale für politische Bildung (Federal Agency for Civic Education), whose generous support lends CTM its final polish insofar as it allows us not only to present special concerts, but also to contextualise

them, thereby demonstrating the role of music as a major seismograph of socio-political developments.

Nor should it be overlooked that the Festival relies on the long-standing support of several other partners, among whom number foreign cultural institutes and embassies such as the Embassy of the Kingdom of the Netherlands, the Embassy of Canada, the Québec Government Office Berlin, the Embassy of the Kingdom of Norway, and many others. Invaluable support is also granted by national and international funding bodies such as the German Federal Commissioner for Culture and Media Affairs, the Nordisk Kulturfond, the British Council, the Deutsche Musikrat (German Music Council) and, since mid 2010, the European Commission for Culture (EACEA).

We are also enormously grateful to our non-institutional festival partners, first and foremost of which is Satis & Fy AG Germany, who have generously supported us this year in this and over many previous editions.

Additionally, we thank all our partners in Berlin and elsewhere, the ICAS – International Cities of Advanced Sound network, our numerous programme partners, the Kunstraum Kreuzberg / Bethanien, and all Festival venues, new and returning: Berghain, Stattbad, Kunstquartier Bethanien, Horst Krzbrg, the Funkhaus Nalepastraße, and most especially the HAU and its new director Annemie Vanackere. We are delighted by her decision to continue the successful cooperation launched with HAU two years ago.

Sincere thanks go also to our partner festival, transmediale, its managing agency, Kulturprojekte Berlin GmbH, and all our media partners, for their excellent cooperation.

Our singular and greatest thanks go to all participating artists and our visitors and, last but not least, to our team members, as well as the many volunteers for their exceptional work, their faith in the festival's success (unshaken despite persistent existential menace), their ideas, and their courageous, constructive criticism.

Here's wishing all of us a gloriously overloaded festival!
Oliver Baurhenn, Remco Schuurbijs, and Jan Rohlf

CTM.13 PREGLOW

ULF ERIKSSON – HEAVYLISTENING – PETE SWANSON – JUSTICE YELDHAM
 SENSATE FOCUS – BILL KOULIGAS & RABIH BEAINI
 HORST KRZBRG – FRIDAY – 25.1. – 23.00

The Golden Age is a vast sea to jump into – this pre-festival evening gives a first idea of its endless fluidity by showcasing artists with very different approaches, yet a common resoluteness when it comes to conceptualizing the dance floor as an arena for restless experimentation off the beaten paths of today's club culture.

As Sensate Focus, Mark Fell explores musical patterns that layer off-kilter beat structures with funk and flair, making decades-old ideas sound brand new. Risk-taking of another kind is the expertise of Justice Yeldham, notorious for smashing contact-mic'ed glass sheets onto his face to produce unearthly squalls. Pete Swanson renders techno dysfunctional with his wild and entirely improvised 4/4 noise extracted from erratic hardware. Heavylistening explore aural perception and sonic phenomena by spinning several copies

of their latest release, WOW, a vinyl record that contains a single, ultra-low bass tone that rings at the frequency of 33,3 Hz when played at 33 1/3 rpm. The night is rounded out with DJ sets from label founders known for running imprints that fully embrace today's radically open aesthetic; Kontra Music's Ulf Eriksson, and PAN's Bill Kouligas, who plays back-to-back with Morphine's Rabih Beaini.

ULF ERIKSSON (SE)

Ulf Eriksson runs the Malmö-based Kontra-Musik techno imprint. Having been a DJ long before starting the label in 2006, he is finally getting well-deserved recognition as Kontra's profile continues to rise through artists Mokira, Jonsson/Alter, Kondens, Jason Fine, and more. – kontra-musik.com

HEAVYLISTENING (DE) »WOW«

Heavylistening are Berliners Carl Schilde and Anselm Venezian Nehls. They fuse ideas and concepts of popular music and the reflective sensitivity of contemporary art to create highly specific sonic experiences. Both studied popular music in England, but didn't meet until 2010, while doing their master's degrees in Sound Studies under Robert Henke and Sam Auinger at the Berlin University of Arts. – heavylistening.com \ – see also page 75.

PETE SWANSON (US)

A major figure in the US and international noise scenes and well-known as one half of the now disbanded cult noise duo Yellow Swans, Pete Swanson is concerned with cathartic, physical, extreme electronic music. In 2011 he released the acclaimed album Man With Potential (Type Records), which has been dubbed the »outsider take on techno«. – typerecords.com

SENSATE FOCUS (UK)

In early 2012, Mark Fell released his Sensate Focus project, also the name of his new imprint distributed through Peter Rehberg's Editions Mego label. The project reveals a side of Fell that, while previously implied, was never fully shown to date. Employing a

sensual warmth worthy of the name as well as the familiar energy of dance music, the exploratory compositions of Sensate Focus make decades-old ideas of house and techno sound brand new. – markfell.com \ – see also page 20 & 80.

JUSTICE YELDHAM (AU)

Notorious for smashing contact-mic'ed glass sheets onto his face to produce unearthly sound squalls, Justice Yeldham is Lucas Abe-la who also runs the Australian record label and pressing plant Dual Plover and creates immersive sound installations like Vinyl Rally. – dualplover.com/yeldham \ – see also page 73.

BILL KOULIGAS (GR)

DJ and producer Bill Kouligas is behind PAN, the landmark electronic and experimental music imprint he founded in 2008. Originally from Athens, Kouligas came to Berlin via London. Family Battle Snake is his long-running solo experimental project. – pan-act.com \ – see also page 20 & 63.

RABIH BEAINI (LB)

Now based between Byblos and Berlin (after many years in Venice), producer/DJ Rabih Beaini records as Ra.H and Morphosis for Delsin, M>O>S and StyraX, manages his own label, Morphine Recordings, and performs with the group Upperground Orchestra. Few people craft the sort of emotional, imaginative techno as does Beaini weaving in influences from Krautrock to New Wave and experimental Jazz.

– morphinerecords.com \ – soundcloud.com/rabih

CTM.13 OPENING CONCERT

MATMOS – ATOM™ & MARC BEHRENS
HAU1 – MONDAY – 28.1. – 19.30

»I mean it's the right amount of information and the right amount of mystery.«

Drew Daniel — Matmos

CTM.13's Opening Concert cuts directly to the heart of the promiscuously seething Golden Age, in which the full potential of music that crosses stylistic, epochal, and cultural borders, and that has long since incorporated every theoretically conceivable sound and every imaginable musical order (or disorder) as its structural elements, mesmerisingly unfolds. Here, everything is engaged in reactive exchange with everything else. But how can anything ever be articulated in this noisy, swirling maelstrom? The sheer overwhelming acoustic diversity, poly-stylistics, and exuberant referentiality of the music of Matmos, and of Atom™ & Marc Behrens, is held together by a very specific, non-musical intent.

Matmos' new album, The Marriage of True Minds, which celebrates its world premiere this evening, arose from re-enactments of Ganzfeld telepathy experiments, designed to detect extra-sensory perception and prove that telepathic communication works. Over a four-year period, dozens of volunteers were occasionally locked away in conditions of sensory deprivation while Matmos member Drew Daniel sat in the adjoining room, telepathically sending them ideas for a new Matmos album. The recordings and evaluation of these sessions provided the script from which the album tracks were subsequently developed in cooperation with numerous guest musicians, such as Jason Lasser, Nautical Almanac, the Arditti String Quartet, Gerry Mak of Brooklyn Doom Metal band Bloody

Panda, Dan Deacon, and Jason Willet of Half Japanese. Somewhere between pumping techno beats, ghostly synth passages, musique concrète, South American rhythms, surf rock, voice samples, doom riffs, and Ethiopian music, and incorporating cover versions, for example, of the Buzzcocks' track »ESP«, Matmos succeed in shaping this rampant diversity into a compelling hybrid of conceptual noise and electronic pop. The Marriage of True Minds represents a complex approach to the mysteries of interpersonal communication, and would be equally at home in a gallery as it is in a club or concert hall.

Beforehand, Atom™ & Marc Behrens present the stage premiere of their radio play, »Bauteile« (Components), which was produced for the German broadcaster Deutschlandradio Kultur. They postulate that every musical structure exists in a kind of historical and stylistic space of zero gravity, and can thus in principle drift back and forth between all styles and eras. The first »components« of the radio play were created as far back as 1987. The final composition thus amounts to a biographical soundtrack of the two artists' work over the last fifteen years, as it integrates the impressions they garnered as listeners as well as the output they personally produced, weaving the whole into a broad-ranging tapestry of sound threaded by the colours and tonal forms of pretty much every style of music you've ever heard.

MATMOS (US)

M.C. Schmidt and Drew Daniel formed Matmos in San Francisco in the mid 90s. Marrying the tactics and textures of object-based musique concrete to a rhythmic matrix rooted in electronic pop music, the duo is known for their use of unusual sound sources, such as amplified crayfish nerve tissue, liposuction surgery, a cow uterus, inflatable blankets, a five gallon bucket of oatmeal and more.
→ vague-terrain.com \ → see also page 60.

MARC BEHRENS (DE)

Marc Behrens works on several cerebral and physical levels. His works consist mainly of concrete electronic music and installations, including the occasional photograph, or video. He has performed and exhibited extensively worldwide. → marcbehrens.com

ATOM™ (DE)

Uwe Schmidt, aka Atom Heart, aka Atom™, aka Señor Coconut, is a prolific electronic music producer working under an ever-changing array of pseudonyms and personalities and producing albums for his own imprint, Rather Interesting, Raster-Noton and other solo and collaborative endeavours.

→ atom-tm.com \ → raster-noton.net

→ see also page 60 & opposite.

MATERIAL OBJECT (AU)

Material Object is the moniker of electronic musician and graphic designer Andre Ruello. → sansserifgrafik.com \ → namlook.de

ALPHA TXT

ATOM™ PRESENTS ALPHA TXT FEAT. MATERIAL OBJECT
HAU2 – MONDAY – 28.1. – 21.00

Following the opening concert in HAU1, Atom™ presents his ambient project Alpha txt – for free in the nearby HAU2 venue. Lasting several hours, the performance is part improvisation, part live rewrite of the artist's extensive archive and includes passages from Atom™'s numerous classic albums. Additional sounds are served up courtesy of Material Object, the designer responsible for the graphics at FAX +49-69/450464, the label of the sadly, recently deceased major ambient musician Pete Namlook, which also released several works by Atom™.

19.30 – HAU2 REHEARSAL SPACE **FREE**

PULSE LAB II: WORKS FOR WAVE FIELD SYNTHESIS

Students of Robert Henke / Sound Studies masters programme at the UdK Berlin

»Pulse Lab II« is the second collaboration between the Sound Studies department of the Berlin University of Arts and CTM. This time it is all about the distribution of sound in space, utilizing a wave field synthesis (WFS) system, that allows the free localisation and movement of virtual sound sources in- and outside its ring of 192 computer controlled loudspeakers. The ability to explore such a system solely for artistic purposes is still quite rare. Due to the generous support by the Fraunhofer IDMT, IOSONO, Ableton, and Cycling74, Sound Studies is able to figure out what can be done with such a beast. First results of this artistic research will be presented tonight and during the following days: works by students as well as by professor Robert Henke, who is supervising the system. → udk-berlin.de/sites/soundstudies \ → see also page 82.

ROBERT HENKE (DE)

Robert Henke, better known as Monolake, and one of the inventors of Ableton Live, builds and operates machines to produce art, and pairs archaic concepts with computer science in order to explore new aesthetic territories between composition, performance and installation. In his work, the creation of his own instruments and the results of using them are two sides of the same artistic process. He holds a professorship in sound design at the Berlin University of Arts. → monolake.de

19:30 – WAU **FREE**

SOUNDSTUDIO

Students of Carsten Nicolai's class »Soundstudio« at the Städelschule Frankfurt a.M.

Soundstudio is the name of Carsten Nicolai's class for art and audio at the reknown Städelschule in Frankfurt a.M. In a continuous flow, alternating between live and DJ-performances, students of the class – Alan B. Brock-Richmond, Lars Becker, Christin Berg, Philipp Bergmann, Banjee Boi, PP38, Daniel Stempfer, Franziska von Stenglin, Jol Thomson, Alexander Tillegreen, Ellen Yeon Kim, Anna Susanna Woof-Dwight – will bring music to the WAU restaurant/bar on the ground floor of the HAU2 building.

→ staedelschule.com

CARSTEN NICOLAI (DE)

Audio-visual artist Carsten Nicolai is known for both, his installations and visual works, as well as for his music under the names of alva noto, Signal (with Olaf Bender and Frank Bretschneider), Cyclo (with Ryoji Ikeda), anbb (with Blixa Bargeld), or most recently Diamond Version (with Olaf Bender). He is a co-founder of the Raster-Noton label and since 2012 holds a guest professorship at the Städelschule in Frankfurt a.M.

→ carstennicolai.de \ → see also page 17.

MYRNINTEREST

MYRNINEREST (DAVID TIBET – JAMES BLACKSHAW – ANDREW LILES
REINER VAN HOUDT – ALOMA RUIZ BOADA – DAVIDE PEPE)
HAU1 – TUESDAY – 29.1. – 20.00

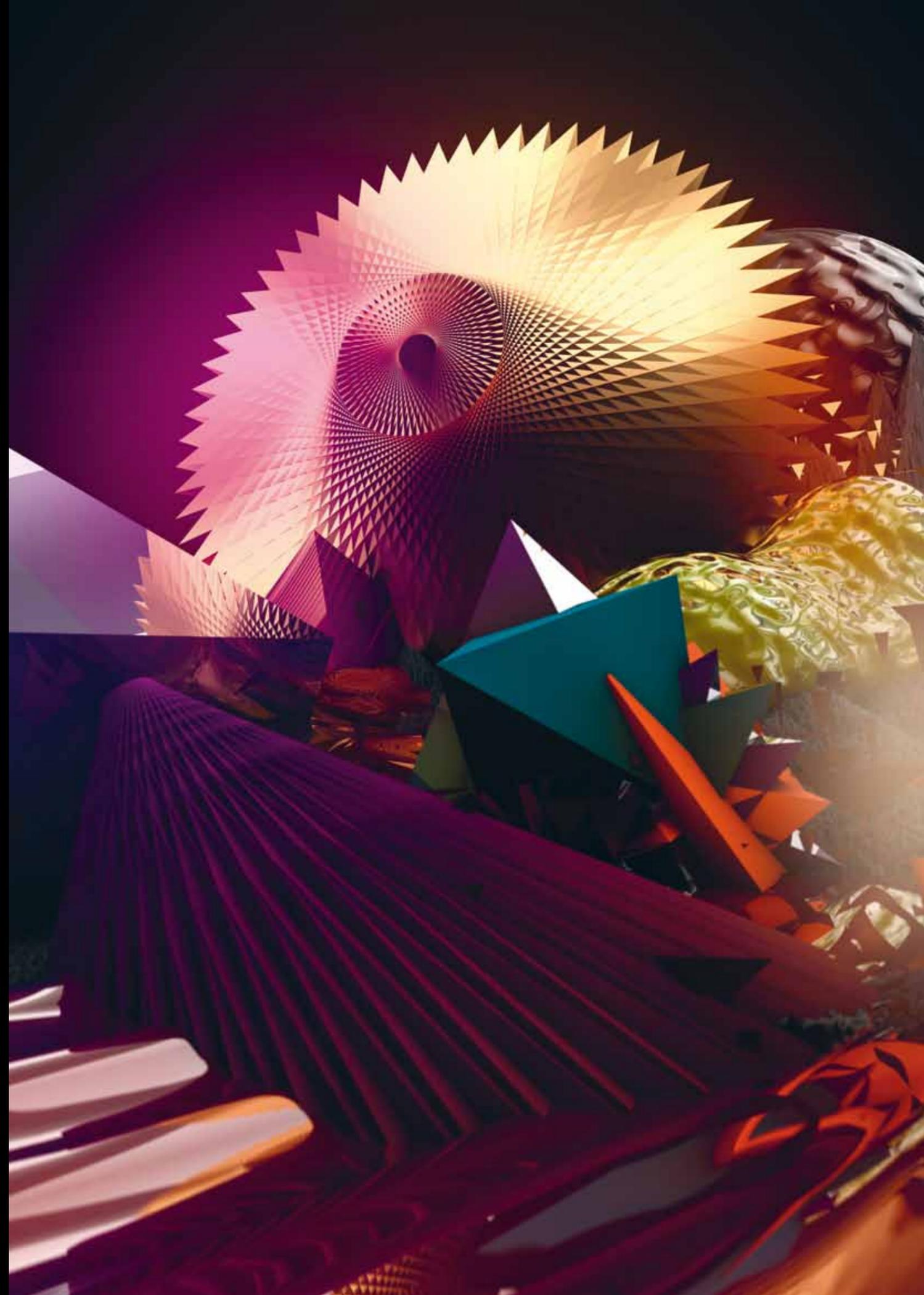
Myrninerest was formed in 2012 by David Tibet as a new Sphere for him and his friends and family to work within. David founded Current 93 in 1984 and has since worked with such idiosyncratic artists as Nurse With Wound, Nick Cave, Shirley Collins, Tiny Tim, Anthony, Bill Fay, Nick Blinko, and Baby Dee. Also a publisher and artist, he recently held an exhibition of his paintings, »Magog at the Maypole (Sex of Stars)« at NYC's prestigious White Columns gallery.

For Myrninerest he works with guitarist James Blackshaw, whose extraordinary new album, Love Is the Plan, the Plan Is Death, was released recently on Important records. Highly regarded for his pieces for solo 12-string guitar, nylon-string classical guitar, and piano, Blackshaw employs finger-picking techniques to create drones, overtones and repeating patterns, alongside a strong inclination for melody, creating instrumental music that is both intelligent, hypnotic, and emotional.

Myrninerest's debut album »Jhonn«, Uttered Babylon is a hallucinatory and harrowing work about the life and death of Jhonn Balance of the highly influential British experimental group Coil, as seen through the eyes of his close friend and colleague David Tibet. With lyrics by Tibet all music on the album composed and played by Blackshaw, the two are joined on-stage by Current 93's violinist Aloma Ruiz Boada, Andrew Liles (electronics), and Reinier van Houdt (piano/organ). As Myrninerest perform, a specially commissioned new film by Davide Pepe about Jhonn Balance – using archival material from David Tibet's own collection and photographs supplied by Jhonn's father – is projected behind them.

The ensemble made its debut performance at Antony's Meltdown Festival in London in August 2012.

- myrninerest.com
- copticcat.com
- jamesblackshaw.tumblr.com
- andrewliles.com
- reiniervanhoudt.nl



RAVE UNDEAD I

MARK LECKEY – LORENZO SENNI – THEO BURT / THE AUTOMATICS GROUP
HAU2 – TUESDAY – 29.1. – 20.00

Mark Leckey's famous 1999 video work, »Fiorucci Made Me Hardcore«, is an associative sprawl of found footage and sound samples that spans over three decades of British subculture from northern soul through 80s casuals to early 90s rave. Described by Boomkat sublabel The Death of Rave, who released the soundtrack of the video as a record in its own right in 2012, as »an abstracted obituary to the rituals, passions, and utopian ideals of pre-internet, working class nightlife fantasias«, »Fiorucci Made Me Hardcore« marks the point of departure for the festival's four-part »Rave Undead« audio and visual performance series, an investigation into 90s rave culture and its current re-appropriation that is also complemented by »The Death of Rave« talks and panels within the Discourse series.

For »Rave Undead I«, Theo Burt of The Automatics Group takes festivalgoers through his own unique way of de- and re-constructing early 90s rave culture. Burt's »Remixes« project uses simple automated processes to analyse, dissect, and reorder existing Eurotrance and rave anthems. These processes are oblivious to the hierarchical musical structures and functional patterns of build and climax within the original tracks. While much of the original content is destroyed in the »new« tracks, surprisingly audible microstructures remain, lending a strange familiarity to these »re-makes«. Tracks in the project include Ian Van Dahl's »Castles in the Sky«, which is divided into 3100 pieces of equal duration and re-assembled in order of detected pitch (ascending), and Eric Prydz's »Call on Me (Retarded Funk Mix)« divided into 3823 pieces of equal duration and reordered so that each piece is followed by the piece most similar to it from those remaining.

Joining Burt is multidisciplinary artist and composer Lorenzo Senni, who performs in support of his recent [QuantumJelly LP](#), a record deeply influenced by his love of 90s trance/hard-trance music and interest in the musical structures and sound archetypes of these genres. Similar to other artists currently re-discovering the signatures of rave, Senni reverts the intentions and the irresistibly activating design of the originals. Corrupting the mechanics of the obligatory »build-up« found in original tracks of the era, Senni forges these once so deadly functional synth lines into spirals of repetitive and percussive arpeggiated melodies. The result is a non-uplifting music that implicitly preserves the piercing tension and drama of rave.

→ see also page 32 & 63.

MARK LECKEY (UK)

Artist Mark Leckey won the Turner prize with his exhibition, Industrial Light & Magic, but is best loved for his eldritch collage of UK nightlife, entitled »Fiorucci Made Me Hardcore«. Currently a member of the band JackTooJack, Leckey was also a professor of film studies at the Städelschule in Frankfurt.
→ [myspace.com/markleckey](#)

LORENZO SENNI (IT)

Lorenzo Senni is an electronic artist and a musician with a background in experimental, noise, and abstract computer music. As founder of Presto!?, Senni has released albums by a number of internationally acclaimed artists including Florian Hecker, Marcus Schmickler, John Wiese, Werner Dafeldecker, Lawrence English, and more. → [prestorecords.com](#) \ → [editionsmeego.com](#)

THEO BURT – THE AUTOMATICS GROUP (UK)

Theo Burt works with computer sound and image. He makes extensive use of automatic systems, setting up tensions between the intelligibility of processes and the intuitive experience of their results. As part of The Automatics Group (together with Peter Worth), he undertakes projects investigating issues of control, representation, autonomy, and formalism.

→ [automaticsgroup.org.uk](#) \ → [entracte.co.uk](#)

FOREVER NEW FRONTIERS

OPIUM HUM – TM404 – EMPTYSET WITH JOANIE LEMERCIER
DIAMOND VERSION WITH ATSUHIRO ITO – SOUNDWALK COLLECTIVE
BERGHAIN – TUESDAY – 29.1. – 20.00

Frontiers, borders, demarcations – words that may be seen as a challenge by some, who desire to immediately transcend or erase such notions through their ravenous, omnivorous appetite. Others, however, strategically impose their own limits, be it from a set of questions to answer, a set of methodologies or aesthetics to explore and refine, or from the choice of materials or instruments used, thus consciously scaling back limitless horizons of choice they are faced with in order to create a starting point within a self-defined universe of possibilities.

The artists here have all set their own frontiers, pushing them in directions that would be unimaginable without limitations to exactly pursue. Although each works in his own sphere, they intersect with one another in multiple ways due to a common rigour taken in exploring the materiality of sound, the grain and textures that so sharply come out in minimalist works, and the effects and challenges of using limited sound sources.

Using their obsession with company logos as a starting point, Diamond Version explore Daily Short Message Information Culture, their phrase to describe the relentless slogans we are bombarded with: »We collected these slogans and started reading them, without knowing the companies. In this amount and concentration they become absurd«. Plunging Raster-Noton's classic, ascetic, minimalistic aesthetic straight into the heart of corporate culture, they are joined by Atsuhiko Ito, who has carved out a light/sound

performance niche using the Optron, a fluorescent light tube, as an instrument. Sound is packaged in an entirely different way by Emptyset, who examine grain and silence through analogue compressors, amplified by Joanie Lemercier's play with particles of light. Bringing in an orchestra of 808s, 606s, and 303s, TM404 digs into the range of effects and challenges of classic hardware, while Opium Hum's hazy drones round out the night.

The performances of Diamond Version, Emptyset, and TM404 will reverberate in the Panorama Bar later this same night, courtesy of the Soundwalk Collective. Using custom made contact sensors that are carefully-placed on the building's various components, the Collective captures the vibrations produced from the performing artists' sets, thus capturing the venue's resonant structures. The Berghain itself becomes a musical filter and instrument as these resonances are processed and played-back in real-time.

OPIUM HUM (DE)

Opium Hum aka Michail Stangl – CTM co-curator, organizer of Boiler Room Berlin, initiator of Berghain's ≠ (not equal) series, co-organizer of the Leisure System parties, and all round progressive force on the Berlin club scene – nourishes his DJ sets on sombre, hazy drones and fantastical soundscapes permeated by deep and shifting rhythms to create what can only be called a wide-awake dream. → [leisuresystem.net](#) \ → [notequal.de](#)

TM404 (SE)

TM404 is the new live project by Andreas Tilliander aka Mokira, an artist with a strong interest in analog music machines. With releases on Kontra-Musik, Raster-Noton and Type Tilliander's output ranges from minimalistic techno to noise infused drone-dub. → [soundcloud.com/tilliander](#)

EMPTYSET WITH JOANIE LEMERCIER (UK)

Bristolites James Ginzburg (Multiverse Music co-founder) and Paul Purgas (curator) formed Emptyset in 2005 to create decontextualized techno and bass driven music. With a strong focus on live A/V performance, the duo collaborates with AntiVJ collective's Joanie Lemercier. → [raster-noton.net](#) \ → [subtextrecordings.net](#)
→ [joanielemercier.com](#)

DIAMOND VERSION (DE)

Alva Noto (Carsten Nicolai) and Byetone (Olaf Bender) of Germany's peerless experimental imprint Raster-Noton debut a project signed to London's Mute Records that evolved from impromptu encores and a shared obsession with corporate ideom and company logos. → [diamondversion.info](#)

ATSUHIRO ITO (JP)

Atsuhiko Ito, a visual artist, began exploring sound in 1998 and is best known for his light/sound performances with his light tube instrument, dubbed the Optron, a noise machine that works with variable voltage, integrated guitar pick-ups and guitar amps. He ran Tokyo's now-defunct venue Off Site – home to the Onkyo movement – until 2005 and set up his own label, Gotobai recordings, in 2009. → [gotobai.net](#)

SOUNDWALK COLLECTIVE (INT)

For over 10 years, Soundwalk Collective has recomposed field recordings into narrative journeys. Live performances are diverse, immersive, and site specific, sometimes developing into installations or permanent works. The collective is based in Berlin and New York. → [soundwalkcollective.com](#)

ELEMENTS OF LIGHT

PANTHA DU PRINCE & THE BELL LABORATORY

HAU1 – WEDNESDAY & THURSDAY – 30. & 31.1. – 20.00

Electronic music with chiming bells as the main acoustic protagonist? Sure, that has been done before, on artist and musician Hendrik Weber's previous releases. Yet, with his new project, which he co-conceived with The Bell Laboratory – Bendik Hovik Kjeldsberg, Kenneth Kapstad, Heming Valebjoerg, Haakon Moerch Stene and Vegar Sandholt – Pantha du Prince (as Weber has come to be known) takes a mighty leap forward: »Elements of Light« is a symphony for electronics, carillon, and percussion – and also his most consistent endeavour to date to take the formal idiom of techno beyond its outermost limits.

With the support of curatorial team Panta Rhei Project, the Norwegian composer Lars Petter Hagen, and six instrumentalists from diverse artistic backgrounds, Hendrik Weber has created a cross-genre sonic platform. Sounds and structural features derived from house and minimal music, jazz and new music, the gamelan tradition and Western-style sacral sounds mingle and merge, organising themselves in a complex musical texture. The result is a majestically flowing yet fragile arc of suspense. Phases of almost metaphysical repose alternate constantly with climactic upswings of incredible colour and density.

An interpretation of electronic music stripped to its skeletal rhythm, such as Basic Channel, Maurizio, and Wolfgang Voigt all fostered, here meets invocations of supra-individual orders and secularised epiphanies. These are inspired by an intense engagement with artistic predecessors – above all with John Cage and Iannis Xenakis, Steve Reich and LaMonte Young, Sun Ra and Moondog.

»Elements of Light« is not a computer-generated artefact, however. Its centre of gravity is the carillon, whose acoustic behaviour can never be fully foreseen. It creates immutable facts, musical determinants to which even computer-controlled processes must be oriented. The transients of its tones never unfold in the way electronic simulations would calculate them to do. As such this instrument must be seen as a venerable provenance of chance music.

Pantha du Prince and The Bell Laboratory transpose the spiritual experience more commonly associated with the sacral sphere to a context more deliberately concerned with the worldly realm. »Elements of Light« strives for the dissolution of boundaries and for enlightenment that is irrevocably bound to an outright carnal community whose roots lie in the tribalism of techno culture. »When the ego is turned off,« says Hendrik Weber, »the order thus engendered does not automatically lose its reason; it may also gain in wisdom. This is the intelligence of the swarm«.

PANTHA DU PRINCE & THE BELL LABORATORY [DE/NO]

Pantha du Prince had his break-through with his second album, *This Bliss* (2007, Dial), followed by the critically acclaimed *Black Noise*, released in 2010 on London's Rough Trade Records. The world premiere of Pantha du Prince & The Bell Laboratory was celebrated enthusiastically in August 2011 at the Oya Festival in Oslo. In May 2012 Weber presented his new project »Ursprung«, created together with Stephan Abry. – panthaduprince.com \ – pantarheiproject.com

SOULNESSLESS

TERRE THAEMLITZ

HAU2 – WEDNESDAY – 30.1. – 22.00

17.00 – SOULNESSLESS

CANTOS I: ROSARY NOVENA FOR GENDER TRANSITIONING

CANTOS II: TRAFFIC WITH THE DEVIL

CANTO III: PINK SISTERS

CANTO IV: TWO LETTERS

18.30 – TALK

TERRE THAEMLITZ IN CONVERSATION WITH MAX DAX

20.00 – SOULNESSLESS

CANTO V: MEDITATION ON WAGE LABOR AND THE DEATH OF THE ALBUM

Few artists succeed in interweaving art, politics, and theory so productively, and in so consistently addressing music as discourse, as does Terre Thaemlitz. His latest work, *Soulnessless*, in the works since 2008, is a 32-hour, non-linear work complex that »deconstructs notions of spirituality, meditation, superstition, and religiosity perpetuated through audio marketplaces that insist upon judging audio in relation to ›authenticity‹ and ›soul‹« as a matrix of essentialist identity politics. At the same time, the project formulates a clear-sighted critique of the socio-economic conditions under which most music is currently produced and marketed.

As the world's first full-length MP3 album, *Soulnessless* comprises a 30-hour piano solo that fills a single, maximum length 320kB/s MP3 file (4GB), with enough additional hours of video and texts to fill a 16GB microSDHD card. Through a »welcome problem« created by this sheer volume of data, which renders it unacceptable for online distribution, *Soulnessless* is a deliberate attempt to undermine what Thaemlitz addresses as an online music industry that demands that artists provide huge amounts of free labour in the form of bonus materials and promotional mixes, while its provision of an endless stream of music shatters listeners' attention spans. *Soulnessless* is therefore also a project that probes an allegedly borderless space, in order to detect its concealed boundaries and to come to an understanding of the way those boundaries condition the habits of listeners. With its complex, interwoven subjects, described by Thaemlitz as »as a metaphor for the incongruous social simultaneities of daily life«, and its sheer length, *Soulnessless* is not immediately meant for everyone, rather it demands time and effort from the committed listener.

In *Soulnessless*, Thaemlitz deciphers the »language of the personal« as something we construct and interact with »publicly« and »non-privately« and uses it to address issues beyond the personal: »Soulnessless employs language developed in critical opposition to the dangerous reductionisms of populist spiritual and religious discourses. Discourses that are fraudulently touted as explanations for, and answers to, the very social injustices they implement. *Soulnessless* does not postulate answers. At the same time, importantly, it does not withdraw into social apathy, the comfort of which is always laden with a willing blindness to one's own privileges and power. Rather, *Soulnessless* practices a model of diversity as disconnection, distinct from diversity as the controllable and celebratory contrivance hypothesized in mainstream Humanist discourse. I concede to the inevitability of the former, and protest the homogenizing dangers of the latter.« — Terre Thaemlitz

TERRE THAEMLITZ [JP]

Terre Thaemlitz is an award-winning multimedia producer, writer, public speaker, DJ, and owner of the Comatose Recordings label. His work combines a critical look at identity politics with an analysis of the socio-economics of commercial media production. He has released over 15 albums. – comatose.com

MAX DAX [DE]

Max Dax is the editor in chief of *Electronic Beats* magazine. – electronicbeats.net \ – see also page 60.

PAN

**CALL SUPER – JAR MOFF – MARK FELL – KEITH FULLERTON WHITMAN
FLORIAN HECKER – LEE GAMBLE – HEATSICK**
BERGHAIN – WEDNESDAY – 30.1. – 20.00
(IN COLLABORATION WITH PAN)

Berlin-based label PAN can be described without exaggeration as one of the most exciting and conceptually compelling platforms for experimental music around today, as the diversity of its releases cannot be pinned down to a single thematic or ostensible aesthetic correlation.

Founded in 2008, PAN fully embraces the radically open aesthetic of today's music and art, highlighting a fascinating wealth of works across genres, generations, and scenes. With a selection of works inextricably tied to the personalities of label owners Bill Kouligas (→ see also page 11 & 63) and Kathryn Politis, PAN delivers quality curatorial filters that enable listeners to find meaningful points of entry into today's unlimited sound universes. Analog synthesizer explorations, noise, improvisation, and sound installations all have their place, as do sleazy disco journeys, rave deconstructions, and non-standard all-nighters.

The Berghain's rooms and recesses will come alive during part of this label showcase, via several spatial works. Known for his tireless explorations of musical algorithms, SND's Mark Fell gives a special multichannel audio and light performance, complete with coloured strobes. Keith Fullerton Whitman comes equipped with his signature custom hybrid analog/digital hardware, exploring his concept of an indeterministic, multi-temporal »free« electronic music and the spatiality of sound on the Berghain's unique 6-point system through self-made patches and algorithms, while Florian

Hecker takes control of the building's sonic central nervous system by simultaneously sending different signals to multiple nerve endings in the Berghain, its first floor entrance space, and to the Panorama Bar. Encouraging listeners to really move around, Hecker's performance can be heard in entirely different ways from diverse vantage points.

Enveloping these spatial explorations are equally playful performances by sound collagist Jar Moff, who remodels the past in order to create a baffling yet functioning head-on collision between early plunderphonics and an abstracted futuristic hip hop aesthetic. Lee Gamble constructs a set that begins with the reworkings of his collection of mid-90s jungle cassette compilations as featured on his acclaimed *Diversions 1994–1996* LP, and over time accelerates into computerised techno gems that hold a fine balance between endorphine kinesics, eery reality shifts, and the depleted pleasure the clubbing experience is known for. Supported with selections from Call Super, the night gets sucked into a lasciviously liminal wormhole finale, courtesy of Heatick's psychedelic, multi-hour extended keyboard set. → pan-act.com

CALL SUPER (UK)

Call Super is Berlin-based DJ and producer JR Seaton. After releases on Five Easy Pieces and Throne of Blood, his next EP is scheduled for Fabric's new Houndstooth label.

→ callsuper.tumblr.com \ → soundcloud.com/call-super

JAR MOFF (GR)

Athens-based Jar Moff recently released his debut LP *Commercial Mouth* on PAN. His omnivorous plunderphonics style uses found material, twisting it to create widescreen sonic collages.

→ jarmoff.tumblr.com

FLORIAN HECKER (AT)

Florian Hecker is an acclaimed sound artist with an extensive discography of solo and collaborative releases on labels Editions Mego, Pan, Presto?!, Rephlex, and more. He recently completed *Chimerization* for dOCUMENTA (13). → florianhecker.blogspot.de

LEE GAMBLE (UK)

London-based Lee Gamble creates his work through a series of digital configurations, disfigurements, and reconfigurations in order to arrive at »the detritus or debris of an idea«. He releases on PAN and Entr'acte. → cyrk.org/leegamble \ → see also page 63.

MARK FELL (UK)

SND's Mark Fell is a multidisciplinary artist based in Sheffield. He has previously released on Mille Plateaux, Line, Editions Mego, and Raster-Noton. His work oscillates between installation and performance, often using unfamiliar timing and tuning systems, generative algorithms, and multispatial speaker technologies.

→ markfell.com \ → see also page 11 & 80.

KEITH FULLERTON WHITMAN (US)

Based in Cambridge, Keith Fullerton Whitman holds a deep interest in musique concrète, systems- and process-music, using an array of custom built hardware, modular synthesis equipment, and studio technology. He is also known for his realizations & performances of pieces by Dick Raaijmakers and Conrad Schnitzler.

→ keithfullertonwhitman.com \ → see also page 80.

HEATSICK (UK)

The solo project of visual artist and musician Steven Warwick, Heatsick batters a solitary Casio through a myriad of effects, looping up coarse, crisp, and twinkling out-house music into a wonderfully queasy eternity, teasing out melodies and rhythms to an off-kilter, Burroughsian effect that never forgets to be lo-fi fun(k). → perpendicularrain.blogspot.com \ → see also page 60.

INSTRUMENTARIUM II

BORIS HEGENBART – FELIX KUBIN
HAUS DER KULTUREN DER WELT – WEDNESDAY – 30.1. – 21.00
(IN COLLABORATION WITH TRANSMEDIALE)

»Instrumentarium« is a performance series for musicians in separate rooms orchestrated by Berlin sound artist Boris Hegenbart in collaboration with various guest musicians. Hegenbart has invited avant-garde cosmonaut Felix Kubin to take part in the special *BWPWAP* and *The Golden Age* edition of his piece. Together they lift »Instrumentarium« to a new level and present the performance from a far away place: Pluto.

The setting is reminiscent of a studio production, referencing dub's studio wizardry. Two musicians play in acoustically separate rooms: they play together, but their communication is restricted; the limited information flow is the Instrumentarium's object of musical design. Composer Boris Hegenbart performs with his laptop and mixer, sitting in the middle of the audience as the stage remains empty, while his duet partner is located in another room. Sound and image transmission connect the two musicians. The »absent« artist is isolated, as if in sensory deprivation: He never sees his partner, and whether or not the sounds played through his headphones are those that Hegenbart simultaneously plays live in concert remains uncertain. However, the mute, surveillance-camera-like black and white video image seen by Hegenbart's partner is authentic, live, and unedited. The audience must believe in the authenticity of the performance despite the impossibility, in this world of digital media, to prove that it is so.

FELIX KUBIN (DE)

Felix Kubin is one of electronic music's most dynamic and versatile performers. A lovechild of the home recording era, his activities include futuristic pop, radio plays (Hörspiele), electroacoustic music, and works for chamber orchestra. In the last 20 years, he has released a diverse array of albums and played over 100 electronic music festivals. He likes to move between high and low culture, clubs and concert halls, in order to explore his main concern: the shifting of contexts and expectations. → felixkubin.com

BORIS HEGENBART (DE)

Boris Hegenbart is a Berlin-based musician, composer of electro-acoustic music, and sound artist active since 1996. His activities comprise installations, compositions for dance and theatre, as well as video pieces, electro-acoustic concerts and performances, workshops, and lectures. → soundblocks.de

DER RAUM IM KLANG

ERNSTALBRECHT STIEBLER

ENSEMBLE L'ART POUR L'ART – WERNER DAFELDECKER – AGNIESZKA DZIUBAK

HAU2 – THURSDAY – 31.1. – 20.00

The fascination with aural perception and how to expand the experience of music, while existing in different degrees throughout different eras, reached a new level of intensity in the 20th century when diverse and unconnected musicians from all around the world began exploring new approaches to sound. From this fascination emerged movements such as serialism, championed by luminaries such as Stockhausen, Reich, and Cage, but also musicians working in counter-current to dominant trends, such as Ernstalbrecht Stiebler. Little known then as now, Stiebler merits a closer appraisal for his contribution to a new understanding of sound; work that can also be credited as laying the foundation for modern-day minimalistic music.

As an homage to this discreet yet pioneering composer, a selection of Stiebler's works will be performed by various musicians. The musical approach is best described by Stiebler himself:

»The pause, silence, or quiet chime opens our ears for the sound of the space itself, its echoes, its sounds, the very circulation of its air. Slowness allows us to hear details more clearly, for example, the play of overtones in a 'perfect fourth' interval played in various keys on the piano. Repetition reveals to us any changes in how we hear; a sound is never the same twice over, we hear it differently, we have changed, we hear ourselves hearing.

When music gives us enough time – for we need time in order to listen 'in time' – then, and only then can the greatness, depth, and diverse colours of a sonic space be truly apprehended; a sonic space that extends as far as the room that each person, as Franz Kafka wrote, carries within: the inner space that is irrevocably bound up with the space without, and that is opened by music.

If the breadth and depth of a sonic space are ever to be fathomed, we must learn to give space to bigger temporal intervals, to long notes, as music, like our consciousness, broadens and expands. That is its progression, beyond emotionality and finesse. For this, I try to compose sounds.« – Ernstalbrecht Stiebler

PROGRAMME

- »Sequenz II«, 1996, violoncello solo and tape, Agnieszka Dziubak, ~14 min.
 - »quart solo für Klavier«, 1998, Ernstalbrecht Stiebler (piano), ~10 min.
 - »mit der zeit«, 2013, world premiere, contrabass Werner Dafeldecker, keyboard Ernstalbrecht Stiebler, ~16 min.
- Pause (No pause between the pieces)
- »Text für Bassflöte + Delay«, 1998, Astrid Schmeling (bass flute), ~16 min.
 - »...im Takt... für zwei kleine Bongos«, 1998, Matthias Kaul (bongos), ~10 min.
 - »Three in One, II«, 2010, world premiere, Ensemble L'Art pour L'Art – Astrid Schmeling (flute), Matthias Kaul (percussion), Hartmut Leistriz (piano), ~20 min.

ERNSTALBRECHT STIEBLER (DE)

Berlin label m=minimal credits Stiebler as being the first German composer to explore minimalist techniques in reaction to serialism. Stiebler is a highly respected avant-garde composer that wrote for piano, organ, choir, and chamber ensembles. Though his compositions are relatively unknown, Stiebler has garnered much respect for his long radio production career. → m-minimal.com

AGNIESZKA DZIUBAK (PL)

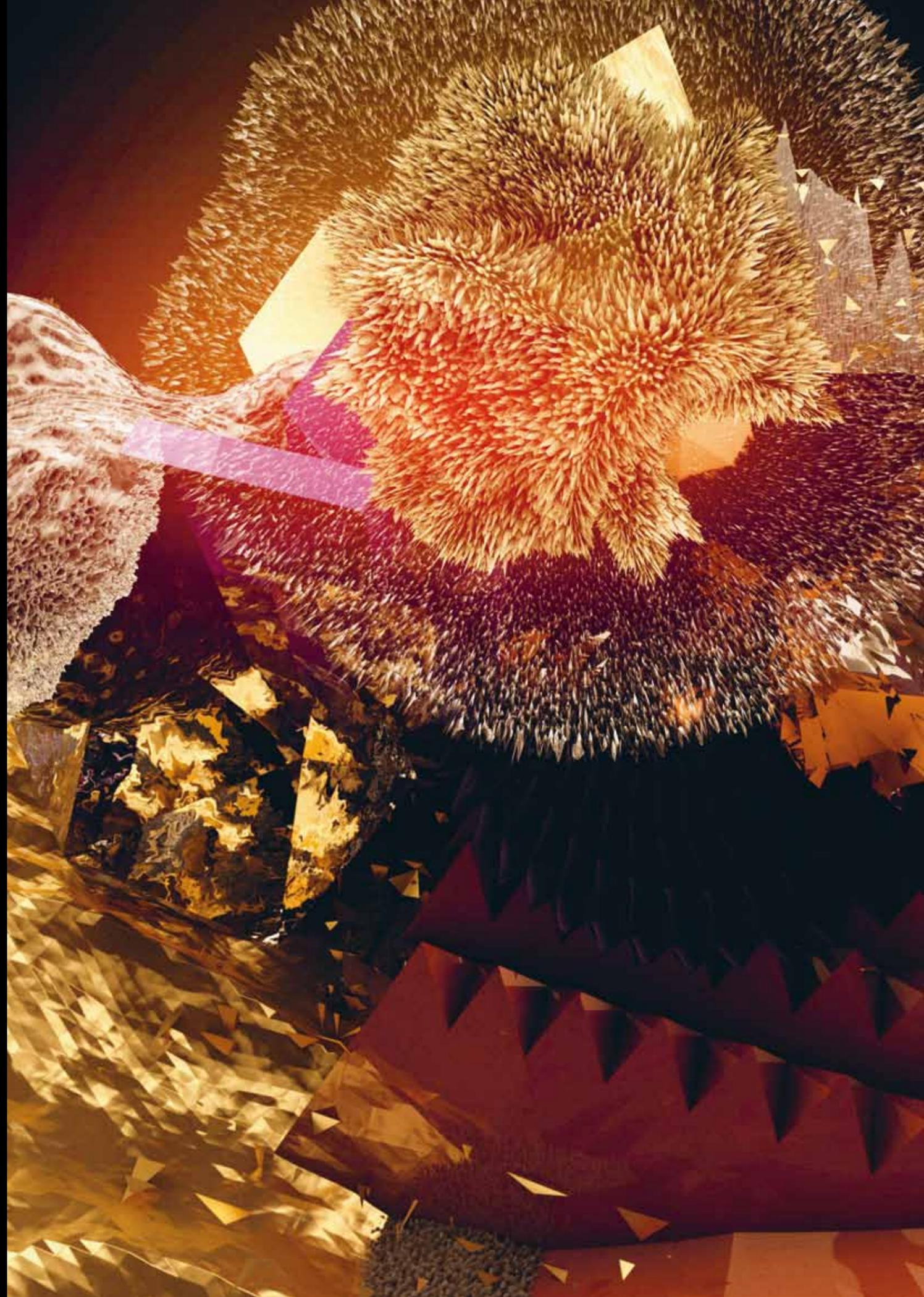
Cellist Agnieszka Dziubak performs classical, contemporary, experimental, and improvised music. She is also one half of DuoKaya, has played with the Boston's Modern Orchestra Project and Conservatory Chamber Players, the Ludovico Ensemble, and the New England String Ensemble. → facebook.com/agnieszka.dziubak.90

ENSEMBLE L'ART POUR L'ART (DE)

Founded in 1983 by Matthias Kaul, Astrid Schmeling, and Michael Schröder, L'Art pour L'Art is a German ensemble specialising in contemporary classical music performance in various settings including concerts, workshops, and installations. → lartpourlart.de

WERNER DAFELDECKER (AT)

Improv musician and composer Dafeldecker has been involved in a large array of projects including Polwechsel, Ton Art, Autistic Daughters, and Burkhard Stangl's Ensemble, Maxixe. He has worked with a range of artists as Christian Fennesz, Wayne Horvitz, Tony Buck, Jimmy O'Rourke, Radu Malfatti, Kevin Drumm, and founded the avant-garde label Durian Records in 1995. → dafeldecker.net



SCIENCE OF SYNTHESIS

A CELL OF ONE – HOLLY HERNDON – FOREST SWORDS – D'EON
 KUEDO LIVE A/V WITH LUCY BENSON (MFO)
 BERGHAIN – THURSDAY – 31.1. – 20.00

This night at Berghain brings together sound adventurers from avant-garde pop. Equipped with a microscopically precise sense of the complex interactions of individual tonal reagents, Kuedo, d'Eon, Holly Herndon, and Forest Swords each employ systematic scientific rigour to create their unique signature sounds. Yet despite such conscious control, the processes they use to generate music are highly experimental, emphatic, and not lacking in playful wit. The results transcend the formulas they knowledgeably concoct from countless ingredients. The common thread here is the increasingly important role played by artistic sensitivities honed both by the infinite sources of open digital archives, and a personal fascination with specific themes. Such focused stances enable these artists to leave behind tired, beaten paths and synthesize new musical compounds; Pop-Non-Pop polymers that react with the organic fabrics of personal emotion and intuition, yet paradoxically are also broadly referential and hyper-synthetic – and well on their way into genre-less space.

A CELL OF ONE (DE)

A Cell of One is a Berlin-based DJ and collector whose recent sets – during shared bills with Excepter, Nguzunguzu, and Pharoah Chromium – have been explorations of 4th world ethnodelics and the outer reaches of the global bass continuum, combining mystic percussion, digital exotica, and post-market crash melancholia to create a very personal 21st century dreamscape.
 – soundcloud.com/a-cell-of-one

HOLLY HERNDON (US)

Herndon is a computer composer and sound artist with roots in classical choral music. She studied at Mills College and is currently a PhD student in electronic music at Stanford. Her debut album, *Movement* was released on RVNG Intl in 2012.
 – igetrvng.com/ – soundcloud.com/hollyherndon

FOREST SWORDS (UK)

Based in windswept Wirral, a coastal town near Liverpool, Matthew Barnes aka Forest Swords began releasing gauzy, hometown-flavoured drone-pop on cassette in 2009. His debut EP, *Dagger Paths*, was released by Olde English Spelling Bee/No Pain In Pop in 2010. A Forest Swords album is slated for release in 2013 for Domino Records. – forestswords.co.uk

D'EON (CA/QC)

Chris d'Eon is from the same Montreal experimental DIY loft milieu as Grimes. With formative years spent steeped in classical piano, d'Eon tore through hardcore noise and now trades in psychedelic out-pop with releases on Divorce Records, Hippos In Tanks and Arbutus. – soundcloud.com/cdeon \ – hipposintanks.net
 – see page 38.

KUEDO (UK)

Making his name as part of British dubstep duo Vex'd along with Roly Porter, Jamie Teasedale's reinvented himself as Kuedo. Kuedo's arcing, glassy synth superhighways infuse his music with a familiar, futuristic feeling reminiscent of sci-fi soundtracks, while also drawing rhythmic inspiration from the dramatic beats and steely lack of emotion of 808-driven Dirty South and coke/gutter rap. – planet.mu & soundcloud.com/kuedo

MARCEL WEBER & LUCY BENSON (MFO) (DE)

Since 2001, Marcel Weber & Lucy Benson produce visual media in the form of live visual performances, music videos, and installations. Their captivating visual worlds are the result of rigorous experimentation with computers, optics and real materials. – mfoptik.de \ – lucybenson.net

CAUSTIC NEVERLAND

RENZNIK – WIFE – ONEIROGEN – RELIQ – ICEAGE
 KANTINE – THURSDAY – 31.1. – 20.00

Denmark's Iceage are THE punk phenomenon of the moment, but their music reflects the political and social upheavals of the last few decades. It is full of a raw energy that gives voice to the confusion, powerlessness, and disorientation of European youth, whose disaffection is as hard to overlook as it is for outsiders to decipher its codes. This creative energy born of disgust, and its concurrent yearning for alternatives, sets the agenda for the rest of the evening. Performances by the Berlin band reliq are charged with the grand gestures of Thelemic ritual magic and pursue an endlessly cumulative ecstatic dramaturgy, and contrast to the cosmic synth and drone explorations of New York musician Oneirogen, who reveals affinities with 90s post-metal. The programme is complemented by the German debut performance from Wife, the solo project of Altar of Plagues singer James Kelly, who stands somewhere between the escapist romance of his Tri Angle label colleagues, black metal mysticism, and the hardcore continuum. Support comes courtesy of Reznik, a seemingly surprising addition to this musical line-up given his activity as head of the label Keinemusik, but who as music editor of Vice Germany is certainly no stranger to metal in all its forms, nor to other types of creative cacophony from the shadow side.

REZNIK (DE)

As part of Berlin's keinemusik-clique, Reznik usually stays loyal to the 4/4-time-paradigm, but given certain cosmic constellations, he'll dig in the mere obscure crates of his record collection, transmute into his fierce alter ego King Azthomothrez and serve a blend of digital disturbance, metallic forlornness and pure sonic abnormality. – keinemusik.com/reznik

WIFE (IE)

25-year old multi instrumentalist James Kelly is best known as the sole permanent member/writer behind black metal outfit Altar Of Plagues. With Wife he unveils his eerie pop alter-ego – a mixture of haunting vocals, sparse instrumentation, and frail electronica.
 – facebook.com/ecstaticritual \ – tri-anglerecords.com

ONEIROGEN (US)

Multi-instrumentalist Mario Diaz de Leon creates hallucinatory washes of sound with electric guitar, electronics, and acoustic instruments, descending into a territory of unsettling synths and distortion framed by techniques of modern composition, metal, and noise. He releases on Tzadik and Denovali.
 – denovali.com/oneirogen

RELIQ (DE)

reliq, the Berlin-based avant-doom unit made up of grayl (DE), niko lfo (FR), and xorzyt (US), who is also one of the driving force behind the PURGE, #gHashtag and BL4CK M4G1CK events, manifest the dark matter of an unraveling psyche in transcendent and suffocating worlds of sound; beautifully agonizing demon cries swathed in the hallucinatory haze of a schizophrenic's fever dreams.
 – reliq.bandcamp.com/ \ – see also page 42 & 43.

ICEAGE (DK)

Iceage are Elias Bender Ronnenfelt and Jakob Tvilling Pless, Johan Surrballe Wieth and Dan Kjaer Nielsen from Copenhagen. It doesn't do any good to cite influences – Iceage mix punk, post-punk, Goth, and hardcore as if they invented it. They have been making waves with their urgent, abrasive shows that are notoriously physical, often destructive, and always fun. Their frantic, hardcore energy is a reminder that the fringe of the post-punk movement is still fighting tooth and nail. Februar 2013 will see the release of Iceages's second album, *You're Nothing* on Matador Records. – iceagecopenhagen.blogspot.com

CONSEQUENCES (ONE THING LEADS TO ANOTHER)

PEOPLE LIKE US

HAUS DER KULTUREN DER WELT – THURSDAY – 31.1. – 21.30
(IN COLLABORATION WITH TRANSMEDIALE)

This world premiere of the new live A/V set of People Like Us (PLU) is presented as an exclusive transmediale and CTM edition that applies a collage approach to networks in which ideas, images, and sounds travel in between the mundane and the unexpected. Using collaged/composed found audiovisual footage, the performance places similar subject matter side by side, where a story emerges as a sum of the parts, then digresses on a tangent. The performance reflects promises of abundance and utopia, in stark and sometimes humorous contrast with images and metaphors of drought, scarcity, and The End Of The World As We Know It, while also inviting you to enjoy the original meaning of the word »copy« (the name of the Roman goddess of abundance), rather than today's concept of a »degraded« or »illegal« version of an original. In the imagination of simultaneously near and distant worlds stirred up by PLU, the supposedly original and authentic is always revealed as being part of a wider network, as relying on yet another layer. The identifying factors of an object (such as speed, dimensions, and size) are not central to its actual essence of being, that is, they are not fixed but are reliant upon the conditions of the person experiencing it, namely where and when they are situated in the network of ideas.

NB: »Consequences« here is defined in two ways: 1) the result of some previous action; 2) a game (named »Exquisite Corpse« by the Surrealists) in which a story is created by assembling subject matter »blindly« in relation to a small amount of information made visible before it acts as a continuation point.

PEOPLE LIKE US (UK)

Since 1991 British artist Vicki Bennett has been an influential figure in the field of audiovisual collage through her innovative sampling and appropriation of found footage and archives. Using collage as her main form of expression, she creates audio recordings, A/V performances, films, and radio shows that communicate a humorous, dark, and often surreal view on life. These collages mix, manipulate, and rework original sources from both the experimental and popular worlds of music, film, and radio. People Like Us believes in open access to archives for creative use. In 2006 she was the first artist to be given unrestricted access to the entire BBC Archive. People Like Us has previously shown work at Tate Modern, The Barbican, Sydney Opera House, Pompidou Centre, Maxxi in Rome, and Sonar, and performed radio sessions for John Peel and Mixing It. The ongoing sound art radio show 'DO or DIY' on WFMU has had over a million »listen again« downloads. The People Like Us back catalogue is available for free download hosted by UbuWeb.

– peoplelikeus.org



THE MONADIC MANY

DEAN BLUNT – XIU XIU + EUGENE S. ROBINSON: SAL MINEO

HAU1 – FRIDAY – 1.2. – 20.00

»One minute it seemed I had more... offers than I could handle, the next, no one wanted me.«

— Xiu Xiu + Eugene S. Robinson: Sal Mineo

»Is that what you want? You want me out of your life?!«

— The Narcissist

Ambivalent, violent, and confessional, this disturbed slow-dance of an evening will leave you with bruises, nevermind by what sweet blows they were rendered. Two singular acts interpret the detritus of modern-day culture through pointed vignettes full of loneliness, brutality, and dark lust. Whether using samples, or live, spoken word, the fictions woven by both projects are amplified by powerful soundtracks informed by the dramatic effects of contemporary expressionism through to American TV soaps. Both create tense, narrative-driven atmospheres charged with an undercurrent of latent aggression built up from the repeated accretion of failure, via samples of familiar sounds, free roaming experimentation, and arresting lyrics that conjure troubled characters from daily life.

Combining the best of both their artistic domains, Oxbow's Eugene S. Robinson (lyrics/voice), and Xiu Xiu's Jamie Stewart (music) join forces as Sal Mineo, a project inspired by the actor of the same name, who played opposite James Dean in »Rebel Without A Cause« and was brutally murdered in 1976. Much more about failure, in Hollywood Babylon and otherwise, than about a now almost forgotten rise, their show ranges from bursts of noise to passages of pure, suffocating silence that antagonise and entice. Stewart's multi-instrumentalism and obsession with structural chaos/clarity propels Robinson's forceful yet restrained vocal performance, cracking rooms in two and making you feel as if you're caught at the wrong end of a weapon: »Everybody's nice when they're holding a gun«. (Xiu Xiu + Eugene S. Robinson: Sal Mineo)

Centering on a violent breakup, Dean Blunt's album The Narcissist II charges the atmosphere with a series of vignettes revolving around the fundamental inability to communicate and the refusal to compromise. Scenes of domestic violence, marked by obsessive masculinity and race trouble, intensify as angry verbal lashes escalate into yelling matches, evoking a terrifying anticipation of abuse and the helpless desperation that lies between the »might« and the »could«. This tension is charged to the point of explosion through a soundtrack rife with thunder and torrential rainfall from a heavy storm, slamming doors, and bold and dramatic synth lines. A series of blissed out, delicate, cloudy slow jams provide a few much-needed moments to exhale. The intense fascination conjured by The Narcissist further intensifies into bewilderment as Blunt's reticence to divulge any opinion on the worlds he evokes becomes frustratingly apparent: »The Narcissist II, at almost every turn, refuses to reveal its stakes, forcing the listener to ask themselves what it is that Blunt wants them to take from this record.« — The Liminal

Harrowing and evasive, the musical and emotional non-compromise of both these acts summons a truly isolated cast of characters – the Monadic Many.

DEAN BLUNT (UK)

Dean Blunt follows you down a maze of alleyways similar to those he prowls with Hype Williams, with the same sickly sense of déjà vu. Where have you seen this guy before? He's just trying sell you back those memories he stole from you last time.

– hipposintanks.net

XIU XIU + EUGENE S. ROBINSON: SAL MINEO (US)

Jamie Stewart (Xiu Xiu) and Eugene S. Robinson (of Oxbow) team up as Sal Mineo: a pure/impure distillate of experimentalism based on 30 second to 3 minute long focused bursts of sonic crime that plumbs the cooling depths of a pleasure cruised death trip.

– xiuxiu.org \ – eugenesorobinson.com

GRAUNACHT

PHAROAH CHROMIUM – GÜNTHER SCHICKERT – NICOLAS METALL – BADER MOTOR
RAVI SHARDJA – CAVERN OF ANTI-MATTER – CHRISTIAN VIALARD – NICOLAS MOULIN

HAU2 – FRIDAY – 1.2. – 20.00

Berlin-based music label Grautag (meaning grey day) was founded by French artist Nicolas Moulin in 2010 as an experimental extension to his visual work, which revolves around desolate cityscapes and wasted landscapes.

Moulin sees the group of loosely connected musicians and artists he attracted over time as forming an undefined »nebula«, or amorphous mass of »grey«, that engulfs its contributors and keeps them from any pre-defined identity. It's from this zone that they explore the idea of »dystopian landscape music« and the urban melancholia of »Grautag moments«. According to Moulin: »The idea was to make something cold, but not something cold in a resolute way, not cold in attitude, but something that doesn't have much happiness or sadness. It is a sort of stoicism in the face of disaster. But stoicism doesn't mean cynicism, or depression, or happiness. It can be interpreted a bit as a kind of sarcasm, but not especially. We really try to study this Grautag feeling.« (interview with icrates.org). This Grautag feeling appears when, at a standstill, an emotional or perceived emptiness, or a certain melancholia and disillusionment, detaches you from your surroundings. Moulin conceptualizes Grautag as a way of dispossessing oneself

from the immediacy of events and their demand for response, as if, for example, watching a disaster without the sensation of drama. Moulin focuses on the decentralizing power of landscapes, in which one is integrated as a mere element among others, and where linear time and the anthropocentric perspective are dis-banded. As such, Grautag-music can above all be understood as a landscape generator; a form of music that favours space over time, a music that is imaginative and contemplative, a fiction without narration that resonates the inner space of listeners. Or, as Moulin would put it; »A kind of black and white psychedelia produced by that everyday sense of emptiness that can overcome you, where 'better days' are definitely an obsolete concept«.

Interweaving Paris, Nice, and Berlin, the »Graunacht« assembles the complete guild of Grautag artists to perform in various collaborations within a visual environment created by Nicolas Moulin himself.

PHAROAH CHROMIUM (DE)

Pharoah Chromium is the solo project of Berlin artist Ghazi Barakat – a project of a mutoid post krautrock, psychedelism ambient, and anxious landscapes. Heat wave, half coma, and clammy mattress. Dusty landscape on the Terminal beach, the Fata morgana become oil wells on fire. – facebook.com/pages/Pharoah-Chromium

GÜNTHER SCHICKERT (DE)

In early contact with electronic music as an assistant to Klaus Schulze, Günther Schickert released two albums on Brain and Sky in the 1970s, yet remained a peripheral figure. 1979's Überfällig [re-released by Bureau B in 2012] was a guitar-based premonition of early postrock, replete with field recordings. His return is indeed overdue. – echodrive.gmxhome.de

NICOLAS METALL (FR)

Growing Ideas Of Falling Generations is the debut LP by Berlin-based Nicolas Mallet. Reverb-drenched synths, drum machines, and vocals combine in an updated take on electronic darkwave. – grautagrec.com

BADER MOTOR (FR)

Bader Motor is Vincent Epplay, Arnaud Maguet and Fred Bigot (Electronicat). They churned out a brand of space rock driven by fuzzy guitars, Farfisa organ, and drum machine for the inaugural release of Grautag Records. – grautagrec.com

RAVI SHARDJA (FR)

Ravi Shardja, aka Xavier Roux, composes for film and theatre. A member of the obscure French combo GOL, he is also involved in the Italo-French free-music project Oleo Strut. Ravi Shardja released a debut LP, Tuneless Monoland, in 2007. – ravi.shardja.free.fr

CHRISTIAN VIALARD (FR)

Christian Vialard is an artist and musician, and founder of the Tiramizu label, dedicated to »music and projects that are unclassifiable and fun«. He is currently working on a new LP for Grautag Records. – cvia.net

CAVERN OF ANTI-MATTER (UK)

Cavern of Anti-Matter is Tim Gane, best known as the musical mastermind behind Stereolab, whose timely blend of space-rock, lounge-pop, and noise has had an enduring influence since the band came to prominence in the mid-90s. – stereolab.co.uk

NICOLAS MOULIN (FR)

The visual artist Nicolas Moulin founded Grautag Records as the expansion of his artistic practice (sculptures, video, photography) with other means: Sounds that are dreamlike but under no illusions. Techno is dead and punk's »no future« has become a tired »no present« – a state which, paradoxically, looks like it's going to last. Music for wasted tomorrows. – grautagrec.com

CODED NARRATIVES

VANESSA RAMOS-VELASQUEZ FEAT. A GUY CALLED GERALD

HAUS DER KULTUREN DER WELT – FRIDAY – 1.2. – 21.30

(IN COLLABORATION WITH TRANSMEDIALE)

»Coded Narratives« (CN) is a retro-futuristic, campfire type of experience where the audience is an active participants. The work is articulated by the proto-programming language of Morse Code, declared dead in 1999. CN is a fable that is intrinsically linked to its corresponding sound art, as it is generated live via text input from the audience, and uses an emerging technological object of digital media and communication—the tablet—as narrative tool and conduit of art. Other programming languages interact with Morse in the articulation of the tactile audiovisual environment, resulting in a large chat-room where the audience pours letters and meaning into the tablet as communal device and stirs the narrative in the cauldron of collective experience formed from individual inputs.

Vanessa Ramos-Velasquez is the artistic agent who creates this socially interactive environment, where the audience (the users) is invited to generate the event that they themselves then experience and critique as it unfolds. The tablet is passed from person to person for the submission of text lines that are then transcoded into Morse code binary tone. The tone immediately feeds into the sound apparatus of the musician, A Guy Called Gerald, who uses the input as a layer for his live music composition.

Coded Narratives deals with the idea of »Demotion« (being displaced) as standing for the process of degradation from a superior or relevant position to a diminished role, as was suffered by the planet Pluto or the Morse Code. In general, Demotion touched on the disappearance of the single privileged source of information in the abundance of content and voices that is networked user culture, an idea plays an important role in both transmediale and CTM festival themes. The audience is asked: »How did you feel? What did you do when you were demoted? What will you do if you are ever displaced?«

VANESSA RAMOS-VELASQUEZ (BR)

Vanessa Ramos-Velasquez is an interdisciplinary artist and researcher from Brazil and the United States, where she was a Fulbright scholar. She navigates through performance art, installation, video art, and experimental film. In 2011 she received the Vilém Flusser Theory Award Distinction at transmediale for »Digital Anthropophagy and the Anthropophagic Re-Manifesto for the Digital Age«. She is currently a researcher at the Vilém Flusser Archive, UdK, and at Humboldt University. – quietrevolution.me

A GUY CALLED GERALD (UK)

Manchester's own, A Guy Called Gerald is the British counterpart to American techno and house originators. His fame spread with the global 1988 hit *Voodoo Ray*, arguably the first British house record to capture the emerging electronic music era at The Hacienda. Gerald is among the few electronic music producers to have consistently redefined the character and soul of dancefloor music, creating tunes for both the feet and the head, and indelibly altering our cultural landscape. – guycalledgerald.com



RAVE UNDEAD II

CONOR THOMAS → SAMUEL KERRIDGE → SHED → POWELL → EVOL → ANDY STOTT
 MARK ARCHER → LOWER ORDER ETHICS
 BERGHAIN → FRIDAY → 1.2. → 23.00

Although rave sirens echo throughout the dance halls and temples of today's world only in the form of samples, and the fluorescent excesses of the 90s have ceded to a subtler club culture, the rave as a movement, event type, and aesthetic category is currently undergoing a diametrical rebirth.

While its zombie-fied, glowstick-bedecked version – the ruthlessly commercial EDM scene – has conquered the mainstream in the USA a rapt reappraisal of the early 90s as the »Golden Age« of hedonistic yet socially and politically transgressive dance music is now unfolding in Europe. Hardcore breaks are alive and kicking again in house sets and a touch of PLUR is in the air. Each artist at this all-nighter presents a different take on rave: from Samuel Kerridge, who is more than a little influenced by his parents' acid house background passing through a special hardcore set by Berlin's Shed, mysterious act Powell's thoroughly emaciated, ob-

tuse and primitivist take on techno, the utter destruction of rave in 2012 with the violent »rave slime« mutations of Evol, and the decelerated, dubbed-out techno of Andy Stott. The night culminates in a DJ-set of original rave hero Mark Archer of Altern 8, the dust maskwearing icon of the movement in the 90s, while the final blow will be delivered by the gothic-industrial hybridity of Lower Order Ethics.

CONOR THOMAS (UK)

Conor Thomas has worked behind the scenes at Boomkat for most of the Past decade, founding The Death Of Rave label with releases by Mark Leckey and Powell, and A&Rs for Boomkat Editions. He has run the Ploy and Faktion nights in Manchester and plays regularly at the Blackest Ever Black and Unknown To The Unknown events.

→ boomkat.com

SAMUEL KERRIDGE (UK)

Starting with his first turntables at 14, Samuel was raised on electronic music thanks to parents who jumped onto the Acid house scene in the late 80s. He sculpts his music with unearthly amounts of distortion ending up with a dripping, toxic style of techno. His music is released on labels Horizontal Ground and Downwards.

→ drenchedindistortion.tumblr.com

SHED (DE)

Shed is René Pawlowitz, a Berlin producer with a multitude of techno projects that reference the early 90s including Wax, EQD, and WK7. Though he has a long history with Ostgut Ton, his most recent album, The Killer, is out on Modeselektor's 50 Weapons.

→ shed.soloaction.de

EVOL (ES)

Roc Jiménez de Cisneros and Stephen Sharp produce »computer music for hooligans«. Their work can be understood as an aesthetic exploration of algorithmic composition and a deconstruction of rave culture, halfway between academia and psychedelia.

→ alkualkualkualkualkualkualkualkualku.org

→ vivapunani.org

POWELL (UK)

With a diverse sound that incorporates no wave, industrial/EBM, post punk, late 90s drum 'n' bass, and ascetic European electronics, mysterious Powell released two EPs on his own Diagonal imprint to much acclaim. With an upcoming release on the Boomkat-affiliated The Death of Rave label, his primitivist take on techno has been tipped by the likes of Regis, Bill Kouligas, and Raime.

→ diagonal-records.com

ANDY STOTT (UK)

Manchester born and raised, Stott won acclaim for his brooding breakout techno releases on Modern Love in the mid 00s. He has since moved into murkier territory of decelerated, dubbed-out techno, with his second full-length, Luxury Problems (2012).

→ modern-love.co.uk

MARK ARCHER (ALTERN 8, UK)

Mark Archer began Altern 8 as a side project of Nexus 21 with Chris Peat, and went on to become one of the biggest names in rave history, crashing the UK charts in 1991 with two chaotic slices of hardcore: »Infiltrate 202« and »Activ-8 (come with me)«.

→ markarcher.co.uk

LOWER ORDER ETHICS (HU)

A die-hard member of prestigious underground collective Technokunst, Szilvia Lednitzky aka Lower Order Ethics hails from the murky depths of underground Budapest nights. Flirting with borderline gothic and harsh industrial, her sets pry open the doors of experimental techno's secret chambers, conjuring up smoky, hypnotic images of endless nights spent in a daze.

→ lowerorderethics.tumblr.com

GET PERLONIZED!

DJ SPRINKLES → SHACKLETON → ZIP → SAMMY DEE → JÖRG FRANZMANN
 PANORAMA BAR → FRIDAY → 1.2. → 00.00

At home in the Panorama Bar for over nine years, this event series is not only one of the world's best known, but also one of the most important forums that continuously spins forth the history and permutations of house. It is the understated, delicate balance between consistency and experimentation maintained by Sammy Dee and Zip that catapulted Get Perlonized! to where it is today. Their own DJ sets and their choice of guests reveal them as guardians of sound in its purest form, as well as curious scouts whose subtle intuition takes the music in new directions. Shackleton was one such discovery: his album Three EPs, released on Zip's own Perlon label, broke new ground for an up-coming generation of producers as it finally sealed the bond between hitherto cautious approximations of dubstep and club house; sounds that were indeed close, yet whose roots lay elsewhere. The work of artist and transgender activist Terre Thaemlitz aka DJ Sprinkles, on the other hand, reminds us that house, in spite of, or precisely because of its hedonism, is political music that firmly opposes identity-ascription in the name of gender and class.

DJ SPRINKLES (JP)

DJ Sprinkles is the deep house DJ persona of Terre Thaemlitz. Unconcerned with mass appeal, his sets focus on the »underground« dance music of a long gone generation of angry and depressed queer activists unafraid to cry on the dancefloor. Her album Midtown 120 Blues won Resident Advisor's Best Album of 2009.

→ comatonse.com

SHACKLETON (UK)

Lancashire-born producer Sam Shackleton, now resident in Berlin, emerged in the mid 00s, just as dubstep began its international spread. Since his earliest record – released on Mordant Music in 2004 – Shackleton has been an outlier. His singular approach to music making sets his productions apart from dubstep and other genres; he crafts an identifiable aesthetic without shuttering his sound into a particular style. He co-founded the labels Skull Disco and Woe To The Septic Heart! and has releases on Hotflush, Perlon, and Honest Jon's among others.

ZIP (DE)

Thomas Franzmann, co-founder of the influential Perlon label, is familiar with dancefloors worldwide, and famous for his tremendous minimal shifts within the 4/4 scheme. He is also known as Dimbiman, Pantytec (with Sammy Dee), and Narcotic Syntax (with James Dean Brown). → perlon.net

SAMMY DEE (DE)

Sammy Dee is a Berlin mainstay, a seasoned DJ who hosts the Get Perlonized parties at Panorama Bar, and Ultrastretch at Weekend. Together with Zip he formed the minimal veteran project Panytec, as well as forming duo Half Hawaii with Bruno Pronato.

→ soundcloud.com/ultrastretch

JÖRG FRANZMANN (DE)

Berlin-based video artist and DJ Jörg Franzmann has been producing club visuals since 1996, and has performed at venues such as Robert Johnson, WMF, and Watergate. He is a regular contributor to the Perlon monthly at Panorama Bar. → eyetrap.net

MUSICMAKERS SHOWCASE / CASSETTE BLN

TARIK BARRI & LEA FABRIKANT – SOLAR YEAR – SCIENCE FICTION CHILDREN – TIM EXILE
LIVE ELECTRONIC MUSIC SESSIONS WITH SAM BARKER, EASTON WEST, LANDO KAL,
BENJAMIN WEISS, TIM EXILE, P. KIRN, AND OTHER GUESTS
CASSETTE BLN WITH B2B DJ SETS BY TRAVIS STEWART, KODE9, LANDO KAL, AND GUESTS
KATINE – FRIDAY – 1.2. – 19.00

With a robotic, full-sized 808 drum machine, danceable improvisations, and back-to-back DJ sets, a packed night of music runs the gamut of what musical performance and DJing can be. Berghain Kantine is host to a double-header of MusicMakers, curated by Peter Kirn, create-digitalmusic.com, and Cassette BLN, and led by Travis Stewart aka Machinedrum. The performances cap the MusicMakers Hacklab week of investigation and experimentation in creating and hacking the machines that make music, from wearable interfaces to generative hardware.

Science Fiction Children (DE), not content with only their electro-tinged band, have built an enormous, robotic »real-world« 808 drum machine to back them up. A bass drum is an actual bass drum; the »clap« is mechanical, using wood on wood. In the latest iteration of Versum, Tarik Barri (NL) uses his own original audiovisual software to make futuristic fly-throughs of music in three dimensions. He is joined by Lea Fabrikant (LV/IL), uses her breath and voice as an instrument. Solar Year is an emerging Montreal duo that plays poignantly reflective electronics and vocals live. They're the first member of the new Stratosfear imprint from well-loved music blog No Fear of Pop. Tim Exile makes furious, improvised live electronic music, a mad scientist of custom-patched music software and spontaneous vocals.

Sam Barker (UK), of Berghain and Leisure System fame, and Easton West (US) are joined by Lando Kal (US), Tim Exile (UK), Benjamin Weiss (DE), and other guests. Armed with drum machines, effects, and all manner of synths and noise-making devices, they produce an improvised dancefloor in live, back-to-back sessions.

Led by Travis Stewart (US), Cassette BLN transplants a tradition of connoisseur-grade back-to-back DJ sets from New York to Berlin. Lando Kal, Kode9 (UK), and others join Travis on decks and computers. – see also MusicMakers Hacklab, page 78.



SUBHARCHORD – A CHILD OF THE GOLDEN AGE

INA PILLAT – GERHARD STEINKE – CARSTEN SEIFFARTH – FREDERIC RZEWSKI
FRANK BRETSCHNEIDER – BIOSPHERE + THE PITCH
FUNKHAUS NALEPASTRASSE – SATURDAY – 2.2. – 12.00

In an era so taken with recycling whatever it can lay its hands on – ideas, objects, aesthetics, ... – notions of historical lineage, or true, »original« forms are lost, or almost instantly forgotten as soon as they appear. But this seemingly endless cycle may also generate a certain yearning for knowledge of the past, for notions of roots and timelines, which can lead to amazing discoveries; one of which is featured here. Presented at the Funkhaus Nalepastrasse, home of the GDR National Broadcasting Corporation until 1990, the »Child of the Golden Age« tells the story of an old GDR synthesizer, the Subharchord, and weaves it into the present day, intermingling electronic music, cold-war politics, and the experimental music scene in Norway along the way.

Built in the 1960s in East Berlin, the Subharchord was an electronic sound generator ahead of its time, of which only 7 instruments were ever built. Based on the Mixturtrautonium, an instrument developed in the West by Oskar Sala, the Subharchord differs from conventional synthesizers in that it produces subharmonic sounds, or »undertones« of a given note, which, unlike the more familiar »overtones«, do not exist in nature. As nobody but Salas had mastered or played the Mixturtrautonium before his death, it seemed that the sound world of subharmonics was lost... until the Subharchord resurfaced.

Thanks in part to the tireless work of sound art curator Carsten Seiffarth, who will be moderating the entire afternoon, the Subharchord is slowly coming into the limelight. The programme features performances by artists who have worked or are working with the instrument, including the world premiere of a commissioned piece by Biosphere + The Pitch, as well as a live audiovisual performance of »Kippschwingung« by Frank Bretschneider, and a playback of Frederic Rzewski's 1965 Subharchord magnetic tape piece, »Zologischer Garten«.

The afternoon begins with an exclusive preview and discussion of the upcoming »Subharchord – A Child of the Golden Age« documentary directed by Ina Pillat, who will also be recording the performances for the film. Furthermore, the Funkhaus Nalepastrasse cult studio, »Hörspiel 2«, will open its doors to the public especially for this event. The work and experimentation which took place in these studios is described in Der Raum ist das Kleid der Musik, a new book published by Gerhard Steinke, who led East Berlin's »Labor für musikalisch-akustische Grenzprobleme« (Laboratory for musical and acoustic boundary issues) during the time the Subharchord was developed and built, and who will also be present to discuss his involvement with the development of this unique instrument. The event is rounded out by a roundtable discussion between Carsten Seiffarth, Frederic Rzewski, and Gerhard Steinke.
→ subharchord.com
→ ateliernord.no/en/prosjektarkiv/subharchord

With the kind support of the Embassy of Norway, Atelier Nord, the Norwegian Arts Council, Hörspiel 2, Stiftung Deutsches Technikmuseum Berlin, Funkhaus Nalepastraße, Frau Susanne Graef, Georg Geike, Uwe Förster, Joseph Hoppe, and Klaus Bechstein.



INA PILLAT (DE/NO)

German-born and Norway-based, Ina Pillat produced her first documentary film in 1995, at the Academy of Media Arts in Cologne, and, after working for public and private TV channels and production companies, has been producing independent films since 2003.
→ inapillat.de

CARSTEN SEIFFARTH (DE)

Carsten Seiffarth is founder and artistic director of Berlin's sound art gallery singuhr – hoergalerie, one of the main driving forces behind DOCK e.V., an initiative for art and media in Berlin that aims to create a backbone for production in the field of art and technology. An independent curator and producer, he initiates and produces sound art exhibitions and projects internationally.
→ singuhr.de \ → dock-berlin.de

GERHARD STEINKE (DE)

Inventor, researcher, author, and sound engineer, Gerhard Steinke (*1927) was responsible for the introduction of stereophonic broadcasting in East Germany and, in 1962, set-up an experimental electronic music studio with the new Subharchord synthesizer.
→ aes.org/technical/heyser/aes122.cfm

FRANK BRETSCHNEIDER (DE)

Bretschneider is a Berlin-based composer known for rhythmic-sine-funk experiments. A veteran of Germany's electronic music scene, his involvement dates back to pre-unification days with the experimental pop group AG.Geige. He later co-founded the Raster-Noton label. → frankbretschneider.com

FREDERIC RZEWSKI (US)

Pianist and composer Rzewski (b. 1938) is one the most notable figures in new music to emerge in the 60s, and is best known for »process pieces« combining improv with notation and instructions, text-based instrumental works, and serial composition.

BIOSPHERE (NO)

Biosphere has been making electronic music since the mid 80s. Renowned for his »arctic ambient« productions, his music combines field recordings taken on climbs and trips with soundscapes and bass drones, evoking associations to landscape imagery.
→ biosphere.no

THE PITCH (INT)

The Pitch was formed in 2009 by Michael Thieke (clarinet), Koen Nutters (bass), Morten Olsen (vibraphone), and Boris Baltschun (harmonium) as a quartet of bass, vibraphone, clarinet, and harmonium, that explores the tension between tone, pitch, duration, and interaction. The Pitch use patterned bass structures in prescribed combinations to create »liquid music«. → thepitch.tk

MUSIC FOR KEYBOARDS

D'EON

HAU2 – SATURDAY – 2.2. – 20.00

Chris d'Eon is from the same Montreal experimental DIY loft milieu as Grimes. After spending his formative years steeped in classical piano training, d'Eon tore through hardcore noise punk, then studied Iranian, Arabic, and Turkish music in college and went to northern India after graduation, where he lived in a monastery and learned the dranyen, or Tibetan lute. He now trades in psychedelic out-pop with releases on Divorce Records, Hippos In Tanks, and Arbutus.

An obvious nod to the virtuoso Gestus of classic works for piano, Music for Keyboards, d'Eon's ongoing free download series of synth- and piano-only compositions, explores the worlds of the synthesizer and the grand piano. The three volumes to date comprise pieces from as early as 2003, and which continue through 2012. Disturbingly soft and mellifluous on the surface, the works are drenched with the conflict of disparate elements: Music for Keyboards is the unexpected meeting of the blissful soundworlds of Tangerine Dream, the neat harmonics of American Minimalism, reinterpretations of hokey pop songs, and the emotionalism of symphonic forms and mainstream film scores, all wrapped into the unpretentiousness of home-programmed sound.

While the synthesizer miniatures of Vol. I cycle through a diversity of »movements« that seem to worm through the same luminescent mulch and saccharine clouds as Oneohtrix Point Never, the airy fingerwork of Vol. II, »WhatsMyAgeAgain« Variations, showcases 14 lighthearted variations for solo piano that rephrase a single pop song theme, Blink-182's »What's My Age Again?«. The song tells the simple story of an adult who still behaves like a prepubescent child. Vol. III, Symphonie no.1 »Patriote«, is an epic 2-part symphony for MIDI-orchestra commenting on the increased patriotism in the artist's Québec homeland and worldwide. »It sounds like winning the Olympics, watching '90s musicals, and completing a triumphant series of old-timey tasks all at once.« (The Fader)

d'Eon will also perform his swirling, twisted pop explorations as part of a separate lineup at Berghain on Thursday January 31, see page 24. – soundcloud.com/cdeon \ – hipposintanks.net

Presented with the generous support of the Embassy of Canada and the Québec Government Office Berlin.

DARKNESS BRIGHT

DEMDIKE STARE – GATEKEEPER

HAUS DER KULTUREN DER WELT – SATURDAY – 2.2. – 22.30
(IN COLLABORATION WITH TRANSMEDIALE)

Following the conversation with Alejandro Jodorowsky, this exclusive double-bill of sci-fi tinged performances takes you further into and beyond the confines of the Jodoverse. The energies of the Dark Incal are probably what drives the audiovisual live set by the acclaimed duo Demdike Stare, who are appropriating the imagery of Jodorowsky and Moebius exceptionally for this night. Get ready for a space and time-defying descent into the netherworld that is Demdike Stare's multilayered approach to music and film history, seemingly fuelled by some obscure cosmic drug.

The second performance adopts the more utopian spirit of The Bright Incal, as New York duo Gatekeeper take us on an otherworldly tour through their fictive ecosystem, »Exo«, a audiovisual performance that the authors describe as an exercise in »Pineal activation. IMAX phantasy. Drippy acid ecosystems. HD....everything.«, and which is further described by Pitchfork reviewer Nick Neyland as an attempt to »accelerate the nostalgia cycle by retro-frying the present«. The muscular synth thrills of »Exo« reference industrial bruitism and the piercing sounds of acid house, and are accompanied by the glossy imagery of a hypereal first-person 3-D gaming environment created by Tabor Robak. Sampling of well-known tropes of science fiction and games, Exo evokes an alien exoplanetary experience in HD sound and vision.

Tickets include the talk with Alejandro Jodorowsky, that already starts 20.30. Jodorowsky will be present via video conference. Performances start 22.30.

DEMDIKE STARE [UK]

Demdike Stare is the occult themed collaboration between professional record collector Sean Canty and Modern Love's Miles Whitaker (MLZ, Pendle Coven). Using the stepping stones of vinyl and VHS history as inspiration, and obscure hardware as the means, Demdike Stare create ethereal music that emanates from the unconscious. Crossing from cold analog drones to hints of lush Eastern mysticism without losing focus, Demdike Stare create their own unique atmosphere during their live shows, sampling VHS movies and soundtracking their journey through the visual and aural archive of the last 50 years.

– modern-love.co.uk \ – see also page 80.

GATEKEEPER [US]

Matthew Arkel and Aaron Ross segued their Gatekeeper project from pop horror in 2010 to digital phantasia in 2012 with their debut album, Exo (Hippos in Tanks). The duo relocated to New York from Chicago. Ross (aka ADR) works as a solo producer and is a member of art-boy-band HDBoyz, which debuted at MoMA PS1 in 2011. Arkel works as a gallerist and curator in New York City, specializing in contemporary, experimental, and internet-oriented artwork. – e-x-o.com / – hipposintanks.net / – see also page 42.

TABOR ROBAK [US]

Born 1986 in Portland, Oregon, New York based visual artist Tabor Robak's work exhibits a decisive love for virtual culture. Affiliated to the New York art magazine DIS Magazine and the internet-based boyband #HDBOYZ, Robak is also known for his work with artists such as Ford & Lopatin and Fatima al Qadiri.

– taborrobak.com \ – see also page 73.

THE MIDAS TOUCH

GRECO-ROMAN SOUNDSYSTEM – SIMIAN MOBILE DISCO – ANIKA

SKREAM FEAT. SGT POKES – DJ SOTOFETT

STATTBAD I – SATURDAY – 2.2. – 23.00

(IN COLLABORATION WITH TRANSMEDIALE)

Midas, the Ancient Greek king, is generally regarded as an allegory for the plight of wealth. However, after seeing the light, Midas became a follower of Pan, the lascivious, cloven-hoofed god of goat-herders, fittingly part of Dionysus' retinue, who was worshipped as the promiscuous god of the wilderness and ecstatic music, and as the instigator of panic and madness. And so it was in a flash of recalcitrant folly that Midas alone took sides with Pan, after having stepped-in to arbitrate a musical contest between the latter and Apollo, god of the arts, poetry, and moderation.

What a rich and perfect parable this is for the club music of today, torn as it is between the demands of the market place, the thrill of intoxication, and illuminating idiosyncrasy. How this applies to Simian Mobile Disco and Skream, who understand better than most acts how to harness the emotions of the crowd and create fantastic hands-in-the-air moments, or to the work of Anika and DJ Sotofett, who despite their supposedly rational approach to music still manage to conjure cathartic mayhem, is best left to you to discover.

King Midas, by the way, emerged from this divine contest wearing a pair of donkey's ears – Apollo's curse for defying him – which became the mark of both the deaf critic and, more importantly here, any rebel who refuses to be patronised. Midas's attempt to hide his ears apparently gave rise to the Phrygian »liberty cap«, originally fashioned from a bull's testicles, and now a symbol of emancipation and the pursuit of liberty, that also serves as the anarchic Mr Punch's most emblematic garment.

GRECO-ROMAN SOUNDSYSTEM (UK)

Greco-Roman is a collective of musicians, DJs, and artists on the Berlin-London axis who throw speakeasy parties, run an eclectic record label, and DJ together as a Soundsystem, making colourful music, because they dance in the dark.

→ greco-roman.net

SIMIAN MOBILE DISCO (UK)

London duo James Ford and Jas Shaw have been producing and remixing together since 2005 when they split from indie band Simian. Underground hits, consummate DJing, fully-improvised live sets, and all-analogue productions have earned them accolades since.

→ simianmobiledisco.co.uk

ANIKA, DJ (UK)

Anika was discovered by Portishead's Geoff Barlow during his search for a new singer for his new band, BEAK>. Only one week after their initial meeting Barlow and his band produced her debut album (Stones Throw, 2010), which immediately lead to comparisons such as »a modern-day Nico«.

→ anikainvada.tumblr.com

SKREAM FEAT SGT. POKES (UK)

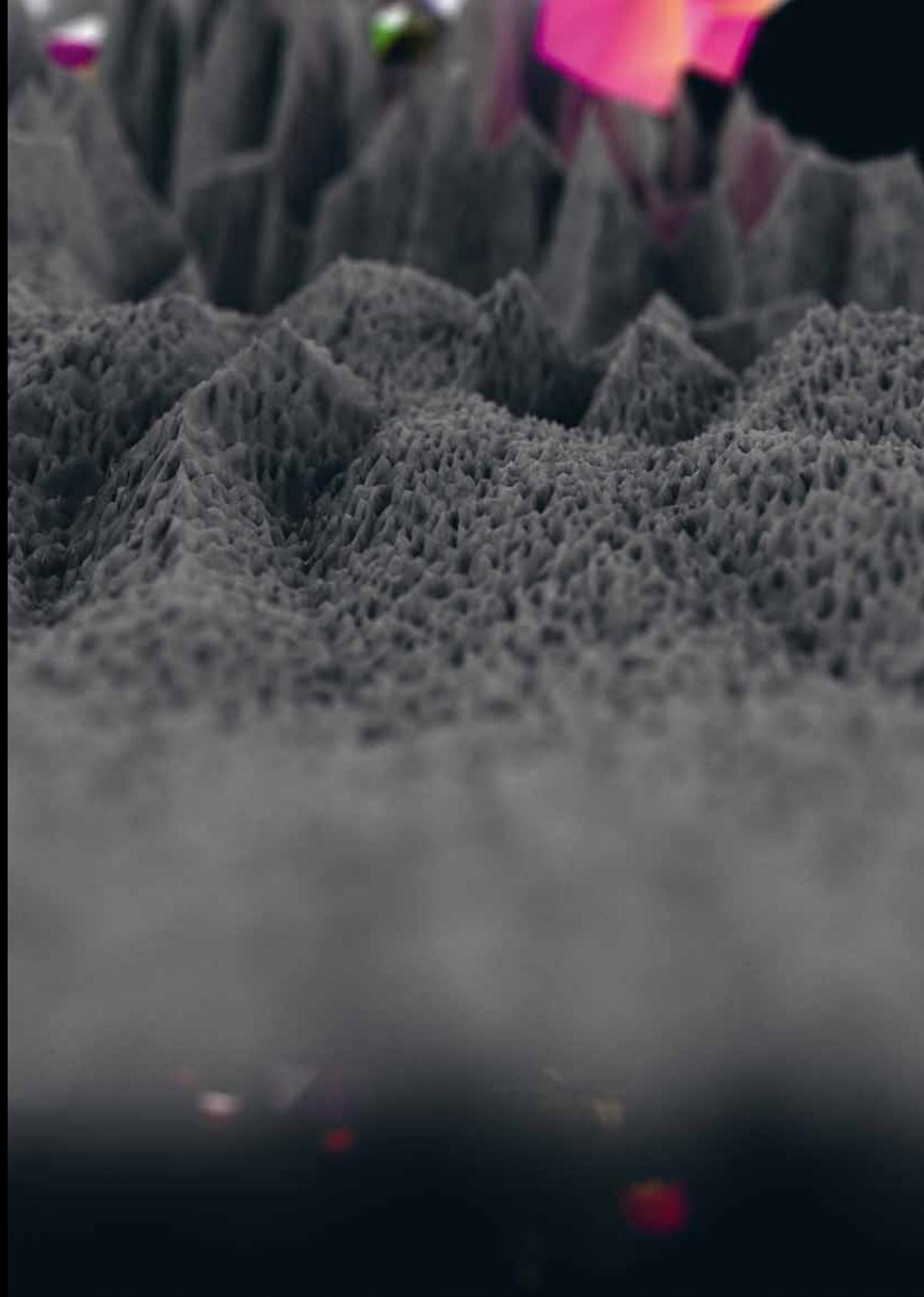
Croydon's Skream is one of UK bass music's busiest, most prominent producers and has been credited with breaking dubstep into the mainstream. MC Sgt. Pokes is the voice of the legendary DMZ clubnights in Brixton and co-operator of the DMZ label.

→ soundcloud.com/skreamizm

DJ SOTOFETT (NO)

DJ Sotofett is, together with his brother DJ Fett Burger, one of the minds behind the strange and wonderful Sex Tags Mania label universe, with a taste for equally strange and wonderful DJ sets. The two brothers release a wide span of music reaching from their unusual vision of house and techno to dub or even psychedelic surf rock. Same goes for DJ Sotofett's sets: Spanning often more than six hours they open up like a musical Mandelbrot fractal, engulfing the listener in a mind-expanding host of possibilities.

→ sextags.com



#GHASHTAG

BLACKBLACKGOLD – TOM ASS – XORZYzt – HALF GIRL / HALF SICK
GATEKEEPER – ÜZ – MYKKI BLANCO – EAN
 STATTBAD II – SATURDAY – 2.2. – 23.00

There's something to be said for the shifting and personal nature of Tumblr. Never before has it been easier to share your desired aesthetic with a wide range of people—and to change the aesthetic of the whole thing at a whim. This ephemeral philosophy of Impermanence has also shaped the dance desires of a new generation: a party shouldn't consist of single and similar genres, but a sea of varied sounds that create a similar vibe—and where else could Britney Spears a capellas fit so perfectly over Throbbing Gristle instrumentals?

A post-goth's wet dream, #gHashtag (pronounced GASH-tag) is PURGE's »softer« sibling, a cross-genre/cross-dressing URL/IRL connection. The only party in town where you can hear a combination of R&B club, 90s grungepunk, trap, and gangsta shit combined with industrial-dance evil; Southern screw and NON too. The perfect solution for genre-nonspecific weirdos who want to hear everything that inspires them in one singular evening. Live remixes and reconceptualizations are the keywords, Top 40 through a glass darkly. »Don't take your music genres and your subcultures so seriously« is what they mean to say, but also »Find new ways to love old sounds.« – facebook.com/PURGEPURGEPURGE

HALF GIRL / HALF SICK (DE)

As one half of urban power house Sick Girls, Alexandra Droener has been challenging Berlin's techno monopoly and remapping the city's sonic infrastructure for a decade. Her sets consist of all things bass and future hip hop. – soundcloud.com/sick-girls

ÜZ (US)

A lot of the interesting things to happen in music last year happened on Diplo's Mad Decent label. ÜZ was definitely on the top of that list. As one of the main inventors of trap, ÜZ makes nodding heads bang and gangsters lose their cool. – facebook.com/UZBalltrap

EAN (UK)

A former member of enigmatic UK dubstep-esque Various Productions, EAN has resurfaced in 2012 on Om Unit's Cosmic Bridge as a formidable force in the dark undercurrent of the jungle resurgence bubbling below the trap and dubstep wave which is set to grip our ears and asses in 2013 with an iron fist. – soundcloud.com/ean-kraytah

GATEKEEPER (US)

Matthew Arkel and Aaron Ross segued their Gatekeeper project from pop horror in 2010 to digital phantasia in 2012 with their debut album, Exo (Hippos in Tanks). The duo relocated to New York from Chicago. Ross (aka ADR) works as a solo producer and is a member of art-boy-band HDBoyz, which debuted at MoMA PS1 in 2011. Arkell works as a gallerist and curator in New York City, specializing in contemporary, experimental, and internet-oriented artwork. – soundcloud.com/gatekeeper-2 – e-x-o.com – hipposintanks.net

MYKKI BLANCO (US)

Swag is the term being applied to the music of Mykki Blanco and his compatriots in NYC's queer rap scene, a genre which, as expected, leads to much discussion as to its role in uniting two worlds that are often thought of as incongruous: the hypermale world of hip-hop/rap and the gender-bending queer scene. Mykki Blanco's penchant for the theatrical stems from his days as a student in performance art and is enhanced by lyrics that reveal a wandering, rebel soul that lives on the fringe. Collaborator Physical Therapy supplies the beats. – soundcloud.com/mykkiblanc0

PURGE

BLACKBLACKGOLD – TOM ASS – XORZYzt – SUN WORSHIP
NECRO DEATHMORT – ALEC EMPIRE
 STATTBAD III – SATURDAY – 2.2. – 23.00

Berlin may be the unofficial home of techno, but some crave a different kind of party. When philosopher-musicians BlackBlackGold (Gucci Goth), xorzyzt (BL4ck M4g1ck), and Tom Ass (Gegen) first came together as a unit in September of 2011, the ritual of DJing together was the synthesis of a shared longing: fog, heavy vibes, aural evil. Collaboration was inevitable, and from that day these three kings have birthed two distinct parties with similar goals: violent dancing and the end of party apathy. When you enter our space, you are part of the cabal.

PURGE was the first spawn of their united ideology. Emerging in the winter of 2011, the logo told audiences everything they needed to know: the antithesis of acid's positivism and the rawness of black metal. The first edition presented the ice-cold sounds of HTRK and the Cocteau Twins-inspired Bruises, followed by a dancefloor of the bleakest, crunchiest bass, drones, and filth available. This live/DJ combo was an important factor in the formula: to give a feeling of belonging to the crowd, of community through a physical presence – the organic electronic.

Since that evening, the bi-monthly PURGE has mutated through different incarnations and a flurry of guest DJs to suit the shifting desires of the UnReaL trio: the second party featured the industrial techno of Ancient Methods and devolved into a combination of DJing and nude performance art. The third was a crushingly heavy,

fogged-out warehouse okkult with Modern Witch, Sewn Leather, and Dracula Lewis, and the fourth an open-air drone metal rave with Nadja and Jaws. Doom-stretched guitar chords and codeine-wave wove through a field of slowly swaying freaks under black skies and summer stars. In a pentagram of flowers and a circle of jack-o-lanterns they made Halloween magick with the jagged digital hardcore-influenced filthstep of Deathface, celebrating their beloved holiday the best way they knew how: loudly.

2013 will find them expanding their nightlife ideology even further, and with a plethora of beautifully dark ever-emerging sounds, their aural palette (and that of their audience) can only expand as well. – facebook.com/PURGEPURGEPURGE

BLACKBLACKGOLD (US)

Fog machine abuse. Live remixes. Nudity. All favorites of BlackBlackGold. The ex-Gucci Goth's sounds range from the 808 snap of vicious trap and industrial bass to syrupy Dirty South and re/figured pop. No requests. No mercy. – soundcloud.com/goldecadhedron

TOM ASS (US)

Between pop-cultural gutter and subterranean stars, from underground teenage cheese to old masters of evil, noise, and beats, Tom Ass' sets are built on years of wading through subcultural marshes. Expect cartoon industrialism and dark grooves. – soundcloud.com/tom-ass

XORZYzt (US)

BL4CK M4G1CKian, dev01ded daemon, and reliq skin-slammer, xorzyzt opens portals to unspeakable dimensions through audio-ecstatic rites of occult noise, blistering shamanic beats, and industrial-strength exorcism. – soundcloud.com/xorzyzt \ – see also page 25.

SUN WORSHIP (DE)

Berlin outfit Sun Worship channels desolation into an icy spear of harsh beauty. The result is a kind of black metal without pretense or theatrics, a sonic landscape both stripped and dense. – sunworship.bandcamp.com

NECRO DEATHMORT (UK)

Murderously good London duo Necro Deathmort concoct a twisted brew of heavy bass, interstellar soundscapes, and crushing metal riffs that will make your head bang until it severs from your neck and rolls across the grimy dancefloor to join the pile of other anointed party thrasher decapitees. – necrodeathmort.com

ALEC EMPIRE (DE)

Counter-culturalists need no introduction to Alec Empire. Through the label Digital Hardcore and his Atari Teenage Riot band he played a huge part in politicizing rave culture and creating a soundtrack for the black blocs of the 90s. – soundcloud.com/alec_empire

COLLAPSE OF TIME II

HEIMO LATTNER – SET MOSAIC – GHEDALIA TAZARTES

HAU2 – SUNDAY – 3.2. – 15.00

»To make proper ritual dress, first you must begin by visiting the basements of old bookstores, only the most disgusting basements will do, preferably with water damage and snowbanks of mold sweeping up the walls from dusty soil corners. Here are the stuck-together pages of old dreams and visions, the startling humanity of those who came before you with the gumption to put their ideas in bound books, all laid out in muddy piles. The next step is to burn a great many things. Not books, mostly different types of wood and leaves, but also furniture, and hold a mirror over the fire to see if it is alive. Once you have understood this, you may begin working with needles.« — Christopher Kline

It appears increasingly difficult today to imagine utopian futures, to propel human civilization forward in time. Instead, we tend to retreat into the past (or into several pasts), and to draw on material foundations – surviving artefacts, recordings, and reports – to re-imagine how things used to be. We walk through time facing backwards, wiring-up imagined bygone days with the modern digital age. We basically know very little of the past, which is why it makes such a great blank canvas for our musings. The surge in DIY-historiography and home-made media archaeology commonly used within artistic practices today are just two of the symptoms of this trend. Such processes become all the more palpable the further back we look, because any point where evidence is thin on the ground prompts us to ask how we can possibly know what we think we know. This process of re-imagining is less apparent in sciences attempting authentic reconstructions, than in artistic practices that splice eras and spaces as a pathway to new potential.

French outsider musician and sound traveller [Ghédalia Tazartès](#), and likewise [Set Mosaic](#), the new project from [Christopher Kline](#)

and [Francesco Cavaliere](#), draw on an overwhelming myriad of sources for their imaginary ethnographies and ritual musics of unknown cults, which range from the very ancient to the contemporary, from the geographically remote to the immediate, and from the exotic to the everyday and familiar. With their choreographed interplay of object art and music, Kline and Cavaliere simultaneously provide the stage set for performances by Tazartès and [Heimo Lattner](#).

Lattner's work, »Silbo Gomero – What Fortune For Whom?«, commissioned by the ECAS network, explores the whistling language of the Guanche, the native inhabitants of the Canary Islands. While the Silbo Gomero language presumably developed as a means to communicate across the volcanic islands' deep-cut gorges, the advance of modern telecommunications and infrastructure have rendered its original purpose redundant. The levels of meaning of this musical language, and the shifts these have undergone over the last six decades, serve as the point of departure for Lattner's research.

HEIMO LATTNER (AT)

Lattner is a Berlin-based artist that explores locality and social identity through films, radio plays, installations, and texts. He studied at the Akademie der Bildenden Künste, Vienna and the Whitney Program, NY, and has been widely exhibited.

SET MOSAIC (US/IT)

Set Mosaic is a new project by Italian installation artist Francesco Cavaliere, and Berlin-based, US artist/avant noise instrumentalist Christopher Kline. Interweaving visual art and sound, Cavaliere and Kline's performance takes place within an environment of objects. Kline's rituals, focusing on disorientation, complement the work of Cavaliere who's installations and performances are based on found musical devices. – [setmosaic.com](#)

GHÉDALIA TAZARTÈS (FR)

Dadaist/outsider vocalist, musician, and composer Tazartès (*1947), a Parisian of Turkish descent, made his first record, [Diasporas](#), in 1979. He plays various instruments and has been recording music in his Parisian home studio for more than 40 years. While it was championed by Nurse With Wound, few others took notice and Tazartès toiled in obscurity until a reissue on CD in 2004 triggered a revival.



THE NEVERENDING PRESENT

CTM.13 CLOSING CONCERT

KHYAM ALLAMI WITH VASILIS SARIKIS – SUNN O)))

ASTRA – SUNDAY – 3.2. – 20.00

As we hold more and more cultural achievements from across times, cultures, and ideologies in our present memory, and allow for their instantaneous access through our growing (an)archives, we operate within a cultural fabric that is culturally and temporally stretched further than ever before: the presence expands into the past.

Spanning an arc from the archaic past to the hypermodernity of the present day, the festival's Closing Concert unites musicians that are nourished by the clouded enigmas and sounds of a pre-modern past, but firmly entrench them into the present. First, contemporary Arabic oud (lute) player Khyam Allami performs alongside percussionist Vasilis Sarikis. With firm roots in Iraq's Maqam musical tradition, yet drawing on contemporary influences such as postrock and western avant-garde, Allami's stark and utterly bewitching compositions set a tense and uneasy calm before Sunn O)))'s low-frequency ceremony.

Creating massive wave-pools that are loud though rarely harsh, the sounds of Greg Anderson and Stephen O'Malley's Sunn O))) start low and intensify incrementally until they've transformed the entire listening area into a vibrating chamber teeming with elegant sustain. Adding to the timeless sensory overload of the Sunn O))) experience, the duo obscures themselves in clouds of thick fog, dressing in hooded robes, periodically thrusting guitars toward the sky as they lead us to the thundering close to CTM.13.

KHYAM ALLAMI (IQ)

Once best known as a punk band percussionist, Allami is renowned for his mastery of the oud (Arabic lute). His 2011 debut album *Resonance/Dissonance* was a revelation, acclaimed by critics. He teaches musicology at the University of London.

– khyamallami.com

VASILIS SARIKIS (GR)

Vasilis is a composer and percussionist specialising in Eastern Mediterranean and Balkan percussion. He plays with leading ensembles Shekoyokh Klezmer, Attab Haddad Quintet, and Sabina Rakcheyeva Ensemble, and composes under the name Impulse.

– soundcloud.com/vasilissarikis

SUNN O))) (US)

Greg Anderson and Stephen O'Malley formed Sunn O))) in 1998. Excavating and expanding the metal genres, the two artists spring from, Sunn O))) brings together the acolytes of metal and experimental music, occasionally stepping further into the art world through collaborations with modern-gothic salt-sculptor Banks Violette, or choreographer Gisèle Vienne. Both artists were or are active in various other projects such as Aethenor, Khanate, KTL, or Burial Chamber Trio. Anderson runs the influential Southern Lord record label. O'Malley, who has been a well-regarded graphic designer since the mid-90s.

– southernlord.com

– ideologic.org



THE GOLDEN AGE

CTM.13 THEME

Within the conditions of digital culture (dematerialisation, networking, instant access, plasticity, media convergence), globalisation (interculturalism), and postmodernism (fragmentation, absence of liabilities and utopia, openness, pluralism, reflexivity), in the wake of the collapse of the firmly entrenched structures of the music industry, and in the absence of a collectively mobilising artistic movement (such as was last seen with Techno and Rave in the late 80s/early 90s), that which has always been the key aspiration and promise of art and pop culture is now fully unfolding in the urban centers of industrial societies, and in the supra-local, supra-temporal space of the Internet: subjectivity unleashed in infinite imaginaries meets with broad public acceptance of its diverse forms of expression. These forms manifest not so much as essential originality, but as the products of continuous processes of self-design based on the eclectic or syncretic appropriation and transformation of already existing materials.

Against this backdrop, today's music displays a greater diversity than ever before, and is therefore increasingly stretching the limits of differentiation, genre ascriptions, and the capacities of human perception. No longer constrained by canons, technological barriers, or gatekeeper authorities, and supported by the infinite flexibility of digital technologies and endless inspiration sourced from open archives, this »anything goes« situation fosters what appears to be a paradisaical flowering of fully realised creative potential. Never before in the history of civilisation have curious listeners found themselves confronted with such a variety of sounds, colours, textures, temporalities, methodologies, approaches, and objectives – and all the contradictions, contrasts, and paradoxes these imply. And never before have they so willingly opened their ears.

Although one's personal finances certainly still play a role, in industrial societies it is no longer a lack of access to cultural information and tools, social conventions, or the claustrophobic corset of reductionist »-isms« that restrict the artistic process, but rather one's own set of choices. The individual aesthetic is no longer constrained by external limits, but rather follows its own internal logic, where the artist must choose between self-imposed limits and boundlessness. The hallmark of this state of affairs is a kind of ubiquitous eclecticism, or syncretism, which characterizes contemporary art music, pop culture niches, and remnants of the mainstream alike, and sweeps aside the tired differentiation between highbrow and lowbrow culture. Such eclecticism and syncretism serves personal growth and survival strategies in equal measure. Eclectic approaches rely on the originality of the materials and methods employed. Marginality thereby moulds the dominant principle, however those who pursue a more narrowly defined style will accrue less cultural capital than those who take an

inclusive approach to today's broad and wildly diverse aesthetic spectrum.

The most radical and simultaneously optimistic expression of this development can currently be found in the work of musicians such as Hudson Mohawke, Rustie, and Flying Lotus. Their improbably fluid sound mergers, drenched in iridescent contrasts, attest to a multi-myriad of influences and musical references densely spliced with such intricacy that only the rare listener would ever unravel them. Sampling, pastiche, collage, layering, and morphing are the characteristic techniques of this music, whose »damn lot of inputs« and »damn lot of outputs«, complexity, formal candour, and almost encyclopedic appetite for bygone pop music led the British music journalist Simon Reynolds to state that it was both meaningless and a sheer impossibility to assign it to any genre at all, quite appropriately describing it instead as »post-everything omnivorous.« In its post-historical hyper-artificiality and edgy restlessness, the music of Rustie, Hudson Mohawke & co. reveals itself to be an apt metaphor for present-day intense digital excess: networking to the hilt, and illustrious sovereign surfing on the unfettered signal streams of digital communication.

Things don't look all too different on the listener's side. Recent empirical studies of acquisition habits and the vagaries of taste reveal that the spectrum of music heard by any one individual listener has broadened significantly in recent years, and also that deliberately inclusive listening habits promise more social prestige than a markedly exclusive taste. Nowadays, it is not so much the expertise in one field of music, but rather knowledge of how very diverse styles may be combined in an exciting and enlightening way that is considered a sign of refinement, as is the desire to experience what once was deemed incongruous (i.e. going to both a classical music concert at the Philharmonic as well as to a noise performance in some backyard basement).

Eclectic tastes can now draw on an ever-expanding cornucopia of material just waiting to be sourced. Given that art and music are cumulative, that is, »past forms cede to new developments yet continue to persist« (Wolfgang Iser), all that was ever created is presently up for grabs and also can be taken a step further, any which way. If nothing is ever discarded then everything is a potential resource, and so, in order to constantly broaden the palette of viable perception, even that which was once considered waste is recycled as a cultural artefact. As a consequence, postmodernism may be said to keep all of civilisation's previous accomplishments on hand, whatever their era, provenance, or ideological premises. The present is accordingly growing bigger by the day; complexity, information density, and the spectrum of what is available are increasing exponentially.

But when self-expression, once a heavily-contested strategy for emancipation, becomes the norm within digital capitalism's gift economy, that which at first glance appears to be the manifestation of long-fought-for creative freedom quickly reveals its shadow side: Never before has it been so difficult to agree on criteria by which the value of music may be assessed beyond the logic of market regulation and an individual's purely subjective yardstick, to move thus from the idea of »everything is allowed« towards the conviction that after all »not everything is good«. Maybe it has never been so difficult to derive demands that pose a concrete challenge to social realities from an artistic concept. Furthermore, one has to assert a tightened competition for the limelight against the backdrop of a public sphere that undergoes radical changes. Medial overload, narcissism, redundancy, »tumblerisation«, restoration of a virtual idyll, superficial »Facebook-referentiality«, and sterility are just some of the catchwords up for discussion.

Consequently, not all artists optimistically welcome the explosion of aesthetic diversity within the digital matrix, nor the opportunities for recombination it affords them. By radically restricting themselves to a limited range of source material and rigorously defined methods, or by stubbornly working through meticulous variations on long-since established styles, such artists swim against the current, even when their work turns out to be no less eclectic, or syncretic than anyone else's. A reinforced attentiveness to analogue material processes and real objects as sources for music that uses entropy, decadence, and decay to counter the supra-temporality and alleged omni-potency of the digital is also notable.

A festival committed to unconventional contemporary music, founded on eclectic and syncretic principles, and bound by the consciously polemic and glisteningly ambivalent theme of »The Golden Age,« to test itself and all else to the max, CTM intends to interrogate artistic approaches to the contemporary cornucopia and the gaping chasms it hides, and also to take a critical look at the festival's own curatorial practice by reflecting on the preferences that underpin it. How best to distinguish between fruitful and sterile eclecticism? What viewpoints are needed in order to establish criteria that foster a broader discourse? And how might new forms of sharing and communication be initiated on the basis of such a molecular aesthetic?

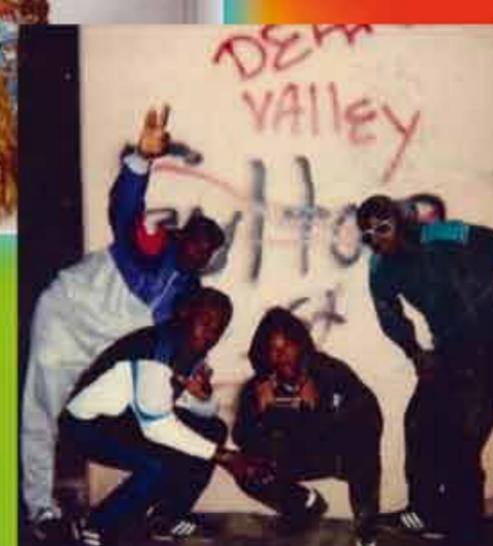
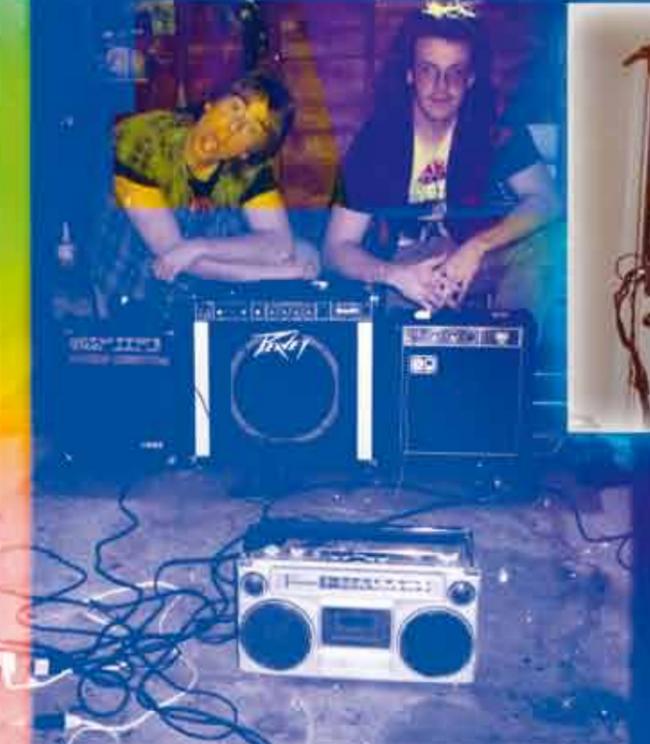
No tensions, frictions, and dichotomies exist in the »Golden Age« of antiquity. The term describes a state of harmony and peace, and this is precisely what makes it so obviously suspect; few people nowadays are able to put much faith in unconstrained peace and harmony. CTM.13's »Golden Age« reveals itself to be at least as ambivalent, but takes the diametrically opposed viewpoint, namely that nothing but tension, intensity, and friction is ever able to put

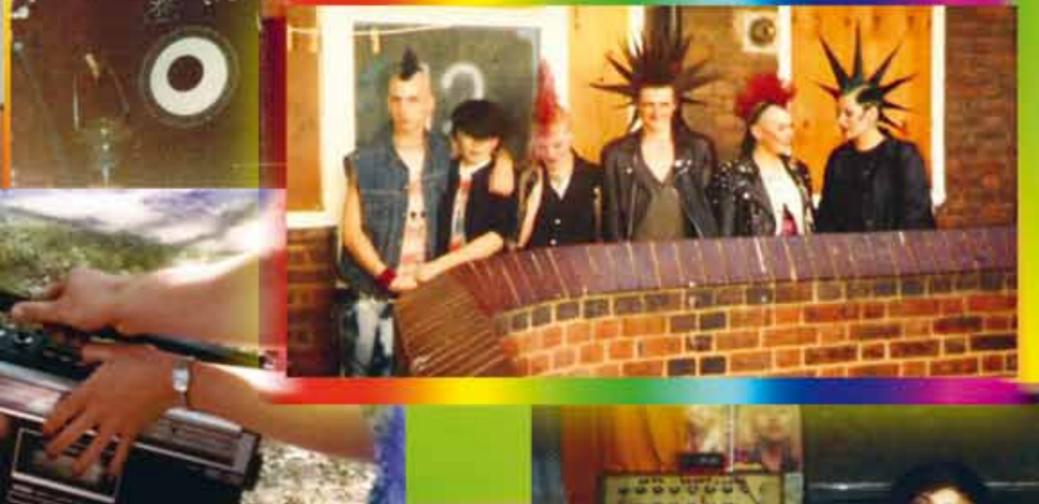
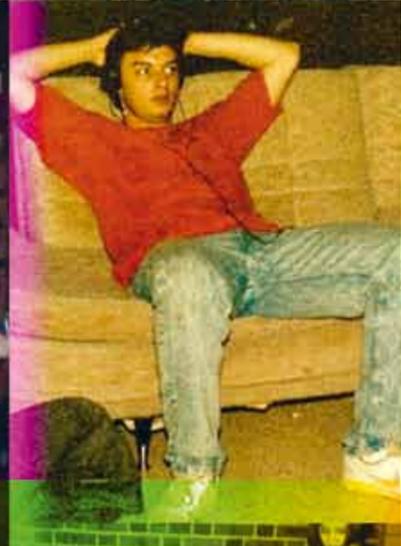
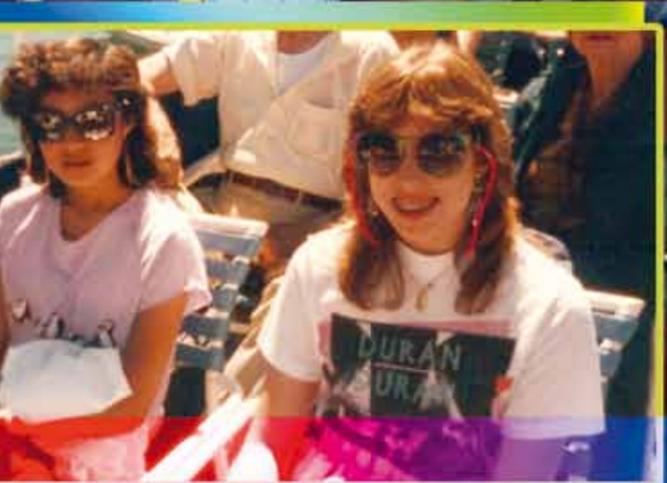
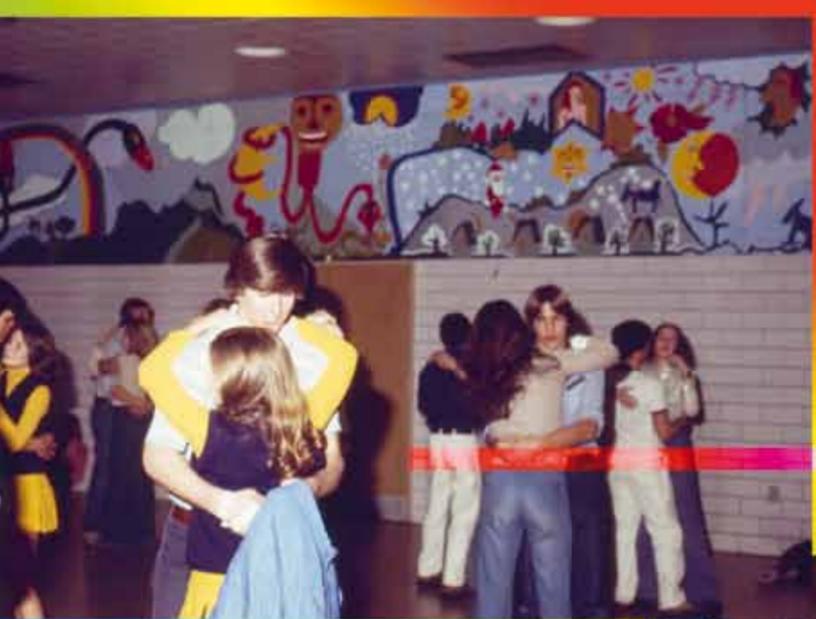
a shine on its gold and bring forth from the tired, purely quantitative pluralism of indifferent juxtaposition, a pluralism appreciably rich in diversity and potential. Tension here does not mean only affect, speed, contrast, conflict, and a rejection of rationalism. Calm, slowness, and contemplation likewise create spaces that allow for such intensity to build.

Different degrees of tension are vital to any serious interrogation or analysis of objects, work, and artistic proposals. It takes a tear in the fabric, irreconcilable outcomes, and intense moments to trigger the startling breaks and memorable experiences likely to foster exchange, debate, and public discourse. The prerequisite is an examination of detail, for every artistic experiment always follows its own logic. It is essential to share one's own eclectic machine with other people, or link it up with other machines. One cannot hedge in and jealously defend one's own blueprint; experiences past and present must be communicated and shared. This alone allows new moments of community building to see the light of day.

Throughout CTM.13, different degrees of tension manifest themselves, firstly in the individual works, performances, and artistic positions presented, and secondly in the way these are juxtaposed and overlapped with one another in the festival programme. Contrasts, dialogue, exchange, confrontation, and crossovers from the broadest imaginable range of approaches, genres, scenes, traditions, networks, and subcultures have underpinned the festival programme at the very latest since 2006, when CTM redefined itself as the »Festival for Adventurous Music« and consciously renounced formal aesthetic boundaries. The festival thus intentionally provides a framework in which different niches, cultures, aesthetics, and practices, as well as their equally diverse publics, share a common platform. Everyone is invited to step out of the personal comfort zone and deal with sharing differences in such a way as to nurture public space and promote mutual understanding. In adopting »The Golden Age« as its theme, CTM.13 turns these principles into the keystone of its ten-day festival spree, putting the spotlight on artistic strategies that endeavour to counter the contemporary cultural overdose and its underlying threat of arbitrariness by presenting an enticing spectrum of potent moments that range between the poles of joyous affirmation and radically subjective limits. As such, CTM.13's [concert](#) and [exhibition programme](#) stages a huge range of artistic approaches, which are examined in light of current social relations by artists and pop and cultural theorists during the festival's [Discourse series](#) of panels and talks.

Text ~ Jan Rohlf





DISCOURSE GROUNDWORK

THE SCENES OF A MOVIE [...] CAN BE SHOT OUT OF SEQUENCE NOT BECAUSE IT'S MORE CONVENIENT, BUT BECAUSE ALL THE SCENES OF A MOVIE ARE REALLY HAPPENING AT THE SAME TIME. NO SCENE REALLY LEADS TO THE NEXT, ALL SCENES LEAD TO EACH OTHER. NO SCENE IS REALLY SHOT OUT OF ORDER. IT'S A FALSE CONCERN THAT A SCENE MUST ANTICIPATE ANOTHER SCENE THAT FOLLOWS, EVEN IF IT'S NOT BEEN NOT SHOT YET, OR THAT A SCENE MUST REFLECT A SCENE THAT PRECEDES IT, EVEN IF IT'S NOT BEEN SHOT YET, BECAUSE ALL SCENES ANTICIPATE AND REFLECT EACH OTHER. SCENES REFLECT WHAT HAS NOT YET HAPPENED; SCENES ANTICIPATE WHAT HAS ALREADY HAPPENED — Steve Erickson, Zeroville

Today, in contrast to earlier times, the idea of a fully realized utopia, of paradise gained, is disturbing. Unfreedom, determinism, automatism are immediate associations and evoke images of a fanatically imposed totalitarianism. Whether situated in a glorious past or a projected future, the concept of utopia conveys an impression of narrowness that is contrary to our common ideal of broad-mindedness. It seems that if you would rather not actually live in the City of the Sun (Civitas Solis) or Schlauffen Land (Brothers Grimm), and if you have had enough of paradise seekers and believers, the idea of the »Golden Age« can't be approached with anything but irony. Even utilitarian proposals that aim to maximize happiness for the majority ultimately prove to be the conscious, inchoate moral tartuffery of exploitative, capitalist machinery geared towards the maximisation of profit.

In the 5th century BC Heraclitus wrote »the waking have one common world (éna kai koinòn kosmon), but the sleeping turn aside each into a world of his own (eis idion apostréphesthai).« (DK B89) Here is a clear division between community life, which is exposed to the public eye, and an idiosyncratic private sphere. Yet, to Heraclitus' mind this split is mediated and overcome by the power of logos, which, for him, defines the cosmos. The division of koinos kosmos and idios kosmos is, in fact, only a perpetual volte-face, a backwards-turning attunement. In this sense the dream does not imply an absence of perception. It would be truer to say that the idios kosmos – as the sentinel of sleep – constitutes as an isolated, hermetic universe that nevertheless conceives itself into reality. »The dream reveals the ambiguity of a world, which describes the existence that is moving towards that world, and for whose experience it presents itself as objectivity. By breaking with the objectivity which fascinates waking consciousness and by reinstating the human subject in its radical freedom, the dream discloses paradoxically the movement of freedom toward the world, the point of origin from which freedom makes itself world.« (Michel Foucault, Introduction to Ludwig Binswanger's Dream and Existence).

The predominant medium of our present-day lives, the Internet, provides a kind of public space that has never existed before, enabling individuals to publish on an unheard-of scale and to produce and communicate all manner of things and ideas. By its own logic the internet exhorts the subject as user to express his/herself through sharing, posting, status updates, comments, etc., and to be online as long and as often as possible. User behaviour is tracked by algorithms, and amalgamated into big data and its analyses. Considering the enormous total population of internet users, only relatively small, random sample surveys are necessary to produce reasonably accurate statistical results, which hints at an easy subjection of this public space to market dictates and influential lobbies. Far more important than laments about multiple user identities, explosions of creativity, and of completely new perspectives not materializing is the fact that the »Internet producer run wild«, so fondly imagined and awaited, has in fact turned out to be a prod-user. The present form of »bestowing capitalism« (Alexandre Kojève) helps this development along by supplying an infinite number of free sites (search engines, social networking sites, shopping sites, information portals, etc.). Empirical evidence shows that while user numbers are steadily increasing, the number of online platforms sought out by any one user is on the wane. The major players and operators thereby pursue their own agendas. That means self-produced material published online may no longer be under the control of the respective prod-users, due to vague and non-binding legislation and norms, overt and covert censorship of non-authorized sites, as well as expropriation by platform operators even where content has been (account suspensions and loss of e-book libraries, for example). Given this state of affairs – especially under market conditions – the Internet reveals itself to be a startlingly transparent and extensively monitored space, whereas to the average user, it generally seems opaque and unmanageable. Seen from this angle, unlimited publishing and exchange possibilities, new designs and their unhindered, free communication/dissemination are as much an illusion today as they have always been: a big »As if!«

Despite such restrictions the subject (whether user, producer, or in most cases, both) is confronted with a never-seen-before quantity of instantly available information and, equally, has the means to produce and distribute more of the same with relative ease. Personal desire and idiosyncratic movement and behaviour must of course be expressed, must be communalized in the koinos kosmos, must be spoken, in order to be heard; but they are thereby placed in a context that is of greater scope, spatially and temporally, than ever before dreamed possible. If one ignores for a moment a certain »pressure to perform«, fed primarily by the aforementioned market interests [»Communicate (as often as possible!« – »Buy!« – »Share!« – »Comment!« – »Enjoy!«], then spaces that enable personal, idiosyncratic content to evolve into creative vectors and attractors do open up. Obsessive or playful, individual or collective, objectives and bonds may be initiated and cemented, and may display enough potential to either undermine the dominant platforms in digital public space, to use them subversively, or even to engender new digital spaces for reflection and/or action. Numerous examples of interactions between user and producer cultures that establish laboratories (Wiki-based encyclopaedia, blogs, free archive cultures such as UbuWeb, etc.) and run them to beneficial ends already exist. Individual initiatives obviously rank among those examples, too – like a person somewhere in Connecticut who types out unpublished sci-fi manuscripts and posts them on the web – as do new artistic strategies developed within the Internet. Accordingly, the output of such idiosyncratic and collective laboratories should, indeed must, be read as a logical, creative response to the cultural upheavals triggered by extensive digitization. Lastly, and importantly, it should be noted that certain new cultural technologies exist only because of extensive mediatization, its ubiquitous availability, and the infinite processing possibilities of digital tools, and so remain inseparable from the medium through which they are manifested.

In this context, what is important for subjects is not so much the information density and opacity of the respective threads, but their personal authority and the fact that they can remain true to their own actions /desires. The fact that everyone is (or, at least, feels) personally empowered to set the limits of their own actions and desires does not, however, necessarily imply that everyone will be challenged to transgress their alleged personal limitations, or exhorted to produce or be an artist, or to stake everything on their creativity. Such enthusiasm, kindled in the closing years of the last century, has ceded, to some extent quite rightly, to disillusionment. In any case, this constant demand, indeed this dictate to remain active at all times, and to continuously and immediately DO is a symptom, not a solution. The adventure actually lies in first noting the potential of far-reaching emergent effects, in raising one's awareness of the new relationships, permutations and the great mélange of situations facilitated by digital technologies, and only then, in seeking to explore it. This also takes into account unexpected long-term effects: a newly defined relationship between the private and the public spheres and their respective genealogies; the questioning of the conditions under which we act; the potential to produce collectives of socio-political relevance; a

renewed confidence in, and enjoyment of one's own actions, without submitting to the pressure of the attention economy extolled by the market; serene detachment from the post-historical verdict that »it's all been done before, everything's just recycled« and, more generally speaking, the insight that the interests of the market and of marketing are indeed weighty criteria, but by no means the only ones in this new public sphere.

In a nutshell, what if the Golden Age were neither a paradise lost nor an ill-omened future, but is rather a place where a »third type of law« is in force? Wolfgang Pauli was on the trail of this idea in his endeavour to position acausal synchronicity somewhere between classical determinism and blind chance, a synchronicity based not on a simultaneity of events, but on a coincidence of facts and circumstances related by meaning rather than causation, events that are perceived as belonging together despite their acausality.

This is surely the place to mention a ticklish subject (Slavoj Žižek) that needs to be brought into play to allow that the dream is subversive with regard to objective, contingent and immanent order. Thus the issue is really a synchronicity that connects internal (in this sense subjective) events with external (digital, encoded) events. This synchronous relationship must be considered from the standpoint of something new emerging from asymmetry. The inner event must precede the outer event or at least occur simultaneously, because it would otherwise still be possible to construe a quasi-causal relationship. Even something new, however, arises not as a consequence of initial conditions alone, but only in the course of the aforementioned process. We are thus dealing with resonance effects, repercussions (echoes of a theme that is specified by instruments) and ritornellos. Only where these resound does the potential of the new grow insistent, and creative vectors and attractors offer ways out of the nurturance and closure (clôture) of the market and the status quo. It is not a deterministic state of being (est) that defines the situation (unless we are speaking of a personal or universal state of being), nor is it the unintentional, accidental results of info-technological feasibility. It is, rather, backwards-turning attunement, a folding and unfolding: a synchronous link (et).

Consequently, it is true to say not only that anyone who seeks to inform us of the conditions underlying the potential and the effect of the public sphere, the koinos kosmos, says far more about her/himself than about the public sphere itself, but also that all we think of as private, as the idios kosmos, says far more about the public sphere than about our private sphere. Such an apparently paradoxical surplus should be put up for discussion, because it will become patently clear that The Golden Age is now – both the dream and the reality of a culture.

Text – Andreas L. Hofbauer

TRANSFER

KUNSTQUARTIER BETHANIEN STUDIO 1 & HAU – 28.1.–3.2.
OPENING EVENT – 25.1. – 19.00

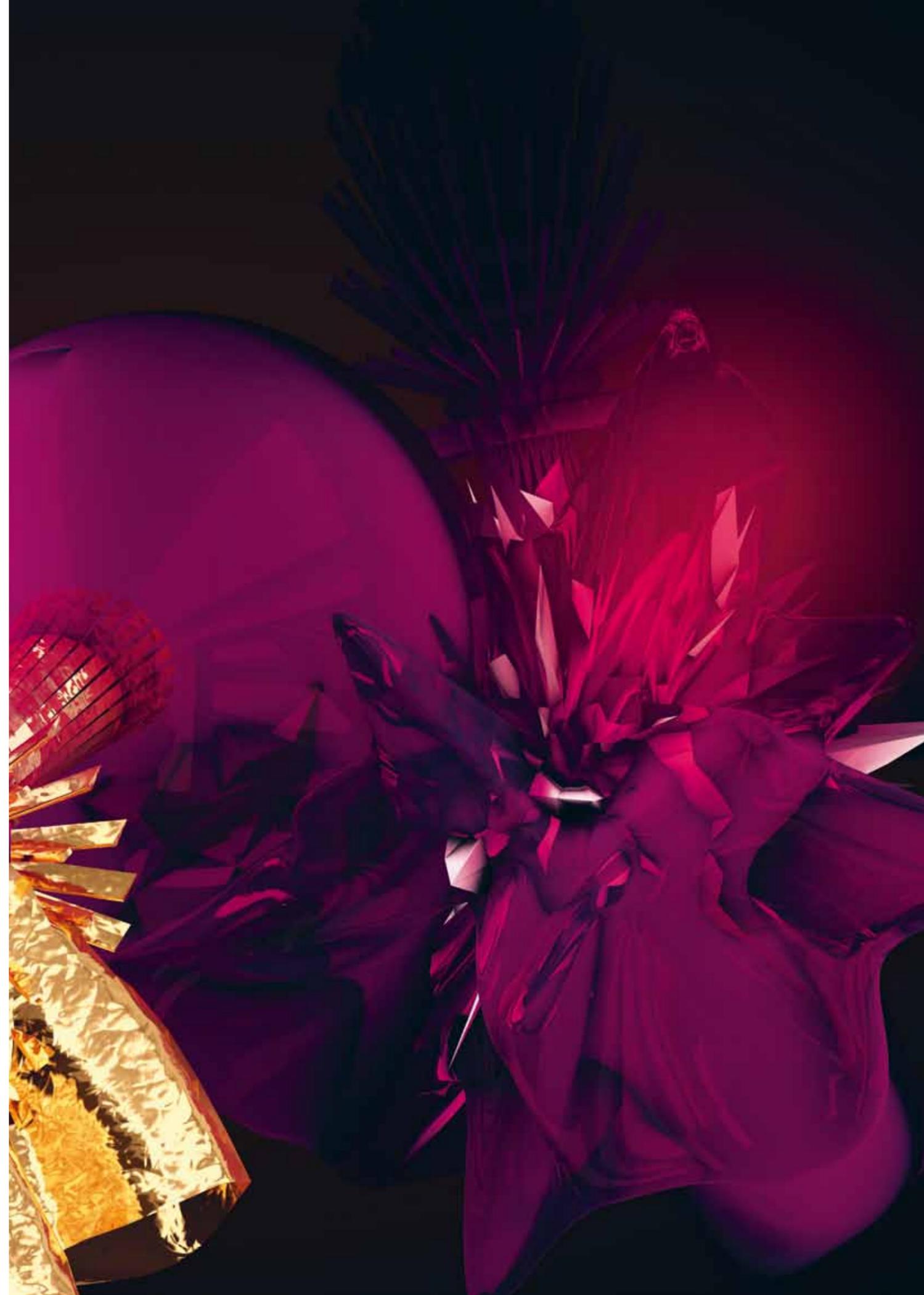
Transfer, a new festival component, takes shape as an interdisciplinary laboratory and meeting ground for professionals and members of the general public.

The programme bundles CTM's daytime activities, including the Discourse series of panels, talks and presentations; the MusicMakers Hacklab, a 6-day, open, collaborative environment in which participants learn about new technologies and get their hands on making their own musical inventions; an Education Networking Day for graduate students and professors working in fields of audio, arts, media and related disciplines; contributions from Universities, such as the week-long Pulse Lab II, a collection of works for wave field synthesis by Robert Henke's Sound Studies masters programme at University of Arts Berlin; and the festival's Exhibition, which continues running after the festival, well into February.

Initiated by festival partner Iriedaily, the Lifelines project kicks off the Transfer programme on Friday, January 25th. Projected on the Kunstquartier Bethanien's façade, the installation examines cultural exchange within groups. Originally stimulated by the migration of large groups or travelling individuals who enriched and inspired their destination, in this digital age visitors are invited to draw their own personal history on a large map of the world, for all to see. The installation was specifically developed by cloud | visual brand entertainment, a company that initiates networks of experts in scientific research, creative coders and visual artists to jointly realise creative technology-based projects.

With most events presented free of charge, the Transfer programme aims to intensify the exchanges between artists, musicians, cultural workers, music technology developers, researchers, students, and industry professionals.

The Transfer programme is made possible by generous support from Initiative Musik and the Bundeszentrale für politische Bildung (Federal Agency for Political Education), as well as through the invaluable input from and collaboration with Andreas Hofbauer, Annie Goh, Kunstraum Kreuzberg / Bethanien, The Wire, Resident Advisor, Create Digital Music, Electronic Beats, SemiDomesticated, Peter Kirn, Virtual Futures, Robert Henke, Alberto de Campo and Hannes Hoelz with students, Ableton, Native Instruments, Fraunhofer IDMT, IOSONO, and Cycling74.



DISCOURSE PROGRAMME

KUNSTQUARTIER BETHANIEN STUDIO 1 – 29.1.–2.2.

TUESDAY – 29.1.

14.00 – ARTIST TALK: ATOM™

In conversation with Max Dax (Presented by Electronic Beats)

Uwe Schmidt, aka Atom Heart, aka Atom™, aka Señor Coconut (DE), is a prolific electronic music producer working under an ever-changing array of pseudonyms and personalities and producing albums for his own imprint, Rather Interesting, Raster-Noton and other solo and collaborative endeavours. He talks with Electronic Beats editor in chief Max Dax (DE) about the role of the archive for his own artistic practise. – atom-tm.com \ – raster-noton.net
– see also page 12.

15.30 – ARTIST TALK: HEATSICK

In conversation with Jennifer Lucy Allan (Presented by The Wire)

Music journalist and online editor for The Wire magazine, Jennifer Lucy Allan (UK) talks to Berlin based visual artist and musician Steven Warwick aka Heatsick (UK) about the various sides of his artistic production, on the effects of extended repetition, and on how to create a Dionysian pleasure vortex and transform the dancefloor into a funky wormhole. Heatsick presents his »Extended Play« project at Berghain on January 30. – perpendicularrain.blogspot.com \ – thewire.co.uk \ – see also page 20.

17.00 – ARTIST TALK: MATMOS

In conversation with Jennifer Lucy Allan (Presented by The Wire)

M.C. Schmidt and Drew Daniel formed Matmos (US) in San Francisco in the mid 1990s. Marrying the tactics and textures of object-based musique concrète to a rhythmic matrix rooted in electronic pop music, the duo is known for their use of unusual sound sources and their conceptual approach to music making. – vague-terrain.com \ – thewire.co.uk \ – see also page 12.

19.00 – THE HORRIFIC PROLIFERATION OF CYRIAK FREE

Screening of works by Cyriak

Surreal, disturbing, endlessly proliferating, fleshy, creepily funny... just some of the words that come to mind when viewing Cyriak Harris's (UK) YouTube channel. This British freelance animator perfectly embodies today's Internet user culture aesthetic through clips that are often built from a single picture, and then manipulated with simple-looking Photoshop-style effects. Recurringly featuring cats, cows, sheep, and human fingers, Cyriak's work is often put into motion through creepy depictions of growth through mutating, kaleidoscopic, and endlessly multiplying and evolving memes, all set to gloriously carnival-esque, self-composed soundtracks. Noted by Wired Magazine, he has also been picked up by TV networks such as Adult Swim and the Cartoon Network. – cyriak.co.uk \ – youtube.com/user/cyriak

WEDNESDAY – 30.1.

13.30 – RULING CLASS STUDIES

Lecture by Marcel Mars

With his research field, Ruling Class Studies Marcel Mars analyses the business strategies, visions, and corporate missions of Google, Facebook, Amazon and eBay (GFAeB), considering the way these firms design technical infrastructures, create rules governing users' access to data and services, and appropriate counter-cultural values and identities. At the core is a comparative analysis with older firms (e.g. Sears, Roebuck and Co, Chicago Edison, AT&T) who have used networks as both an infrastructure and a utility, thus identifying the changes in business strategy fostered by the network form prior to digitalisation, and distinguishing what is new in the behaviour of GFAeB.

Marcel Mars (HR) is an Internet activist and researcher, who currently works at the Jan Van Eyck Academy in Maastricht. – protopage.com/kiberkomunist

15.30 – WELCOME TO THE VIRTUAL PLAZA

Manfred Schneider, Mark Fisher, lectures and discussion. Moderation: Andreas L. Hofbauer

Both the phenomenal expansion of the public sphere through the Internet and the growing dependence of all aspects of everyday life on virtual communications have led to an unforeseen increase in transparency. Unforeseen, at least in part, because users of the medium usually know very little about how their behaviour on the major platforms – put at their disposal, ostensibly free of charge, by »bestowing capitalism« (Alexander Kojève) – is automatically and statistically monitored in various ways to produce Big Data. In turn many prod-users promote transparency as their own rallying cry and Holy Grail. In their eyes, it promises grassroots autonomy, a critical twenty-first-century public sphere and the dawn of a new, more democratic era. Such »Digital Democracy« also increasingly demands that this new public sphere be constantly used – to express opinions, sign e-petitions, blog, comment, and post or support a cause with a single click. But are these predominantly pseudo-activities? Diversionary tactics? How does a desire for absolute transparency relate to the dictates of constant communication and social or political participation? Ought not the ethics for our time lead us to avoid hasty conclusions and closure – be this the imperative »Transparency!« or »Act now!« – and to devote time instead to understanding and reflection? For the latter are quite possibly the key to self-determined action and collective forms of expression.

Manfred Schneider (DE) is professor for German Language and Literature Studies, Aesthetics and Media at the Ruhr-Universität Bochum. – matthes-seitz-berlin.de/autor/manfred-schneider.html

Mark Fisher (UK), writer, blogger (k-punk), lecturer, author of Capitalist Realism. – k-punk.abstractdynamics.org

Andreas L. Hofbauer (AT) is a philosopher, psycho historian, author and translator, and co-curator of the CTM.13 discourse programme. – alhofbauer.wordpress.com

18.30 – TOO MUCH OF EVERYTHING FREE

Screening, curated by Network Awesome

Want to melt your brain with overly intricate, rapid-fire explosions of too much information? This is for you! Network Awesome presents this curated collection of short films and videos that will most definitely over stimulate you!

Network Awesome (US/DE) is a curated online video channel. – networkawesome.com

TRANSFER

THURSDAY – 31.1.

12.00 – ARTIST TALK: HOLLY HERNDON

In conversation with Jennifer Lucy Allan (Presented by The Wire)

Holly Herndon (US) is a computer composer and sound artist with roots in classical choral music. She studied at Mills College and is currently a PhD student in electronic music at Stanford. Her debut album, Movement was released on RVNG Intl in 2012.

– igetrvng.com \ – soundcloud.com/hollyherndon \ – see also page 24.

15.00 – THE POP ART OF THE VIRTUAL PLAZA

Adam Harper, lecture

In 2012 Adam Harper published two clairvoyant articles in the British Dummy magazine, where he discusses the strategies and aesthetics applied by artists such as James Ferraro, Gatekeeper, Fatimah Al Qadiri, Tabor Robak, The Internet Club or New Dreams Ltd. as an accelerationist attempt to explore »the technological and commercial frontiers of 21st-century hyper-capitalism's grimmest artistic sensibilities.« Harper leaves it undecided whether such attempts – which draw heavily from the glossy surfaces of cheap, synthetic consumer worlds, the over-stimulating thrill of modern entertainment, the hollowly clean spaces where business is conducted, and the amphetamine-fuelled macho fantasies of power and potency – should be seen as ironic, satirical, or truly accelerationist. The core of the accelerationist concept is that the collapse of our current civilisation is inevitable and hence should be brought forth sooner rather than later. Only after its collapse something different, eventually better, might come to replace it – or maybe not. Adam Harper's lecture is followed by a conversation with Lisa Blanning.

Adam Harper (UK), musicologist, critic, and author – rougesfoam.blogspot.de \ – see also page 62.

Lisa Blanning (US/UK), journalist at Electronic Beats, formerly The Wire. – twitter.com/lisablanning

17.00 – UNLIMITED ACCESS PERMITTED

Kenneth Goldsmith in conversation with Ellen Blumenstein

On account of the Internet and technological development, everyone is not only an artist today, but also a curator (of his- or herself), who projects various identity-shaping self-images within the myriad of communication channels now available. But, in the so-called attention economy, what exactly determines what will not become lost or submerged? Who are the gatekeepers whose contemporary concern is no longer who has access, but rather, what becomes available, and whose ostensible authority over content by no means makes specialists or harbingers of mystery of them but allows them, instead, to shape public opinion and derive symbolic capital from their role? And is the attention span people are now willing to devote to one thing not constantly shrinking? Artists, for example, may well react with a shrug when one tells them their work has been done before, elsewhere, by someone else – but if one follows up by pointing out that their work therefore deserves only scant attention, or possibly none at all, one immediately reaps a storm of protest. One may accordingly identify the originary as an effect of curating. Or one may set about tracking down the last refuges of the as yet unheard of, given that aimless surfing, autopoietic generation of contexts and artefacts, and the permanent rewriting of personal archives often cut information exchange adrift from intentional creativity, until the unexpected arises. One should thereby on no account overlook those who not only make use of communication channels, but actually also attempt to rewrite the foundations of communication itself. The process of developing such qualitatively new relationships with culture, whose effects cannot yet be foreseen, gives rise to the question not least of how anything new may ever emerge if we perpetually exhaust ourselves showing others what we have just found. But perhaps the new and the originary have long since become impossible.

Kenneth Goldsmith (US) is the founder of Ubu-Web and professor for »Uncreative Writing« at the at the University of Pennsylvania. – ubu.com

Ellen Blumenstein (DE) is the curator of KW Institute for Contemporary Art in Berlin and a member of the curatorial collective The Office. – theoffice.li \ – kw-berlin.de

19.00 – PRESS POWER PLAY FREE

Film by David Dworsky & Victor Köhler, 80 min., SE 2011

This documentary featuring interviews with many influential creators of the past years discusses the effects that digitisation has on our attitude towards creativity and talent. Does the democratisation of tools for production and dissemination of culture lead to better art or is true talent instead drowned out?

– presspauseplay.com

FRIDAY – 1.2.

12.00 – RA LIVE EXCHANGE WITH BILL KOULIGAS

In conversation with Will Lynch. (Presented by Resident Advisor)

Grafic artist, DJ and producer Bill Kouligas (GR) is behind PAN, the landmark electronic and experimental music imprint he founded in 2008. Resident Advisor editor Will Lynch (UK) to talks to him about the PAN attitude, the reasons behind the recently exploded interest in the label, and its take on the relation of sound and artwork. – pan-act.com \ – residentadvisor.net

– see also page 11 & 20.

13.30 – THE DEATH OF RAVE – PT. I UK

Mark Fisher, Lee Gamble, Alex Williams, Steve Goodman. Moderation: Lisa Blanning.

»The rave legacy no longer lives on, the corpse of rave bears no resemblance to those heady days in the late eighties and early nineties.« – V/Vm – The Death of Rave

Since V/VM's nineteen hour »The Death of Rave« project marked a nails-in-the coffin moment to the foregone UK-rave scene, as well as Burial's symbolic post-rave comedown and, more recently, Lee Gamble's dissection of old jungle tapes, a collective subliminal interest in excavating the sonic architecture of this period seems particularly rife. From the ebullient dissent of the outdoor hardcore and acid house raves, through the period post-1994's Criminal Justice Act which harboured darker variants of jungle, darkside, and drum'n'bass, the sonic potentialities which unfolded themselves then have undeniably flowed strongly in the bloodline of UK music ever since. Using the »then« and »now« as points of flight, a complex social and musical ecology emerges in which, over a period of more than twenty years, musical aesthetic as well as substantial socio-economic, materialistic, and structural changes have become apparent. Drawing on debates on the »hardcore continuum« and »hauntology« as detailed by Simon Reynolds and Mark Fisher among others, The Death Of Rave focuses on the sonic cycle of death and rebirth, reflecting via the notion of »The Golden Age« on the past, present and future of music.

The accelerated vectors activated by rave and philosophy in the mid-90s can be no-better represented than in the work of the CCRU (Cybernetic Cultural Research Unit). Although official word maintained, »CCRU does not, has not and will never exist,« the work of Nick Land, Sadie Plant, and their graduate students at University of Warwick, which covered the nexus of theory, fiction, cyberculture, technology, and rave, continues to resonate strongly today. The sonic »conceptual apparatus« of jungle, which informed their thought, and the extreme intellectual productivity of the CCRU, invites examination as more than mere coincidence.

Alex Williams (UK), introductory presentation – theorist, co-author of Folk Politics.

Mark Fisher (UK), writer, blogger, lecturer, author of Capitalist Realism, member of CCRU. – k-punk.abstractdynamics.org

Lee Gamble (UK), former pirate radio DJ, computer musician, member of CYRK. – pan-act.com \ – cyrk.org

Steve Goodman (UK), producer & DJ (Kode9), co-runs Hyperdub label, author of Sonic Warfare, member of CCRU. – hyperdub.net

Lisa Blanning (US/UK), journalist for Electronic Beats, formerly The Wire. – twitter.com/lisablanning

TRANSFER

15.30 – THE DEATH OF RAVE – PT. II BERLIN

Felix Denk, Tom Lamberty, Johnnie Stieler, Alexandra Droener, Ulrich Gutmair.

»Es gab einen Moment 1994, wo ich im Tresor stand, da hätte ich heulen können. Jonzon ging das auch so. Nichts mehr von dem, was den Laden ausgemacht hatte, war mehr da. Ich konnte mir das nicht mal mehr schönlaufen. Ich stand da und sah, dass sich die Seele des Ganzen verflüchtigt hatte.« — Rok, quoted in »Der Klang Der Familie«

The unique conditions following the dramatic fall of the Berlin wall created the exceptional socio-political situation in which Berlin's techno scene was born. The euphoria of Germany reunited fuelled its infamous raves Tekknozid, Mayday, Tresor, and Love Parade, and saw the small parties of the early 90s grow to the global techno hub they are today. The inner workings of these early scenes have received in-depth historic interest, recently with Felix Denk and Sven von Thülen's book »Der Klang Der Familie« and Ulrich Gutmair's upcoming »Der Sound der Wende«. In the more than twenty years which have passed, the debate between »underground« and »mainstream« continues within a diverse sonic ecology while the recently hotly disputed GEMA tariff reforms currently threaten the existence of many of Berlin's clubs; as the city transformed into the dynamic capitalist metropolis it is today, the early DIY-days of illegal parties in temporary spaces seem distant compared to the regulated, administered spaces of many of Berlin's most famous clubs today.

QRT (Markus Konradin Leiner) was active in the mid-90s in Berlin. His anarchic media-theoretical writings were published post-humously on Merve. Similarly antagonistic towards the academic establishment as the UK's CCRU, QRT's writings have hitherto remained somewhat neglected. His writings, inspired by Berlin's early techno scene as the electrification of archaic rituals, the body within the media-war, and the virtualisation of the present, question the current state of techno and techno-culture as part of today's changed discourses.

Felix Denk (DE), presentation & moderation, co-author of Der Klang der Familie, editor at Zitty magazine. → suhrkamp.de

Tom Lamberty (DE), head of Merve publishing house, close friend of QRT. → merve.de

Alexandra Droener (DE), booker Tresor/E-Werk, half of Sick Girls, editor/freelancer at de:Bug. → facebook.com/pages/Sick-Girls

Johnnie Stieler (DE), co-founder of Tresor, Tekknozid, runs Horst Krzbrg club. → horst-krzbrg.de

Ulrich Gutmair (DE), journalist, writer, culture editor at die Tageszeitung, author of Der Sound der Wende.

17.30 – VIRTUAL FUTURES: THE FUTURE OF MUSIC

Christoph Fringeli, Tony Marcus, Luke Robert Mason, Dan O'Hara.

»We have gathered you here to bury the 20th century & begin work on the 21st. We are children of the 21st century & live already in the future unknown, uncovering every day vast new landscapes for exploration. We will not know the results of the tumultuous global changes we are undergoing and creating for a hundred years or more, if we can survive them, but we are less interested in knowledge than in experiencing these changes.« — Virtual Futures, 1995

The cybercultural narratives of the mid-90s provided a social, artistic, and philosophical framework to understand and challenge the rapid advances in the development of information communication technologies. Driven by a need to critique the framework underlying society's newfound anticipation for the future, the Virtual Futures Conference held at the University of Warwick 1994–1996 brought together groups of renegade philosophers to lock horns with the future based on the provocations of evidence provided by the emergence of the Internet. At the time, the conference was affected by a turbulent dynamic between technological acceptance versus a largely paranoid technophobia. Fast-forward to 2013, and this has flat-lined to find the 21st century human docile to the widespread ubiquity of information processing technologies.

Meanwhile, human agency has been subsumed by an increasing automation by non-human agents, as control over identity, society, and economics is relinquished to biases of robotic processes. Techno-evangelism attempts to brand, market, and, most importantly, sell the wonderment afforded by a wilful obedience to the future. They resound with the same transcendentalist fantasies of cyberpunk fiction – indeed speculation and futuristic thinking has become an art, and like any popularist art form, it has become an industry.

Revisiting 95's Future Music panel, Virtual Futures will explore the implications of a new ecology – where music is no longer made but grown, thus demonstrating a quality of artificial life. In 2013 music doesn't go viral, it is viral. And all the while we are left to question who, or what, is listening?

Christoph Fringeli (DE), editor of datacide magazine, runs Praxis records and co-runs Sub/version records. → datacide.c8.com

Tony Marcus (UK), writer (i-D, Mixmag 1991–2001, currently I0, I0+)

Dan O'Hara (UK), philosopher of technology and co-founder of Virtual Futures. → danohara.co.uk

Luke Robert Mason (UK), moderation, director of Virtual Futures. → virtualfutures.co.uk

20.00 – ORPHAN DRIFT: YOU ITS EYES 94–13 FREE

Screening of video work by Orphan Drift

Orphan Drift is a collaborative artist and hive mind formed in London in 1994 by Maggie Roberts aka Mer, Suzanne Karakashian, Ranu Mukherjee, and Erle Stenberg. As an artistic entity, Orphan Drift is known for immersive and visually complex works that use the sample and the remix extensively, treating information as matter and the image as a unit of contagion. Science fictional and immersive, the work complicates the distinctions between material and immaterial phenomena and dimensions, both in content and media.

Much of their work explores speculative futures, mimetic patterns of desire, production and consumption – particularly in relation to the rapid technological changes happening at the time – and draws heavily on cyberpunk fiction, polyrhythmic electronica, and the underpinnings of African religious systems. They have produced video and AV performance, collage, text, and print works, with extensive contributions in the social arenas around contemporary art, underground music, cyber-feminism, and post-structuralism.

Their seminal sci-fi theory book, Orphan]<d(rift) Cyberpositive (1995), was re-issued in 2012. Both then and now, its collage of theory and fiction set the challenge to »Let go of your nostalgia. Let go of being human«. The influence of rave and digital music technologies are affirmed as the dancefloor repeatedly appears as a philosophical arena. OD was a source of inspiration for CCRU, sharing similar fascinations, collaborating together, and artistically activating many key theoretical concepts. OD collaborated with Nick Land on his '95 and '96 Virtual Futures performances, Meltdown and Katasonics, before developing the complex, month-long »Syzygy« event with CCRU, which provided a platform for the intense evolution and amplification of both groups' fictional frequencies. In 2007 OD co-published »Liquid Lattice« with CCRU in the Frozen Tears 3 collection.

In this specially commissioned audiovisual work, Orphan Drift remix their rave-inspired works from the mid to late 90s. This period was characterized by a distinctly analogue, lo-fi materiality. Accompanied by audio from OD's Ocosi, Surface and Sadist, and by sound made for the OD/CCRU »Syzygy« collaboration in 1999, remixed by CCRU's Kode9, this screening is a hallucinogenic immersive experience, a meditation on rave, techno culture, and its posthuman potentialities. → orphandrif.com

SATURDAY – 2.2.

13.30 – PARADISE LOST AND REGAINED I

Martin Treml, Andreas L. Hofbauer, lectures and talk

Desires, dreams, and longings shape our notions of paradise. Imagination and memory (including memory of all that has never been) transport them through time. Yet, whenever the concept of linear time loses its supremacy, the appeal of retroactive utopia also diminishes. On maps in the digital era, paradises can no longer be found – certainly not as blank spaces and, if at all, then only as the totality of all images and maps. We are haunted much more by their gloomy shadow sides: by the stifling, supersaturated Land of Cockaigne, by Atlanteans and atlases awaiting their demise, by the City of the Sun, mutating into a visual surveillance machine à la Jeremy Bentham. At the same time we are confronted with our inability to make new memories (Mark Fisher). It seems that paradise in all its forms has been photoshopped out of our instantaneous present. But any paradise to which one cannot decamp because it is allegedly already under one's nose promises neither sanctuary, shelter, nor exile.

Martin Treml (DE), religious scholar, judaist, and head of the research department Archive / Cultural Studies at the Zentrum für Literatur- und Kulturforschung Berlin → zfl-berlin.org

Andreas L. Hofbauer (AT) is a philosopher, psycho historian, author and translator, and co-curator of the CTM.13 discourse programme. → alhofbauer.wordpress.com

TRANSFER

15.30 – PARADISE LOST AND REGAINED II

Daniel Tyradellis, Adam Harper, Katrin Rönicke, lectures and discussion

The seemingly excessive simultaneity of Net cultures, the exorbitant and ever-increasing density of information, and the apparent ubiquitous availability of subject matter and knowledge all create the impression that everything is merely eclectic or consumeristic. If one puts one's trust in the »ticklish subject« however, and in the new vectors s/he introduces, idiosyncrasy once again gains authority in the temporal mode of synchronicity. An unrestrained creative and ludic approach to ubiquity then becomes possible, for one is open to unexpected synergies. Such a Golden Age is then not a final condition, but a permanent process. One banks then on merry encouragement, on putting the singular inventories of diverse individuals on stage, in new public laboratories. This has implications for novel forms of knowledge, political action, and artistic practice. But should one even address these fields in isolation from one another? What does an exhibition sound like today? In which spaces is infinite music played? How much gender awareness is necessary for a planet to really get into swing? How do things stand with this cheerful syncretism now at work here? And why on earth should anyone imagine that innovative, adventurous enterprise and fleet-foot insouciance are mutually exclusive?

Daniel Tyradellis (DE), philosopher, author and curator. – diaphanes.net/autor/detail/161

Adam Harper (UK), musicologist, critic and author of Infinite Music: Imagining the Next Millennium of Human Music-Making (Zero Books, 2012) – rougesfoam.blogspot.de \ – see also page 58.

Katrin Rönicke (DE), journalist and author, runs the blog »The Leftist Elite«, member of the Digitale Gesellschaft e.V. – blog.katrin-roenicke.net

18.00 – COLLAPSE OF TIME I: SONIC TIME MACHINE

Wolfgang Ernst, lecture. Moderation: Andreas L. Hofbauer

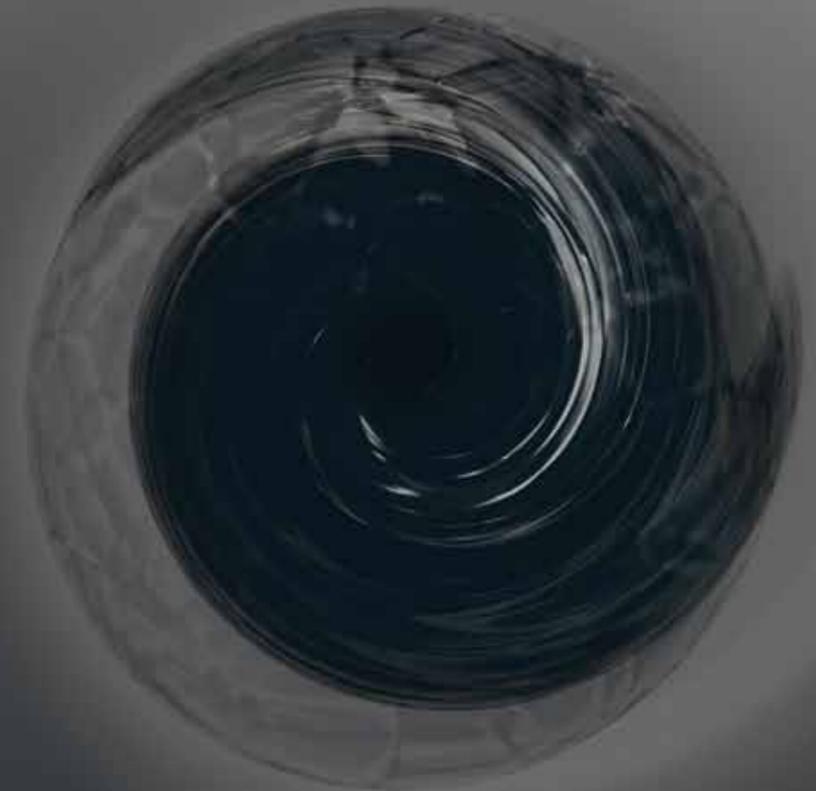
The sonic cannot be reduced either to acoustic sound, on the one hand, nor to elaborate music, on the other. The sonic field is itself a function of physical, technical, and symbolic temporal orders and it demands, as such, a media-archaeological analysis that amounts, for its part, to far more than simply cultural studies or music theory. In light of this premise, it becomes clear how temporal orders determine both analogue and digital forms (everything from headphones to magnetic recording tape to digital-electronic computation time). Here we also encounter chronopoetics and the algo-rhythm. Our faculty of hearing is accordingly far more capable of perceiving time-critical processes than our faculty of sight is: rhythm and tone of the Sonic Time Machine.

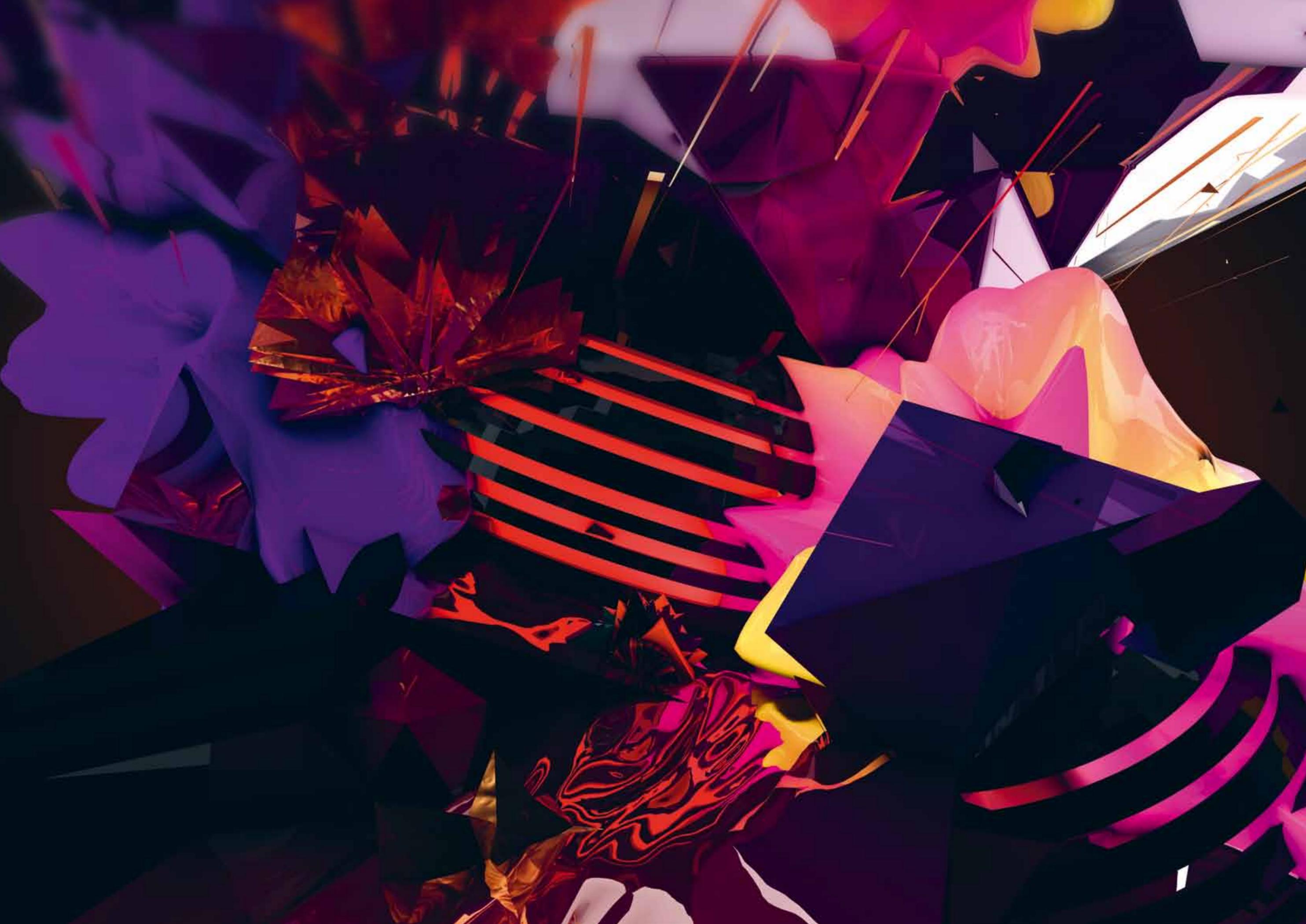
Wolfgang Ernst (DE), Professor for Media Theory at the Humboldt-Universität Berlin. – medientheorien.hu-berlin.de

19.30 – MUSIC FROM NOTHING **FREE**

Screening, curated by Network Awesome

Humans are an industrious lot. People across cultures and times have proven the ability to make music from almost nothing but their cunning. Network Awesome curates a collection of music performances from a few of them. Guaranteed to inspire, amaze, and astound! Network Awesome is a curated online video channel. – networkawesome.com





IN THAT WEIRD AGE

CTM.13 EXHIBITION

KUNSTRAUM KREUZBERG/BETHANIEN – OPENING: 25.1. – 19:00 / EXHIBITION RUNS: 26.1–24.2.
OPENING TIMES DURING CTM – 28.1.–3.2. – MON–SUN 12–22:00 / ALL OTHER DAYS – DAILY 12–19:00

In That Weird Age highlights a music culture in transition, showcasing the odd splendour of plenitude that currently arises from now defunct physical storage media and the end of fixed recordings, as well as from the new musical vernacular of internet user cultures, the exponential potency and open-ended processability of digital sound files, the amassment of immaterial artefacts in online archives, and the promiscuous connectivity of a general state of plenty, where everything exchanges with everything. Playfully addressing these phenomena from different angles, the exhibition also shows that although they appeared under many different names over the last years, such phenomena all lead to a perceived synchronicity, or an ubiquitous appearance of art and sound in everyday lives. This in turn has created that uncanny and weird experience of time that many now experience.

In physics the notion of time is a flexible one, probably best described with the theory of the relativity of simultaneity. The idea is that simultaneity – when two events occur at the same time – is not absolute, but depends on the observer's frame of reference. Brought into its modern version by Einstein in his Theory of Relativity, the idea is often expressed via the famous train-and-platform experiment suggested by Einstein in 1917. The experiment stars two observers, one on board a train (and so within the inertial frame of reference of the train), and the other on a platform, in a stationary frame where »forward and backward« or »past an present« act as reference points. A flash of light is given off at the center of a train car just as the two observers pass each other. Because s/he is in the inertial frame of the moving train, the onboard observer sees the front and back of the train car at fixed distances from the source of the light, and, as such, observes that the light reaches the front and back of the car at the same time. The observer standing on the platform, however, sees the rear of the train car moving (catching up) toward the point at which the flash was given off in the first place, and the front of the train car moving away from it. The light headed for the back of the train thus has less distance to cover than the light headed for the front, and as such will reach the end of the train faster, according to this observer.

Now picture the Internet as the train, a space where we can access its multiple realms from all directions, and where notions of linear time, past and present, dissolve. Only the algorithms of search engines and archival platforms such as YouTube assign relationships here, clustering items into search results or suggested viewing content. All digitalisable material exists on the same timeline, which is actually no longer a line, but a single point called Now.

In recent years, the prefix »retro« has entered the limelight to such an extent that »retromania« is seen by some as a manic addiction to the past that taints creativity in music, and especially in pop music. A similar phenomenon was observed in other artistic domains, for example through the rediscovery of classical formats, tools, and materials in the fine arts. Regardless of their realm, artistic productions saw and are seeing a tendency to re-evaluate the past. This re-evaluation is emerging along two major planes; either through a positivist embracing of the past, or via the rejection of retro as a deceptive misreading of glorious past promises, a travesty where nothing is truly new but only the result of mere recombination fully unleashed due to the dissolution of concepts of history, lineage, and time. How one sees this re-evaluation, is therefore again a question of perspective. This plentifulness of materials also triggers a new situation that artists, and in the end also the viewer, must come to terms with; the artist and viewer's positions are dissolved as artists become browsers and viewers become processors, leading to, for example, the endless DIY YouTube reactions/ interpretations of artistic works that can currently be found.

This timeless and fluid environment underlies the artistic works presented within the CTM.13 Exhibition. While different frames of reference and artistic points of view contribute to a diversity of approaches, the phenomenon of YouTube as an audio-visual archive or cultural database is a core reference point for the Exhibition as it explores the Internet as a huge source for relational works, where notions of history and ownership are being replaced by memes and massive clusters. A second narrative within the Exhibiton explores ways in which to deal with antiquated mediums such as vinyl

records, CDs, and tapes. These seem to either be transformed into commemorative objects or into mere shells of their former promises, or are reused in a way that has nothing to do with the medium's original purpose.

Suffusing these approaches is the unsettling question of how to deal with today's seeming over-abundance, and the resulting dualism of pessimism/optimism that states that true originality and innovation has reached an end, thus predicting the »death« of music and the arts on the one hand, and fully unfolded opportunities for all on the other – all cast in the agonizing environment of late capitalism's attention economy. For now.

Text – Oliver Baurhenn

EXHIBITION WORKS

»THE WAYS THINGS MAY GO«

»The Ways Things May Go« is a joint project between UdK Berlin (Alberto de Campo), HfK Bremen (Hannes Hoelzl), RSH Düsseldorf (Julian Rohrer), and Angewandte Wien (Nico Kirisits, Klaus Filip), and is open for future extension, 2012/13

»The Ways Things May Go« (TWTMG) is a meditation on invented causality in a networked world. Taking the first cue from Fischli / Weiss' »Der Lauf der Dinge«, Alberto de Campo, Hannes Hoelzl, Julian Rohrer and their students built little causal processes with two or more possible outcomes: For example, a series of falling domino stones could split into two, and thus provoke a random decision in the physical world. Which end of the process is reached determines which causal process is activated next, so, a dynamic topology of invented causal relations emerges within the network of available elements. For the CTM.13 Exhibition, more than a dozen modules are carefully assembled into a relatively small space to create the image of a highly complex, sound-producing kinetic machine.

Artists / individual pieces within TWTMG:

[Alberto de Campo](#) »Hamster-Gestüt«

[Constantin Engelmann](#) »Time To Say Goodbye«

[Sascha Hanse](#) »Assembly Line«

[Katharina Hauke](#) »Kniffel«

[Sara & Dominik Hildebrand Marques Lopes](#) »Horses On Fire«

[Hannes Hoelzl](#) »SpeakerPendulum«

[Philipp Klein](#) »I Dance Alone«

[Stephan Orendi](#) »Quirl«

[Eva Pedroza](#) »Atmosphere«

[Tobias Purfürst](#) »SinPong«

[Elisa Storelli](#) »The Millennium Between Sunlight and Rain«

[Ljupcho Temelkowski](#) »Music Search«

[Alberto de Campo](#) (AT) is an artist, musician, and composer. Since 2009 he holds a professorship at the Berlin University of Arts. His main fields of interest are algorithmic art, just-in-time programming, improvisational practises, sonification of data, and self-regulated systems.

→ [medienhaus.udk-berlin.de](#) \ → [albertodecampo.net](#)

[Hannes Hoelzl](#) (IT) is an artist and musician, and lectures electronic composition at the HfK Bremen. → [hfk-bremen.de](#)

[Julian Rohrer](#) (DE) is an artist and professor for Music Informatics and Media Theory at the Music Academy in Düsseldorf. His installations, performances and video projects deal focus on art as a form of theory.

→ [musikundmedien.net](#) \ → [wertlos.org/~rohrhuber](#)

»GLOBAL GROOVE«

Nam June Paik, 1973

Distributed by LIMA, Amsterdam

»This is a glimpse of the video landscape of tomorrow, when you will be able to switch to any TV station on earth, and TV Guides will be as fat as the Manhattan telephone book«. So begins Global Groove, a seminal work in the history of video art. This radical manifesto on global communications in a media-saturated world is rendered as a frenetic electronic collage, a sound and image pastiche that subverts the language of television. With surreal visual wit and a neo-Dada sensibility, Paik manipulates an emblematic pastiche of multicultural elements, artworld figures, and Pop iconography. Pepsi commercials appropriated from Japanese television are juxtaposed with performances by avant-garde artists John Cage, Merce Cunningham, Allen Ginsberg, and the Living Theatre. Scenes of dancers moving in a synthesized, colourized space to Mitch Ryder's »Devil with a Blue Dress On«, are interspersed with traditional Korean dancers. Charlotte Moorman, her image wildly synthesized, plays the TV Cello; Paik and Moorman play the TV Bra for Living Sculpture; Richard Nixon's face is distorted by a magnetically altered television.

In an ironic form of interactive television, Paik presents Participation TV, in which he instructs viewers to open or close their eyes. Paik subjects this transcultural and intertextual content to an exuberant, stream-of-consciousness onslaught of disruptive editing and technological devices, including audio and video synthesis, colourization, ironic juxtapositions, temporal shifts, and layering – a controlled chaos that suggests a hallucinatory romp through the channels of a global TV.

With its postmodern content, form, and conceptual strategies, Global Groove has had a profound influence on video, television, and contemporary art.

→ [medienkunstnetz.de/werke/global-groove](#)

[Nam June Paik](#) (KR) studied music, [art] history, and philosophy before moving to West Germany, where he met John Cage, who would have a big influence on Paik's compositions. According to an enduring (and unverifiable) tale about the origins of video art, Paik shot images of the Pope during his visit to New York in 1965, using the first portable video camera that was commercially available to allegedly create the first piece of video art in history.

»VINYL RALLY«

Lucas Abela, 2009

If ever you wondered what could be done with your old vinyl other than preserving it in your personal archive, have a look at the Vinyl Rally, where more than 6000 vinyl records are re-used in the construction of a car racing circuit for remote control cars outfitted with styli. Picking up all sorts of cacophony as they race about, the cars are also equipped with cameras that transmit their trajectory on a flat screen in an arcade-like sit-in gaming console, where gamers drive the car through the circuit in real-time. This immersive experience also allows gamers to modify sound parameters via a series of unique audio effects mounted onto the cars' dashboards, giving each one its own distinct sonic flavour. The sounds picked up by the cars' styli are emitted from speakers built into the game consoles' seats, causing them to vibrate in correspondence with the movements on screen. This audiovisual and physical experience can only be truly appreciated when seated at the controls.

[Lucas Abela](#) (AU) has a strong taste for the obviously contradictory. In the mid-90s he started as a turntablist focused on live performance, but he very quickly dove into idiosyncratic performances that he also transforms into installations.

→ [dualplover.com/vinylrally](#) \ → see also page 11.

»TERMINATOR« / »ROCKS« /

»EXPLOSIONS«

3 works by Tabor Robak, 2010, 2011, 2010

Tabor Robak's work blatantly exhibits a decisive love for virtual culture, and a digital-only, »post-retro« aesthetic that throws each and any desire for authenticity overboard. The hyper-synthetic and hyper-kitsch renderings of 3D computer graphics are this artist's prime habitat, who, in place of a bio, displays the performance specs of his computer system. Through installations, videos, gaming environments, digital paintings, and image manipulations, he engages with the brutal sensory territory provided by digital capitalism's vast and over-stimulating entertainment offerings. In exploring the surfeit of techniques and effects with which instant gratification, excessive thrill, and oversaturated emotion are engineered, Tabor Robak's playful works ambiguously oscillate between affirmation and irony, the high peak of endless pleasure, the mad laughter of accelerationist resoluteness, and never-ending dread.

»Terminator« is a large-scale c-print that depicts the stormy red dawn or catastrophic end of a paradisiacal landscape that looks like the Bikini Atoll struck by a nuclear shock wave. The two part work, »Rocks«, shows the heroic inventory of 3D-rendered rocks as if from a Wunderkammer or a cabinet in a museum of natural history – specimens of the building blocks of new virtual worlds, collected and brought home by venturesome explorers. »Explosions« is a 90-minute, full HD, high-paced total mayhem of explosions, blood splatter, flying debris, and soundfx that feel as if extracted and collaged from 3D action games.

New York-based visual artist [Tabor Robak](#)'s (US) is affiliated to the satirical art/fashion site DIS Magazine and the internet-based boyband #HDBOYZ, Robak is also known for his work with artists such as Ford & Lopatin, and Fatima al Qadiri.

→ [taborrobak.com](#)

»THE 120 MEGABYTES ARCHIVE«

Network Awesome, 2011–ongoing

120 Megabytes is Network Awesome's spin on the MTV Classic underground music video programme, 120 Minutes. The weekly show brings together bands and visual artists, showcasing experimental audio and visual hallucinations in an expanded space between art and music as it can only be fostered by today's Internet culture. Curated by video artist Mark Brown, the half hour shows that number 60 episodes to date feature the best music videos with an unexpected link to the avant-garde.

→ [networkawesome.com/series/120-megabytes](#)

[Network Awesome](#) (US/DE) is a curated online video channel.

→ [networkawesome.com](#)

»IN THAT WEIRD PART«

Collection of videos from YouTube curated by CTM, 2012, 2013

»In That Weird Part« is a work in progress, a collection of videos found on YouTube, and selected by CTM, that is concerned with the interpretation and editing of pop music in Internet user culture. With [Misheard Lyrics](#) (incorrectly transcribed lyrics), »Shreds« (videos set to alternative, incongruent audio tracks), »Literal Videos« (re-dubbed lyrics that describe the video's action in a self-referential way), »Hardware Music« (music made with non-musical devices), »Mash-ups«, and »Video Re-enactments«, social media platforms such as YouTube have spawned their own genres based on remakes of user videos, digitally distributed pop music, and adaptations of famous songs. This collective output leads to an independent aesthetic, a kind of new musical vernacular that raises questions about the political economy of user rights, copyright issues, the exploitation of immaterial labour, the sociological and anthropological aspects of user interaction, and the psychology of online narcissism.

»TECHNOVIKING SKULPTUREN – TEILABGUSS NACH ORIGINAL VON SHINYA YAMAOKA«

Matthias Fritsch, 2010

Internet memes question authorship and property, subjects that are examined by Matthias Fritsch. In 2006 he published a video on YouTube entitled »Kneecam No. 1«, a short video of a man resembling a Viking, dancing behind a truck at the famous Berlin Fuckparade. The video was such a success that, within a blink of an eye, it had attracted more than 17 million views and a fan base that began re-enacting, re-mixing, and copying the scene. The video's protagonist was also baptized as the Technoviking. Fritsch began collecting his fanbase's output, and re-using the material for his artwork. His work inspired other artists, for example Shinya Yamaoka, who created a Technoviking statue of which Fritsch took a collection of casts of its head.

[Matthias Fritsch](#) (DE) studied Media Art at the HfG Karlsruhe, as well as Film, Fine Art, and Curating at Bard College's Centre for Curatorial Studies (CCS) in New York State. He has made several movies and media-based installations, and is currently artistic director of the annual »Moving Silence« Festival in Athens.

→ [subrealic.net](#)

TRANSFER

»YOUTUBE AS A SUBJECT«»TERMS OF SERVICE«

Constant Dullaart, 2008

»YouTube as a Subject« concentrates on the old version of the YouTube play button, giving it a life of its own; the button is allowed to fall, to be out of focus, or even to disco-dance. These short animations, which are normally presented on YouTube, are now re-framed within the exhibition and shown on single screens; the button is released from its habitat. Responses to the piece, from several artists, are also presented, enlarging it into a work complex of online »found objects«.

The neutral appearance of platforms such as Google, that is, their clean and tidy landing pages devoid of advertisements, make them appear as harmless research tools for browsing the Net. Their true, opposite nature, is however quickly revealed through »Terms of Service«, a work where Google's landing page dictates the prominent search engine's rules and conditions out loud. Google's search bar becomes the Mouth of Truth, revealing its terms of service with a chillingly neutral, machine-like voice.

Constant Dullaart's (NL) works can be defined as contemporary ready-made pieces. His main source of material is the Internet, which he appropriates by editing online presentation formats and by re-contextualizing found materials. He studied at the Rijksakademie in Amsterdam and worked closely with the world renown but now defunct Netherlands Media Art Institute (NIMK). – constantdullaart.com

»7 RESPONSES TO CONSTANTDULLAART'S »YOUTUBE AS A SUBJECT«

Ben Coonley, 2008

Constant Dullaard's »YouTube as a Subject« triggered many reactions, including one from Ben Coonley. Following Dullard, Coonley made his own take of YouTube's load sign; the little turning wheel made of 8 dots is given a life of its own, be it a life on drugs, or deserting its role as one the five Olympic rings. Coonley and Dullaard are perfect examples of the inspiring way in which the Internet and platforms such as YouTube generate active echos, that is, sequences of posts, tagging, sharing, recommendation algorithms, comment features, and reviews, where dynamic relationships between users unfold via de- and reconstruction, appropriation, and re-contextualization.

Dividing his time between New York city and Annandale-on-Hudson, NY, Ben Coonley (US) is a video and electronic media artist and Assistant Professor of Film and Electronic Arts at Bard College. His films and videos have been shown internationally at film festivals and art shows.

– rhizome.org/profiles/bencoonley

»SKRILLEX VARIATIONEN«

curatingyoutube.net, 2013

Social platforms are the modern form of archives. While Facebook organizes everything we want to share with the world, especially moods and daily insights, and Flickr displays the picturesque side of our lives, YouTube is currently the most appreciated moving image and sound archive. These aggregator platforms are growing every day and present us with a non-linear and a non-chronological presentation format fuelled by users. Everything exists on the same level and is only hierarchically structured by the amount of clicks and a specific »Item-to-Item Collaborative Filtering« algorithm.

Curatingyoutube.net (CYT) follows the Beuysian line of »everyone is an artist«. Art has become ubiquitous and routine. CYT is therefore a logical, consistent approach in revealing themes, topics, approaches, reactions, re-enactments, and incredible juxtapositions of the over-abundance of materials or »art-works« displayed on YouTube.

With »Skillex Variationen«, CYT presents the manifold forms of appropriation developed in the digital age. CYT re-organizes YouTube-videos within thematic video-grids. These grids become an interactive orchestration of images that provide a comparative and analytical view of the new web phenomena. The musician Skrillex and his song »Scary Monsters And Nice Sprites« (2010) are the starting point of this research into contemporary web based appropriation art.

Robert Sakrowski (DE) studied Art history and works as a freelance curator and artist in Berlin. He works under the moniker curatingyoutube.net since 2007, exploring new web phenomena and developing a special online tool that enables further research, named gridr.org. – curatingyoutube.net

»GIVE ME A BREAK FROM ALL THISPOWER (A-T, 1992)«

Tim Tetzner, 2013

In 1992, the music industry is still knee-deep in the myths it produced about itself, and Paul Nicholson is busy designing a logo for the British electronic musician, Aphex Twin, one that would come to seem virtually synonymous with unconditional faith in the dawning of a new (musical) digital era. Tim Tetzner's »Give Me A Break From All This Power (A-T, 1992)« puts its finger on the breaking points inherent to this social-aesthetic re-orientation. An obsolete object is thereby turned into an »Object small a« that describes the loss of its historical aura as a semiotic surplus value.

»GIVE ME A BREAK FROM ALL THISPOWER (R-N, 2000)«

Tim Tetzner, 2013

In 1999, the CD is at the zenith of its success. With the release of their »20'to2000« box set, Raster-Noton are well into their final spurt of the millennium. »Give Me A Break From All This Power (R-N 2000)« analyses the symbolic order of the digital object within and without its binary reference system, operating on the premise that the CD is an unstable medium. What happens to the object outside the archive? How does it function when let loose in the attention economy? Is it at all possible to fathom the difference between digital and analog systems of representation? Given that the life expectancy of a CD is estimated to be around 20 years, it may be assumed that the data structure of this 13-year-old object has changed perceptibly beneath its eroding aluminium surface. Tetzner analysed the present condition of the object's digital data, with the aim of rendering this difference audible – which is to say, highlighting any acoustic deviations from the sound on the original file. The acoustic result was then cut into transparent 12" vinyl and packaged in a faithful reconstruction of the original box set.

Berlin-based writer and visual artist Tim Tetzner (DE) works on representation structures and their diffusion in semantic space. By appropriating obsolete (aesthetically, socially, economically determined) systems, he creates artworks that give rise to new value hierarchies and whose internal order can be directly translated into dynamic narratives. – timtetzner.com

»MOM – MOTHER OF ALL RECORDS«

Heavylisting, 2012

Berlin duo Heavylisting released WOW, allegedly the most minimal record ever made, in November 2012. WOW is a vinyl record that contains a single, ultra-low bass tone that rings at the frequency of 33,3 Hz when played at 33 1/3 rpm, the standard speed for LPs. Accordingly, when put on a turntable, the frequency will change in correlation to the speed of the record player. Playing several WOW records in parallel and at different speeds creates a complex sub-sonic wavefield with shifting interferences depending on the instabilities of the mechanical components of the record player, and on the resonant characteristics of the space. As such, WOW is not a record in the traditional sense, but the constituent of an instrument.

The glass master of WOW, dubbed »MOM«, or »Mother of all Records«, is put on display within a brightly illuminated case. This auratic object points towards the end of recorded music as fixed and faithful reproduction of real life occurrences or works, and instead hints at the open-ended fluidity of music today.

Heavylisting (DE) are Berliners Carl Schilde and Anselm Venezian Nehls. They fuse ideas and concepts of popular music with the reflective sensitivity of contemporary art to create highly specific sonic experiences. Both studied popular music in England, but didn't meet until 2010, while doing their master's degrees in Sound Studies under Robert Henke and Sam Auinger at the Berlin University of Arts. – heavylisting.com – see also page 11.

»O.T« AND »TAPE«

Alexander Dorn, 2012 & 2009

»o.T.« (German for »untitled«) is comprised of a photograph of a blurry sun, inserted into a strange background of a painted forest tortured by a storm. The photo hangs alone on an entire wall in a room – a clean space lit only by a soft overhead light. Depicting neither sunset nor dawn, but a state of uncertainty, and oscillating between painting and photography, the scene creates a fake world. A disturbing effect results from the tension between Object art, painting, and photography, which is wrought in this work.

The work »Tape« is a memorial for the most beloved mix-tapes you used to put in your car radio. You know all songs by heart, have sung or hummed them along during your trips. Sometimes you had to change the tape while driving, handling it without care as you searched for another oft listened tape in your dusty glove compartment. Dorn elevates the lowly tape into an artwork, casting it in bronze and freezing for all posterity, with all its cracks and scratches.

Alexander Dorn (DE) is born in Plauen in 1981. He studied arts at the HFBK Dresden and took master classes with prof. Martin Honert. He lives in Dresden where he is also part of the Uncanny Valley label roster, for which he designed the logo. Influenced by all sorts of electronic sounds, he makes music under the Credit 00 moniker. – alexander-dorn.de

»–«

Doppeldenk, 2012

Doppeldenk's »–« (minus) is the dark half of a work complex loosely revolving around Kraftwerk and the associations triggered by their name. Embracing the bad sides of life in a humorous, playful way, the work ambiguously deals with the fall of mankind by examining the complexity humanity's quest for a better life, which may turn good intentions into bad outcomes and vice versa. With references to Hieronymous Bosch's »Hell« triptych both in form and by the fusion of elements of pop culture iconography with traditional techniques, »–« is not only a painting, but a triptych that proposes another axis of interpretation on the religion of advancement through technology. The triptych's left and right wings depict Adam and Eve as angry and voluptuous robots surrounded by artefacts of capital sins, capturing the moral and ethical conflicts of a globalized world.

Leipzig-based art collective Doppeldenk (DE) (doublethink), comprised of Marcel Baer and Andreas Glauch, examines the power of holding two contradicting beliefs in one mind simultaneously. Their work is characterized by an uninhibited use of glaringly colourful icons from pop- and subculture to create a disturbing intimacy that captures the viewer into their multilayered universe. – doppeldenk.com



MUSICMAKERS HACKLAB: INDETERMINISM MACHINES

KUNSTRAUM KREUZBERG/BETHANIEN / OPENING – FRI, 25.1. – 19.00 / DURATION – 28.1.–1.2.

Machines in music making are a means of externalizing musical will and composition. They connect thought and sound in ways that become more physical, more visible, more improvisatory, and live. They escape the deterministic, fixed world of the score – and the traditional recording. They are inventions that ensure that musical outcomes are governed by humans and by chance. To experiment with making music in this age, you first want to experiment with making the machines that make the music.

The MusicMakers Hacklab at CTM.13 is an open, collaborative environment in which participants can learn about new technologies and get their hands on making their own musical inventions. It's a space in which people can build a rapid prototype of anything they imagine, creating new ideas around music making and creation, from composition to performance and DJing. MusicMakers is curated by Peter Kirn of createdigitalmusic.com, with the collaboration of design platform SemiDomesticated and sound artist Derek Holzer.

We're inviting people across media to encourage collaboration: musicians, developers, artists, designers, people working in skills like sound and music, but also code, fashion, visuals, and industrial design and craft.

Registered participants are invited to the Hacklab daily from 10–20.00 (closes 18.00 Friday). Registration is free, but based on available space. First come first served.

The public is invited to join in the Hacklab's activities from 12–18.00 daily (limited space).

Surprise workshops, presentations, and discussions daily, in addition to those schedules.

Select Hacklab participants, as well as additional artists, will perform with their tools and inventions during a night-time showcase at Berghain Kantine.

– see MusicMakers Showcase / Cassette BLN, page 34.

Peter Kirn (US) is a Berlin-based journalist, audiovisual artist, and founder/editor of createdigitalmusic.com. He is also co-creator of the open source MeeBlip synth. Building on a classical training in composition, he focuses on investigations of technologies for creation in writing, teaching, and performance. – createdigitalmusic.com

Derek Holzer (US) is an American sound artist based in Berlin, Germany, whose current interests include DIY analog electronics, sound art, field recording, and the meeting points of electroacoustic, noise, improv and extreme music. He has played live experimental sound, as well as taught workshops in noise art technology, across Europe, North America, Brazil, and New Zealand. – macumbista.net



FRIDAY – 25.1.

OPENING

19.00 – Laboratory Opening Event
Science Fiction Children (DE) present their oversized robotic, »real-world« 808 drum machine.

MONDAY – 28.1.

LABORATORY KICKSTART

10.00 – Participant introduction
COLLABORATIVE SESSION
Rapid-fire talks and pitches, and a discussion of goals for the week – an opportunity for participants to plan their week, find collaborators, and imagine what they want to create.

14.00 – Peter Kirn (US)
WORKSHOP ON OPEN TECHNOLOGIES FOR SOFTWARE, HARDWARE

How free and open source technologies can become a shared platform for developing with others. A tour of two tools the artist helped develop, in software (libpd, an embeddable version of Pure Data) and hardware (MeeBlip), with an eye toward how they can be used in the course of the hacklab.

16.00 – Moritz Haas (DE)
MARVIN SINGS THE BLUES: A DISCUSSION OF ROBOTICS
Automation and robotics are applied to new musical instruments in astounding ways. Haas surveys this musical landscape and talks about the construction of his giant MR-808 robotic installation, featured in the CTM exhibition and MusicMakers performance. – see also page 34.

TUESDAY – 29.1.

INSIDE TECHNOLOGY AND PROCESS

11.00 – The Musical Gloves Project, with Imogen Heap (UK)
AN INTRODUCTION TO THE GLOVES
Introductory tutorials on how to connect and use The Gloves software with a range of existing software, kicking off the first of five days of an interactive workshop with the team behind this new wearable technology for music. – imogenheap.com

14.00 – Native Instruments (DE)
INSIDE THE DESIGN PROCESS AT NATIVE INSTRUMENTS
Florian Schneidmadel (Head of Research and Design) and Gösta Wellmer (Head of User Interface Design) provide a rare look at the how Native Instruments designs their products for musicians, collaboratively.

REAKTOR, OSC, AND THE IPAD
In a workshop, NI Product Designers Gwydion ap Dafydd and Clément Destephen will talk about the OpenSoundControl protocol and the new integration they designed into Reaktor. They'll show how you can use this protocol to touch sound via iPad applications. – native-instruments.com

17.00 – Ableton (DE)
CONTROLLING EVERYTHING IN LIVE: A WORKSHOP
Christian Kleine, Ableton developer, sound artist and Max for Live guru, demonstrates at how to take control of almost any aspect of Live in performance. Opening up custom performance and compositional opportunities, Kleine will provide insights into the meanings and possibilities of Live's API tools. – ableton.com

TRANSFER

WEDNESDAY – 30.1. ONE MEDIUM TO ANOTHER

14.00 – Ali Demirel (TR)

VISUAL PERFORMANCE FOR RICHIE HAWTIN:
TOOLS AND CONCEPTS

Visual architect Ali M. Demirel shares his custom-developed software 2V-P, which he created with artist and programmer Pascal LeSport. Through a discussion of the tool and his techniques, Demirel illuminates the live performance ideology which he has developed over years of collaboration with Richie Hawtin, and how he relates visuals to music.

– m-nus.com

16.00 – Lucas Abela (AU)

PLAYING WITH TAPE: TALK AND WORKSHOP

Sound artist and live musician Lucas Abela talks about his works with magnetic tape media, including those in the CTM exhibition. Then, get in on the action with a workshop on how to build your own »play station« – his unique tape head machine.

– dualplover.com – see also page 11 & 73.

THURSDAY – 31.1. GENERATIVE CONSTRUCTIONS.

14.00 – Mark Fell (UK)

RA LIVE EXCHANGE WITH MARK FELL

Mark Fell in conversation with Will Lynch of online music platform Resident Advisor. Mark Fell's live experimental music work relies on generative systems built in Max/MSP. Known as half of the Sheffield duo SND, here Fell allows an intimate look at his solo performance approach as he demonstrates his techniques and creations.

– markfell.com

– see also page 11 & 20.

16.00 – Keith Fullerton Whitman (US)

APPLYING GENERATIVE CONCEPTS TO HARDWARE-BASED
ELECTRONIC MUSIC

If Fell works in software, Whitman works in hardware, applying generative concepts to hardware-based electronic music. A conversation with the artist on his approach to generative composition – the perfect indeterminism machines of our theme.

– keithfullertonwhitman.com \ – see also page 20.

FRIDAY – 1.2. GOING LIVE.

12.00 – Tim Exile (UK)

CUSTOM CREATIONS FOR LIVE PERFORMANCE. A TOUR OF
THE LONDON-BASED ARTIST'S UNCOMMON LIVE RIG

Tim Exile will present his self-programmed Reaktor live looping setup (source of both The Finger and The Mouth) in technical detail. The patch will be shared for participants to hack and/or map to their own interface using OSC. Tim and co-developer Ash Dorey will be on hand to help out with technical questions.

– timexile.com \ – see also page 34.

14.00 – Demdike Stare (UK)

IN THE JODOVERSE

Miles Whittaker of Demdike Stare presents an inside look at the world premiere audiovisual performance they debut at Haus der Kulturen der Welt for CTM and transmediale 2013.

– modern-love.co.uk \ – see also page 39.

15.30 – Work from the Hacklab

INDETERMINISM MACHINES, FOR THE FIRST TIME IN THE
WORLD

Capping off a week of invention and experimentation, the hacklab's diverse participants will show the fruit of their labour in a series of demo/presentations and performances.



PULSE LAB II – WORKS FOR WAVE FIELD SYNTHESIS

ROBERT HENKE AND STUDENTS OF THE SOUND STUDIES MASTERS PROGRAMME

AT THE BERLIN UNIVERSITY OF ARTS (UDK)

HAU2 – PROBÜHNE – 28.1.–3.2. – DAILY 16–20.00 / EXCEPT MON 19.30–1.00 / SUN 15–20.00

Pulse Lab II – Works for Wave Field Synthesis is the second collaboration between the Soundstudies department of the Berlin University of Arts and CTM. This time it is all about the distribution of sound in space, utilizing a ring of 192 computer-controlled loudspeakers. This technique is called wave field synthesis (WFS) and allows one to place a huge number of virtual sound sources anywhere inside and outside that ring.

Pulse Lab II – Works for Wave Field Synthesis is the second collaboration between the Soundstudies department of the Berlin University of Arts and CTM. This time it is all about the distribution of sound in space, utilizing a ring of 192 computer-controlled loudspeakers. This technique is called wave field synthesis (WFS) and allows one to place a huge number of virtual sound sources anywhere inside and outside that ring.

Most spectacular is the effect of locating a sound source inside the head of a listener, an experience that cannot be achieved through other techniques. The large number of speakers is the equivalent to a large number of pixels in the visual world, enabling subtle and precise placements in space and an impossible depth of field. Wave field synthesis is a new technique that relies on powerful computers and on advanced algorithms for calculating the signals going to each speaker.

The ability to explore such a system solely for artistic purposes is still quite rare. Due to the generous support by the Fraunhofer IDMT and IOSONO GmbH, Sound Studies is able to figure out what can be done with such a beast. First results of this artistic research will be presented at Pulse Lab II: works by students as well as pieces by professor Robert Henke, who is supervising the system and curates the installation for CTM.

The contributions may be quite diverse, ranging from quiet, intimate studies of movement, to roaring storms of particles that go straight through your head and brain, or interactive audio-visual works. The WFS system is located in the middle of the

HAU2 Rehearsal stage, allowing visitors to walk around and experience the auditive equivalent to 3D cinema. During the course of the exhibition the pieces run as a loop, and students will be present and happy to answer technical questions or engage in discussions about artistic implications.

Contributions by:

Robert Henke

Anna Bogner

Christian Losert

Christoph März

Edgardo Gómez

Jan Brauer

Jessica Ekkomane

Michel Wähling

Nicolas Probst

Silje Nes

Daisuke Ishida

– udk-berlin.de/sites/soundstudies

The soundstudies WFS system is kindly supported by

EDUCATION NETWORKING DAY

Part of the Transfer programme, the Education Networking Day scheduled for Saturday, Feb. 2, 2013, invites students, professors, and researchers from different graduate and postgraduate programmes that straddle different fields such as audio, arts, media, design, and related theoretical disciplines to present their programmes, projects and activities. In addition to graduate and postgraduate students, the programme is open to institutes and academies whose students have already made their first steps towards a professional or artistic practice. Located in the project rooms of the Kunstquartier Bethanien, the Education Networking Day gives students and professors the opportunity to present their research focus and the diversity of their initiatives in 30 to 60 minute sequences. For the programme schedule, please refer to the CTM Festival website.

– Kunstquartier Bethanien – Projektraum / Sat – 2.2. – 13:00

ICAS NETWORK

ICAS – International Cities for Advanced Sound is an international network numbering over 35 likeminded, nonprofit organizations working in the field of experimental art and sound. Inaugurated in 2009, the network aims to increase dialogue and exchange between its members via co-commissions, knowledge transfer, collaborative projects, and more.

Recently the network has given rise to several successful co-commissions, as well as multilateral initiatives such as the ICAS Suite (an event series which just saw a fifth edition produced during the Cynetart Festival in Dresden in November 2012), the 1-day Denkfabrik conference, produced during the Berlin Music Week and that discussed the creative and cultural economy, the ICAS Radio (an ongoing radio show that broadcasts concerts and interviews from different member festivals via Austria's ORF National Broadcasting Corporation), and a 3-day Networking Tomorrow's Art for an Unknown Future symposium (MUTEK Montréal, May 2012) that examined the future of artistic and cultural practices.

The CTM festival acts as a yearly point of convergence for the ICAS network, serving to spark new collaborations during a 1-day closed meeting. Among the items currently in discussion are multilateral projects in Canada and Australia in 2014, within the framework of the EACEA's Third Country project strand. – icasnetwork.org

BWPWAP

TRANSMEDIALE 13

HAUS DER KULTUREN DER WELT / 30.1.–3.2.

CTM and sister festival transmediale – festival for art and digital culture take place in parallel to and in close collaboration with CTM since 1999. For its 26th edition, that takes place at the Haus der Kulturen der Welt, transmediale boldly goes BWPWAP – Back When Pluto Was a Planet.

The acronym BWPWAP is used in Internet jargon to talk about things and events in the past or that possess an anachronistic character. In the context of the transmediale festival, it does not necessarily mean entertaining nostalgia for the past. On the contrary, Pluto and its reclassification is taken as a metaphor for how quickly cultural imaginaries can change and be contested in a world underwritten by parallel developments. Adopting the BWPWAP expression for a programme that travels in time and space, transmediale 2013 reanimates cultural and technological perspectives that puts existing knowledge paradigms in crisis.

It is not so long ago when Pluto was still officially counted as a planet: 2006 to be precise. Yet, in terms of media hype and social, economic and political development, the days of Pluto already seem part of a bygone era. Think about financial bubbles, social networking services, political leaders and a life before smartphones (or before e-mail). transmediale 2013 retrieves perspectives that today may seem out of place within consensual views of technology and society, but which up until fairly recently, did not seem so improbable. BWPWAP suggests a methodology of looking backwards in order to cast a critical eye on the present, reformulating cultural practices for a less prescribed and more explorative sense of the possible. In one of the most ambitious editions of the festival yet, transmediale invites you to three exhibitions and a five-day conference, workshop, screening and performance programme. Re-enacting not-so-distant pasts and half-forgotten places, transmediale will explore unrealistic and poetic modes of cultural critique – as if BWPWAP.

This year, the transmediale and CTM Festivals have once again co-curated a collaborative programme of audiovisual and audio performances at the Haus der Kulturen der Welt featuring world premieres and performances by Demdike Stare and Gatekeeper (– page 39), People Like Us (– page 26), Vanessa Ramos-Velasquez featuring A Guy Called Gerald (– page 30), as well as Boris Hegenbart with Felix Kubin (– page 21), that unite the ideas behind both festival themes: The synchronicity of different temporalities, the increasing blurriness of terms such as near and far, natural and synthetic, and the paradox of simultaneous excess and scarcity are all seen as effects of a dissolution of boundaries fomented by the digitalization of cultural artefacts and their production. The homey comfort of obsolete technologies and archives stands beside the brutally illuminated, overstimulating aesthetic of global digital capitalism. Reversals, devaluations, and re-evaluations are to be found everywhere. Dystopia transforms into utopia, the past into the present, wealth into want, and back again. Working with the abundance of existing approaches feeds idiosyncratic re-invention and, at the same time, opposes the concept of original creativity. And wherever the omnipotent flow of communication can be taken for granted, new (or old?) possibilities of community open up by limiting or even interrupting these connections. BWPWAP identifies the ongoing revision of established categories of knowledge as a source of continuous upheaval, a process that equally feeds the blissful diversification and mercilessly cumulative excesses of the Golden Age. The revisited will never be completely forgotten, but rather retroactively induces a plethora of alternate narratives.

For the full programme of transmediale, its theme and all else, please refer to the transmediale website. – transmediale.de

TRANSMEDIALE PROGRAMME HIGHLIGHTS

TUE 29.1. – 19–0.00 – Haus der Kulturen der Welt
TRANSMEDIALE OPENING – PLUTO Y U NO PLANET?
with Michael E. Brown, Gerhard Schwehm, Lisa R. Messeri, Goto80, Raquel Meyers, Jacob Sikker Remin, OCTO CEO Allende-Freedman and the Telekommunisten collective, Benjamin Gaulon, Gijs Gieskes, Phillip Stearns, Tom Verbruggen (toktek), Karl Klomp, Peter Edwards.

WED 29.1.–SUN 3.2. – Haus der Kulturen der Welt
CONFERENCE
Curated by Kristoffer Gansing, Tatiana Bazzichelli
The transmediale 2013 programme unfolds through four threads, all interconnected through the BWPWAP theme: Users, Networks, Paper, and Desire. These threads weave across the different festival events, and by following them visitors will have a diverse experience characterised by constant shifts of modalities and perspectives. The festival will look at what Users, Networks, Paper, and Desire meant BWPWAP, how they look today, and how they could develop in the future. The Users thread explores the user as one of the most central figures of the 21st century's cultural landscape, via a historical look at the development of user cultures in consumer society and cybernetics, as well as the changing roles of the user. Through Networks, transmediale asks what it means when networks have become a pervasive part of daily life, changing the way we create friendships and connections. The Paper thread traces the history of paper as a transcendent cultural form, and its various artistic appropriations from Mail Art and visual poetry to electronic literature and beyond. The Desire thread examines how critical reflections on sexuality and pornography can inform present-day digital culture and politics by creating juxtapositions, decompositions, fragments, and unexpected combinations of queer expression.

KEYNOTES

WED 30.1. – 18:30
MARSHALL McLuhan LECTURE 2013
Pluto, Plutocrats & Plutonium
with Ian Hacking, moderated by Lorraine Darston
(Embassy of Canada, RSVP – mcluhan-salon.de/en/calendar)

THU 31.1. – 19–20.30 – HKW Auditorium
BWPWAP NETWORKS
Social Media: From Complaints to Alternative Tools
with Geert Lovink, Respondent: Craig Saper

FRI 1.2. – 19–20.30 – HKW Auditorium
BWPWAP USERS
Aesthetic Growth: Becoming a Human, a Thing or a Piece of Code with Olga Goriunova, Respondent: Finn Brunton

BWPWAP PAPER
On Uncreative Writing
with Kenneth Goldsmith, Respondent: Florian Cramer

SAT 2.2. – 20.30–0.15 – HKW Auditorium
IN THE JODOVERSE AND BEYOND
Moderator: Hasko Baumann
Including: Darkness Bright: Demdike Stare & Gatekeeper »Exo«
– see page 39.

SUN 3.2. – 16–17.30 – HKW Auditorium
BWPWAP DESIRE
with Allucquère Rosanne »Sandy« Stone. Respondent: Francesco Warbear Macarone Palmieri.

TUE 29.1. – 17.30–23.00 / WED–SUN – 10–22.00
EXHIBITION: THE MISEDUCATION OF ANYA MAJOR
Curated by Jacob Lillemose.
Three exhibitions about re-imagining the effects, uses, and development of contemporary media. The Miseducation of Anya Major investigates questions of knowledge, learning, and education in relation to contemporary media, from the photocopier and paper shredder, to computer games and the latest smartphone. What counts as useful knowledge in this context? And why is some knowledge considered irrelevant? What are we learning? Within which frameworks is this education taking place? Could it take place elsewhere? Who are our teachers? Do we trust them? Do other kinds of teachers exist? Is it necessary (and/or possible) to invent a radically different school system? Three exhibitions – Tools of Distorted Creativity, Imaging with Machine Processes, The Generative Art of Sonia Landy Sheridan and Evil Media Distribution Centre by the duo YoHa (Graham Harwood and Matsu-ko Yokokoji) respond to this challenge.

WED 30.1.–FRI 1.2. – daily 14:30 & 18:00
FILM & VIDEO PROGRAMME: EVERYTHING BUT THE PLANETS
Curated by Marcel Schwierin.
Every film can be seen as an imaginary museum in the sense of Malraux. The moment captured in a shot will be conserved; in the montage it will be contextualised, just like the images in the imaginary museum will be printed next to each other. Films by Laurie Anderson, Gary Kibbins, Jesse McLean, Andy Weir, Mochu, Tonje Alice Madsen, Karimah Ashadu, Malcolm Le Grice, Dan Boord, Luis Valdovino, Marilyn Marloff, Volker Schreiner, Lewis Klahr, John Smith, Dietmar Brehm, Petar Ljubojev, Jesse Drew, Barbara Musil, Nomeda & Gediminas Urbonas, Eva Jiricka & Katharina Fiegl, Ralph Kistler, Andrew Norman Wilson, Muntean & Rosenblum, Ho Tzu Nyen, Eija-Liisa Ahtila and more.

For the full programme listing go to – transmediale.de

P2P VORSPIEL

VARIOUS VENUES ACROSS BERLIN

25.–27.1.

P2P Vorspiel is a pre-festival weekend of distributed partner events preceding the opening of transmediale 2013 BWPWAP – Back When Pluto Was a Planet and CTM.13 – The Golden Age through a dissemination of projects including exhibition openings, workshops, talks, performances and parties outside the main venues of either festival. Take this chance to experience some of Berlin's best experimental arts, music and sound in this unique pre-festival weekend.

P2P Vorspiel takes place on the weekend of Friday January 25 to Sunday January 27, 2013. It aims at promoting digital and post-digital culture within independent organisations, project spaces, galleries, and other venues across Berlin all the while strengthening connections between them. P2P Vorspiel works toward the creation of a shared knowledge laboratory within both festivals, and visibility for locally and translocally distributed networks.

P2P Vorspiel has been organized by reSource transmedial culture berlin, and the transmediale and CTM festivals, in collaboration with the project spaces and initiatives participating in this edition. reSource transmedial culture berlin is the year-round initiative of the transmediale festival with contributions by CTM and other initiatives. It is a networking project based on the inter-connection of genres, fields, and practices, bringing together communities and individuals who work critically with art, technology, politics, and identity.

The participants of P2P Vorspiel have been brought together via the networks of transmediale and CTM, but also by involving emerging local spaces and initiatives via the reSource mailing list. If you are interested in contacting the reSource team and getting to know Berlin spaces and initiatives active in the fields of art, technologies, and cultural production, subscribe to resource-net, the reSource transmedial culture mailing list, via transmediale.de/resource

ctm-festival.de/festival/specials/vorspiel

VORSPIEL PREVIEW EVENTS THURSDAY – 24.1.

15–17.00 – Supermarkt
ILLUMINATIONS OF WEDDING **FREE**
Roaming workshop on location-based video-art practice and techniques
please register via rsvp@supermarkt-berlin.net

19.00 – General Public
L'AGE D'OR **FREE**
Exhibition opening

20.00 – reboot.fm @ Südblock
VORSPIEL VORSPEISE: WAS FÜR EINE STADT? GENTRIFICATION, CITY TAX UND KULTUR POLITIK **FREE**
Panel discussion

21.30 – LoopHole
FORPLAY INTRO EVE
Music, performance, noise & visuals

FRIDAY – 25.1.

18–22.00 – Supermarkt
ILLUMINATIONS OF WEDDING **FREE**
Exhibition Vernissage featuring live AV performance

18–23.00 – Liebig12
SPACE US THE PLACE I
Street / public art interventions and performances with Holger Bleck & Allegra solitude, Pietro Lahara, Simon Olivier, Nico Lippolis & Giovanni Verga

19–24.00 – Kunstraum Kreuzberg / Bethanien
IN THAT WEIRD AGE **FREE**
Opening of the CTM.13 exhibition

19.00 – Situation Room@CHB | Collegium Hungaricum Berlin
TORRENTIAL FORMS **FREE**
Installation by Alex Berman, Filip Strebeyko and Gábor Papp.

19.00 – Naherholung Sternchen
THE XLTERRESTRIALS PRESENT CITIZEN KINO: »20TH CENTURY FIX, SOCIAL MEDIA FOR SOCIAL BODIES IS RETRO-HACKABLE«
Performance & afterparty

19.00 – designtransfer @ Berlin University of the Arts
PROTOTYPE: EXHIBITION IN THE CLOUD **FREE**
Exhibition opening & discussion

19.00 – designtransfer @ Berlin University of the Arts
45 SEK!
Exhibition opening **FREE**

21.00–open end – LoopHole
DROMOSCOPE SESSION VII
Electronic audio/visual

19.00 – Panke e.V.
FINGERDRUMMING WORKSHOP WITH COMFORT FIT
Workshop
Registration via erika@pankeculture.com

19.00 – Substitut
TOOLS FOR THE NEXT REVOLUTION **FREE**
Guided tour and talk with the artists Wachter/Jud

21.00 – O Tannenbaum
GOLDEN AGE / JET AGE
Concerts and DJs

19–24.00 – Altes Finanzamt
OSMOSIS **FREE**
Exhibition with lecture and performances

19.30–23.30 – Artconnect Berlin
THE PLUTO IN ME **FREE**
Exhibition opening

20.00 – Apartment Project Berlin
A PERFORMANCE OF ELECTRONIC MUSIC IN THREE SETS BY MARTIN HIENDL
Performance & lecture performance

20–24.00 – Art Laboratory Berlin
SYNAESTHESIA/2: SPACE AND PERCEPTION **FREE**
Exhibition opening

20.00 – Galerie Mario Mazzoli
AS A FRAME **FREE**
Music performances with visuals / silent film

21.00 – ausland
PARIS / BERLIN: 20 YEARS OF UNDERGROUND TECHNO
Film screening followed by DJ set

21.00 – Madame Claude
ALLIE + TBA + DJ SET BY HÉLÈNE BERTHE
Concerts & DJ Set

22.00 – Panke e.V.
SUPPORT YOUR LOCAL GHETTO
Performance & video installation

23.00–open end – Horst Krzbrg
CTM.13 PREGLOW
Pete Swanson, Sensate Focus, Bill Kouligas & Rabih Beaini, Heavylistening, Lucas Abela, Ulf Eriksson.
(free entrance with CTM / transmediale Festivalpass / Accreditation)

SATURDAY – 26.1.

15–17.00 – SUPERMARKT
ILLUMINATIONS OF WEDDING **FREE**
Panel discussion: Urban Expressionism, and the role of public art and technologically-mediated interventions for evolving communities
Registration via rsvp@supermarkt-berlin.net

15–17.00 – DAM Berlin
BACK WHEN DIGITAL ART WAS STILL NEW **FREE**
Panel discussion

15–18.00 – emitter19
PERFORMANCE AND INSTALLATION BY MARTA ZAPPAROLI, SEIJI MORIMOTO, KRIS LIMBACH AND FRIENDS

18–23.00 – Liebig12
SPACE US THE PLACE II: CLOUDS, SIEVES AND BEES
BY CRISTIAN VOGEL.
Composers talk / performance

18.00 – Platoon Kunsthalle
PLATOON GLOBAL NETWORK
Presentation / project presentations by Tikul & Jendrek – Pussykrew, Stefanie Greimel and Elektropastete collective

19–22.00 – Errant Bodies
DIRTY EAR FORUM **FREE**
Exhibition opening

19–24.00 – Altes Finanzamt
OSMOSIS **FREE**
Exhibition with lecture and performances

20.00–open end – LoopHole
INSECURITY PARANOID PARTY
Live noise performances
21.00 – O Tannenbaum
GOLDEN AGE / JET AGE
Concerts and DJs

19.00 Workshop & 21:00 Music – Das Gift
GEEK OUT!
Modular music technology, soldering fumes and good vibes.
Quakmonster Solderworkshop by KOMA
Workshop & music with Richard Scott & Erik Dower
Workshop registration via felix@koma-elektronik.com

20.00 – LEAP (Lab for Electronic Arts and Performance) **FREE**
WAHRNEHMUNG DES DIGITALEN / ABSTRAKTE WELTEN REALISIEREN
 Exhibition Opening

20.00 – Panke e.V.
SCOPE AV EXPOSURE WITH IM2 AND PUSSYKREW
 Talks & AV performance

20.00 – Mindpirates Projektraum
A TEMPLE TO PLUTO
 With Easton West, Kevin Klein, Owen Roberts, Cy Iurinic, Dylan Warn, Pauline Doutreluingne and Emmanuel Pidré
 Installative audiovisual performance

21–5.00 – Sameheads
NOISEKÖLLN X SAMEHEADS X CTM VORSPIEL
 Teams, VIV, Marie Dior, Time Wave Zero

21.00 – ausland
TURNTABLES PERFORMANCES WITH JD ZAZIE, JONAH & JOKE LANZ.

21.00 – Madame Claude
THE WHITE NOISE SUPREMACISTS
 + tba + DJ Set by Nuit Noire
 Concert & DJ Set

22.00 – NK Projekt
DISLOCATION OF TIME
 Bill Kouligas / Navnlaust Mønster Opptog / redFrik
 Concert

27.1. – 23–22.00 – Tresor
GEGEN HOMOPATIK: THE GOLDEN CAGE
 Party

0–6.00 – Horst Krzbrg
GRECO-ROMAN NIGHT
 with Greco-Roman Soundsystem, Millennium (live) and more
 (free entrance with CTM / transmediale Festivalpass/Accreditation)

SUNDAY – 27.1.

all day until 22.00 – Tresor
GEGEN HOMOPATIK: THE GOLDEN CAGE
 Party

all day – Panke e.V.
CITIZEN KINO
 The XLterrestrials present CiTIZEN KiNO: »20th Century Fix: social media for social bodies is retro-hackable«
 Brunch & Screenings

14–15.00 – Cafe@CHB | Collegium Hungaricum Berlin
CAFÉ LIBERTÉ IN THE SERIES »CRITIQUE AND CRISIS« **FREE**
 Finissage & talk with Georgios Papadopoulos and Luca Di Blasi

16.00–open end – LoopHole
THE LOVELOOPERS-DAY
 Public discussion & an evening of »Onomatopoeical-Performances«
 open space in outer space

17–22.00 – Felleshus/Nordic Embassies in Berlin
THE EMBASSY RECONSTRUCTED **FREE**
 Opening with Brandon LaBelle, Juliana Hodkinson, Jacob Kirkegaard, Liv Strand, Susanne Skog, Åsa Stjerna and members of KNM, Kammerensemble Neue Musik Berlin
 (bring passport & register at mareike.roper@gov.se)

18–23.00 – Liebig12
SPACE US THE PLACE III: A SCANNER DARKLY
 Pierce Warnecke curated by Manuela Benetton
 Exhibition opening

18.00 – uqbar
RE.ACT.FEMINISM #2 **FREE**
 Performing archive & table talk

19–22.00 – NK Projekt
DISLOCATION OF TIME II
 Ruben Patiño and Martins Rokis
 Performative talk

21.00 – O Tannenbaum
GOLDEN AGE / JET AGE
 Concerts and DJs

20.00 – c-base e.V.
+KAOS – THE HISTORY OF AN INDEPENDENT SERVER (IL LIBRO SUI 10 ANNI DI AUTISTICI/INVENTATI) **FREE**
 Book presentation

21.00 – Madame Claude
OPEN MIC L. J. FOX
 Open stage night

ONGOING VORSPIEL EXHIBITIONS

25.1.–3.2. – 10–19.00 / Sat & Sun – 14–19.00
 Situation Room@CHB | Collegium Hungaricum Berlin
TORRENTIAL FORMS
 Alexander Bermann, Filip Strebeyko and Gabor Papp

27.1.–3.2. – Mon-Fri – 10–18.00 / Weekend 11–16.00
 Felleshus/Nordic Embassies in Berlin
THE EMBASSY RECONSTRUCTED **FREE**

26.1.–24.2. (26.–27.1. – 12–19.00 / 28.1.–3.2. – 12–22.00, from Feb 4 onward daily 12–20.00 › Kunstraum Kreuzberg/Bethanien
IN THAT WEIRD AGE – CTM.13 EXHIBITION **FREE**

26.1.–10.3. – Fri-Sun 14–18.00 / 30.1.–3.2. – 14–18.00
 Art Laboratory Berlin
SYNAESTHESIA/2: SPACE & PERCEPTION

25.1.–3.3. – Mon–Sat 11–18.00 – Schering Stiftung
»FISCHEN LAUSCHEN«: BEGINNING OF DATA TRANSMISSION FROM THE ARCTIC SEA **FREE**
 Hannes Rickli

29.1.–1.2. – 10–18.00 – designtransfer @ Berlin University of the Arts
PROTOTYPE: EXHIBITION IN THE CLOUD **FREE**

25.1.–15.2. – designtransfer @ Berlin University of the Arts
45 SEK! **FREE**

27.1.–3.2. – 13–17.00 – Errant Bodies
DIRTY EAR FORUM **FREE**

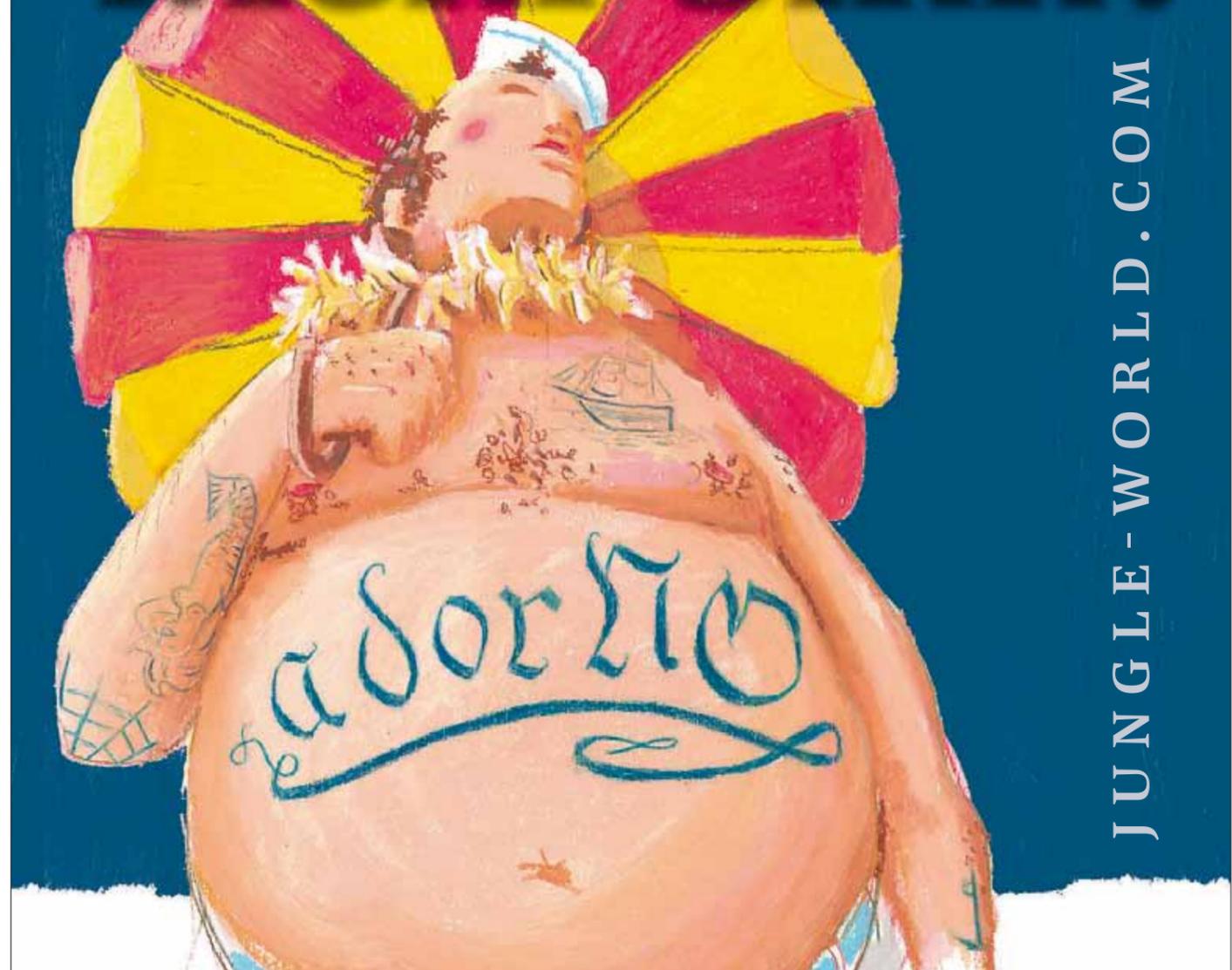
25.1.–9.2. – Thu & Fr 16–20.00 – Sa & Sun 15–18.00 › General Public
L'AGE D'OR **FREE**

26.1.–9.2. – Tue–Sat 12–18.00 – LEAP
WAHRNEHMUNG DES DIGITALEN / ABSTRAKTE WELTEN REALISIEREN

26.1.–31.1. – 12–18.00 – Artconnect Berlin
THE PLUTO IN ME **FREE**

19.1.–2.3. – Wed & Thu 16–19.00 / Fri 16–21.00 / Sat 14–18.00 – Substitut
TOOLS FOR THE NEXT REVOLUTION **FREE**

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Die Kuh ist vom Eis. Die Bundesregierung konnte ihre Visionen nahtlos umsetzen. Mit ihrem historischen Reformwerk, das nun in trockenen Tüchern ist, hat sie ein für allemal die Weichen gestellt. Indessen ist in der Bevölkerung die Schere zwischen Arm und Reich größer geworden. Dennoch muss die Regierung nicht zurückrudern. Der kleinere Koalitionspartner stärkt der Bundeskanzlerin nach wie vor den Rücken, indem er ihr den Rücken freihält, sodass sie weiter Rückenwind hat. Kritische Stimmen, die sich zunächst gemehrt hatten, warfen keinen Schatten auf die Regierungsbank, sondern gingen unter. Die Regierungsmannschaft bröckelt nicht, sondern hält weiter Kurs. Ein Bruderzwist ist nicht in Sicht. Fest steht: Über der Bevölkerung, die sich noch immer in einem Dornröschenschlaf befindet, obwohl sie massiv der Schuh drückt, wird weiter das Damoklesschwert Hartz IV schweben. Es bleibt also eine Zitterpartie. Doch das Zeitfenster, in welchem die Parteien akuten Handlungsbedarf nach weitergehenden Reformen anmelden können, bleibt weiterhin geöffnet. Die Parteien schnüren und bündeln hinter verschlossenen Türen schon neue Reformpakete. Und es ist wohl mehr Feitsche als Zuckerbrot zu erwarten. Wenn die Zeichen der Zeit nicht erkannt werden und ein zündender Funke überspringt und die Reformen in einen Flächenbrand entfacht, wird der Widerstand, der nun anzuwippen wäre, nicht umgekehrt nicht umgesetzt werden. Und wenn die Reformen nicht umgesetzt werden, kann der Zug jetzt schon als abgefahren gelten. Die soziale Gerechtigkeit, ob es gelingen kann, dass Teile des äußeren Spektrums sowie linke, emanzipatorische Strukturen und Praxen sich schon im Vorfeld gegenseitig vernetzen, um zeitnah Druck aufzubauen, aber da wird wohl nichts draus. Und alle gucken dann abermals in die Röhre bzw. durm in der Wäsche.

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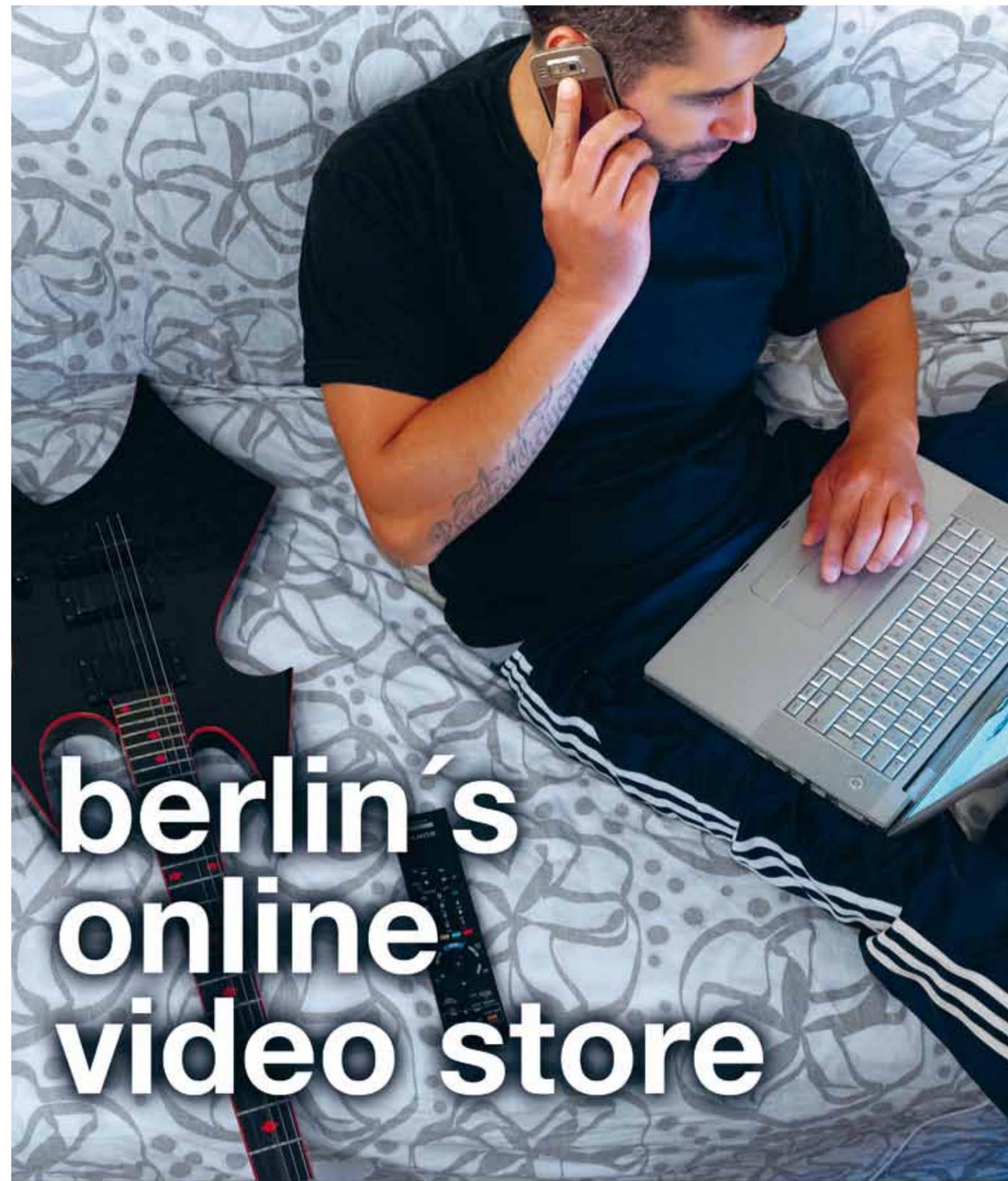
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CTM.13 Festival Pass	90–140 EUR
CTM.13 & transmediale 2013 Kombi Pass	130–170 EUR
Individual tickets (concert programme)	12–25 EUR
Individual tickets (discourse programme)	3 EUR

Events start on time – please pick-up your tickets at least 30 min in advance!

FREE EVENTS

Every year CTM presents a number of free events and activities. Be sure not to miss them! To spot them, keep an eye out for the **FREE** tag throughout this catalogue.

VENUES

- Astra Kulturhaus
Revaler Straße 99 – 10245 Berlin-Friedrichshain
- Berghain / Panorama Bar / Kantine
Am Wriezener Bahnhof – 10243 Berlin-Friedrichshain
- Funkhaus Nalepastraße
Nalepastraße 18 – 12459 Berlin-Oberschöneweide
- HAU1
Stresemannstraße 29 – 10963 Berlin-Kreuzberg
- HAU2
Hallesches Ufer 32 – 10963 Berlin-Kreuzberg
- Haus der Kulturen der Welt
John-Foster-Dulles-Allee 10 – 10557 Berlin-Tiergarten
- Horst Krzbrg
Tempelhofer Ufer 1 – 10961 Berlin-Kreuzberg
- Kunstquartier & Kunstraum Kreuzberg/Bethanien
Mariannenplatz 2 – 10997 Berlin-Kreuzberg
- Stattbad
Gerichtstraße 65 – 13347 Berlin-Wedding

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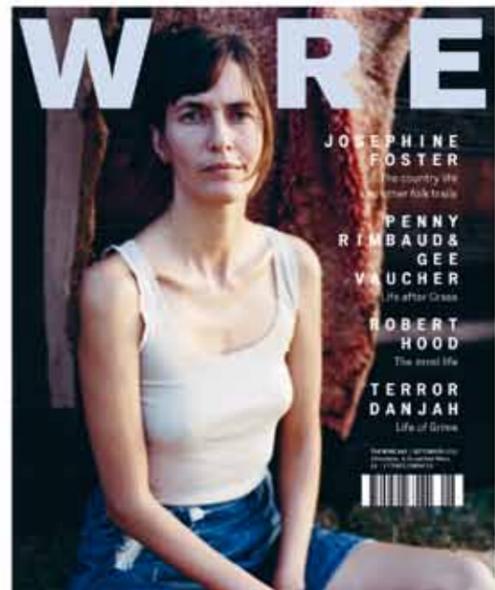
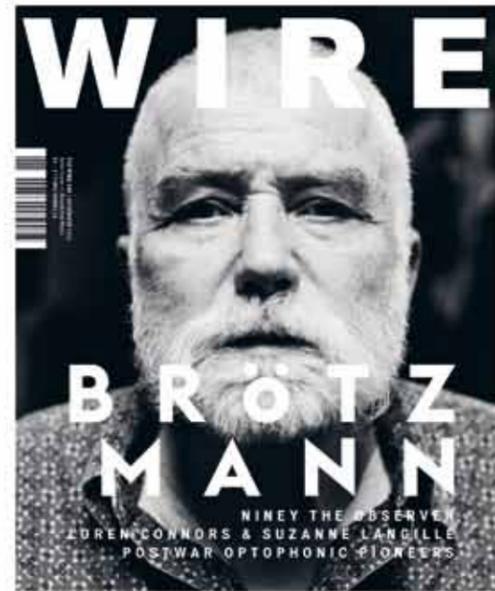
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– Technical production and technicians

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– Web provider

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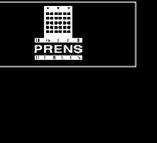
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