



CTM FESTIVAL 2018 – DATES, THEME, AND CALL FOR ENTRIES

Half a year after an energising 2017 festival, we've begun to lay the groundwork for our 19th edition – our last 'teenage' festival before we celebrate twenty years of creative exchange and collaboration in 2019. We're very excited to announce the dates and theme for this next edition. CTM 2018 will take place from 26 January to 4 February 2018 at various Berlin venues, some of them new and others veteran festival partners like Berghain, HAU Hebbel am Ufer and Kunstquartier Bethanien.

Since its early days, CTM Festival has featured music and art that acts as a mirror for social and political conditions. Our 2018 theme, Turmoil, builds on the insights of 2017's Fear Anger Love, and continues its inquiry into the potential of sound and music to invigorate resilience and awareness at a time when we have begun normalising the ongoing barrage of political, social and environmental crises and the resulting unsettling feelings that resonate through our on- and offline lives. CTM 2018 explores the state of music and sound practice in the face of a confusing and critical present: What is the sound of turmoil? What are aesthetics of tumult? What to do with such intensities? Which other sonic and musical responses could we conceive of to counter the current overload of agitation, anxiety and animosity?

As always, the CTM 2018 programme will be built on two pillars: first-hand experience and critical reflection. Club events and concerts will be complemented by daytime offerings of broad-ranging discourse and debate. In addition to a lecture series, artist talks, and the festival exhibition, both the 6th edition of the MusicMakers Hacklab and numerous networking sessions assure ample opportunities for exchange and learning.

The CTM 2018 Radio Lab Call, now returning for the fifth year in a row, is an open invitation to submit ideas for the creative interface between radio art and live performance or installation art (see page 3 for details; submissions deadline is 15 September 2017).

The first artists and other participants appearing at CTM 2018 will be announced in early October, at which time we will also reveal the 19th edition's visual identity and release a limited number of Early Bird Festival Passes.

As in previous years, the CTM Festival will take place parallel to and in collaboration with the transmediale – festival for art and digital culture, which has just released first information on its 2018 theme "Face Value".

In the weeks before the two festivals, the 8th edition of Vorspiel, a city-wide programme in which over 45 Berlin-based initiatives and venues invite the public to a series of exhibition openings, performances, interventions, artist talks and special events, will be launched on 19 January.

www.ctm-festival.de

THEME – TURMOIL

Uneasy times demand uneasy music.

The world is in turmoil. And so are many of us. No matter what perspective we take, what used to be familiar is becoming increasingly alien, oscillating widely between peril and hope, between regression and progress, between standstill and explosive change. Tensions are running high for all of us. But we can't endure this strain for very long: we are worn down by the overload of polarised politics, of self-righteous agitation, of digital deceit, of neglect and unbridled narcissism paired with authoritarianism, of unevaluated technologies disrupting the fabrics of our community, of the libertarian recklessness of their apologists, of environmental crisis and pervasive violence. All the while, we try to engage with the new complexities of a multipolar world and its increasingly diverse societies, and attempt to distinguish vapid "virtue signaling" from earnest commitment. Squeezed under an almost inescapable regime of permanent excitation, we burn out, we retreat, and we can't help but to normalise the madness, the pace, the anxiety. Yet, masking the turmoil comes at a price too – a creeping, subterranean unease gains traction and eats away at us.

In such a situation, what can we hope to get from music?

Music has always been a remedy for the ruthlessness of this world, yet also a tool for altering our own being in this world. CTM 2018 looks for music and sound that deals with growing strain and that unsettles us for a reason. That doesn't escape the immanence of our troubles. Music and sound that mirrors the dissonance of the world and resonates with our anxieties. Music and sound that aims to articulate discontent and protest. That shakes up our habits by invading our safety zones and transgressing norms. That cracks open fixed identities in order to bring us into contact with each other. Music that calls for empathy to stir us out of the dullness of our apathy, and to question our compliance with, and complicity in, everyday exploitation and violence. Sound that makes us feel to make us think. Music that cancels out our pains with pain. That deadens inner agitation with external uproar. Sound that provides outlets for our accumulated angers. Music that thrills and exhausts in order to allow a rare moment of rest. Music that mistrusts itself, that challenges fraud with fraud, excess with excess, and consumerism with consumerism. Music that simultaneously feeds and undermines our social media-driven self-deception. Music that allows for another kind of distance despite the intrusiveness of its touch. Music that exposes us to forms of life and ways of experiencing that are foreign to us. Sound which evokes future realities that lie in wait on the horizon. Sound that motions toward new trajectories.

Or so we hope. Yet one person's hope could also be another person's fear.

CTM 2018 examines the state of music and sound practice in the face of a confusing and critical present. What is the sound of turmoil? What is an aesthetic of tumult? Is answering the world's turmoil with aesthetic turmoil our only viable strategy? Hasn't this long been co-opted by the very forces we try to resist? Should we not, in the face of conflict's escalating logic and capitalism's voracious desire for intensification, move on to explore the opposite: an aesthetics of placidness and disengagement? Or which other sonic and musical responses could we conceive of as an antidote, for both the present and the future? How can music in the year 2018 express protest and formulate new futures, both personal and political?

CALL FOR WORKS

CTM 2018 RADIO LAB CALL

For the fifth year in a row, CTM Festival and Deutschlandfunk Kultur – Radio Art / Klangkunst will collaborate with the ORF musikprotokoll im steirischen herbst, Ö1 Kunstradio, and the British music magazine The Wire to commission an artistic project that explores the intersection between radio and live performance or installation while also relating to the CTM Festival theme.

The call is open to artists in the fields of experimental music, sound art, radio art, new radio drama, and performance. The commissioned work will premiere in the form of an installation or live performance at CTM 2018 Festival in Berlin (26 January – 4 February 2018), and then be broadcast in Deutschlandfunk Kultur's *Klangkunst* programme. The Österreichischer Rundfunk (Austrian Broadcasting Corporation) will subsequently present them via one or more of its platforms (depending on the character of the works): the Ö1 Zeit-Ton or Ö1 Kunstradio radio shows, and/or (in Autumn 2018), the ORF musikprotokoll im steirischen herbst festival in Graz.

Proposed projects must explore the potential of combining radio and live performance / installation within the framework of CTM 2018's theme, Turmoil. The winning proposal will be presented as a live performance or installation and in the form of a 40 to 55-minute radio broadcast.

Last year's winning projects, selected from over 150 entries, can be enjoyed once more in autumn 2017. The piece "Happy New Fear" from Lebanese artist Rima Najdi in collaboration with Kathy Alberici and Ana Nieves Moya will be presented live on 8 October as part of "Radiokunst – Kunstradio", within the one-day Ö1 Kunstsonntag Spezial on the occasion of the ORF musikprotokoll im steirischen herbst festival's 50th anniversary, and simultaneously broadcast live. The second piece, "The Death of the Anthropocene" by Mexican artist Julian Bonequi, will be broadcast on 15 October, also via Ö1 Kunstradio. Both pieces can already be streamed via the website of Deutschlandfunk Kultur (follow the links above).

The call is not subject to geographical restrictions – we encourage submissions by artists from all over the world. The selected work will be awarded a **5,000 € stipend**. Staging and certain production costs will also be covered, upon discussion with the organisers.

Application deadline: 15 September 2017

For more information and an application form, see:
<http://www.ctm-festival.de/festival-2018/call-for-works/>

For an overview of all past winners, visit:
<http://www.ctm-festival.de/projects/ctm-radio-lab/>

CTM Radio Lab Partners & Funders



CTM Radio Lab Media Partner



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CTM 2018 PARTNERS & FUNDERS

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