



## CTM FESTIVAL 2018 – TURMOIL FIRST ACTS AND PROJECTS ANNOUNCED

FESTIVAL FOR ADVENTUROUS MUSIC & ART, BERLIN

19<sup>th</sup> EDITION, 26 JANUARY – 4 FEBRUARY 2018

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 disquiet that resonates 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? Which other sonic and musical responses could we conceive of to counter the current overload of agitation? As it inquires into these questions, this CTM edition also renews and strengthens a commitment to welcoming a wide range of artists and audiences with diverse backgrounds.

From 26 January – 4 February 2018, CTM 2018 returns to its constellation of exciting nightlife and cultural venues in Berlin, including HAU Hebbel am Ufer, Berghain, Yaam, and Festsaal Kreuzberg.

A limited amount of CTM 2018 early-bird passes are now on sale.

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. This year's MusicMakers Hacklab, created with Peter Kirn (CDM) and co-hosted by artist/programmer Ioann Stacewicz, will take on the "Hacked Mind" theme. An open call for participants is now out. We are also looking for junior researchers/students and emerging artists

working in sound and related fields, that wish to share their ideas and findings at the Research Networking Day.

CTM 2018 will also team up with MONOM, Berlin's new centre for spatial sound, to present a collaborative programme in 4D sound. Their special CTM programme will be revealed in our next announcement. Of note to local Berliners, MONOM will open their doors with a launch event of their own on 1 December at Funkhaus Berlin.

As in previous years, CTM Festival will take place parallel to and in collaboration with transmediale – festival for art and digital culture, which will hold its 31th edition under the "face value" theme.

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 20 January.

On November 8, 2017, the last of three CTM 2018 Prelude concerts at Festsaal Kreuzberg sees Pharmakon and Moor Mother each find their own way to unite audiences through confrontation.

**Stay tuned for the second CTM 2018 announcement in late November. The full CTM 2018 programme will be available in January 2018.**

› [www.ctm-festival.de](http://www.ctm-festival.de)

## FIRST ARTISTS AND PROJECTS CONFIRMED FOR CTM 2018

**Amenra** [BE] / **Cevdet Erek** [TR] / **Darkraver** [NL] / **DJ Panic** [NL] / **Ernest Berk Retrospective** by **Company Christoph Winkler** with **groupA**, **Rashad Becker & Pan Daijing**, **Ian Helliwell**, **Patrick Primavesi** [INT] / **Jace Clayton** presents: **Julius Eastman Memorial Dinner** [US] / **Jana Rush** [US] / **Medusa's Bed** – **Lydia Lunch**, **Zahra Mani & Mia Zabelka** [INT] / **Nadah El Shazly** [EG] / **Rashaad Newsome** presents “**FIVE Berlin**” [US] / **Schwefelgelb** [DE] / **Swan Meat** [US/DE] / **Violence** [US] / **Zorka Wollny & Andrzej Wasilewski** [PL/DE]

With CTM Radio Lab commission winner **ZULI** [EG]

And installations: “The Physical Mind” by **Teun Vonk** [NL] and “Boem Boem” by **Philip Vermeulen** [NL]

CTM 2018 will open with an homage to Julius Eastman – the mercurial gay African American composer who mixed canny minimalist innovation with head-on political provocation. Conceived for twin pianos, live electronics, and voice, this exhilarating sonic exploration led by Jace Clayton, a.k.a. DJ /rupture, brings fresh insight to Eastman's artistic legacy. The Julius Eastman Memorial Dinner is built around new arrangements of “Evil Nigger” (1979) and “Gay Guerrilla” (1980), two of Eastman's most important, if rarely performed, piano compositions. As Clayton uses his own custom-designed “Sufi Plug Ins” software to live-process the pianos of David Friend and Emily Manzo, he also intersperses musical vignettes – performed by neo-Sufi vocalist Arooj Aftab – to lend context and nuance to the composer's saga, which was cut short in 1990 at age 49.

Setting the stage for the festival's opening concert will be multidisciplinary artist and researcher Zorka Wollny, who together with Andrzej Wasilewski will create a new work commissioned especially for the occasion using her “Vox Populi” installation as a starting point. With “Vox Populi”, the artists used Tesla speakers to amplify the voices of inhabitants of an area of the Polish city of Gdansk undergoing intense gentrification, thus coupling the coil's apparent danger with the energy of protest and unrest. Expanding to a wider European scale, their new work will be sung by two vocalists, each standing on opposite ends of the coil and exchanging lyrics in the form of high voltage electric sparks. The dangerous potential built through political polarization is discharged via disputing electrified voices.

A special emphasis on the intersection of music and dance will be ongoing at HAU2 venue via focus points on pioneering artists and art forms. The story and legacy of the choreographer, electronic music composer, improviser, dance therapist, and pedagogue Ernest Berk will be explored over three consecutive nights. Berk's versatile, innovative career spanned decades and reflected deep involvement in leftist politics and non-Western aesthetics. The Cologne native's pairing of modern dance with musique concrète is one of the most unusual stylistic combinations of the 20th century. As with so many artists of the time, Berk's life and work were fundamentally shaped by the turbulent political climate: the Nazi suppression of leftist and Jewish intellectuals led to the exile of Berk and his wife Lotte (also a dancer, and Jewish) to Great Britain in the 1930s. In England, he was among the first wave of pioneering electronic composers and continued to develop an individualised style of dance rooted in ideas of social reform and freedom of expression. It wasn't until the 1980s that Berk would return to Germany – this time to Berlin – though he never truly achieved widespread recognition here. In the project “The Complete Expressionist”, the celebrated Berlin choreographer Christoph Winkler will oversee the long-overdue reconstruction of Ernest Berk's dance pieces and performances of selected musical compositions as live tape concerts. Twelve dancers and the renowned experimental musicians groupA and Rashad Becker with Pan Daijing will perform various pieces

spanning Berk's body of work, reinterpreting and exploring the intersection of dance and music. A short BBC film clip about Berk, select video art pieces, and talks by British experimental musician [Ian Helliwell](#) and theatre and dance researcher [Patrick Primavesi](#) will round out the presentations. Listening stations featuring Berk's numerous compositions will also be installed in the HAU2 foyer. The project is kindly supported by the Tanzfonds Erbe of the Cultural Foundation of Germany.

In "FIVE Berlin", another multi-night showcase at HAU2 exploring the crossroads of movement and sound, multidisciplinary American artist [Rashaad Newsome](#) will investigate African, European, and North-American roots in the NYC underground dance tradition, voguing. Accompanied by a makeshift orchestra comprised of NY-based Mc. Princess Mami Precious, baritone opera singer Justin Austin, and five local musicians, five dancers represent – and perform – each of the five individual elements of vogue femme. Using video game controllers and custom motion tracking software, Newsome maps and visualizes the movement patterns of dancers in real time. During the performance, drawing, music, dance, and technology collide and build into a beautifully structured crescendo of sound and movement. The project is a coproduction with Kamnagel Hamburg, and kindly supported by the Capital Cultural Fund.

We're thrilled to announce that restless nomad and no-wave feminist trailblazer [Lydia Lunch](#) will appear as part of [Medusa's Bed](#), which features two visionary collaborators: the experimental violinist [Mia Zalbeka](#) and the sound artist [Zahra Mani](#). In the project, Lunch's haunting, terrifying vocals, Zalbeka's avant-violin stylings, and Mani's psycho-ambient soundscapes are braided together into a sinister radiophonic murder mystery. Lunch, who makes it her business to "punch [her] way out of the trauma zone and into the light" (NY Times) and to encourage other women to do so, uses this outlet to externalise urges that "work through the body, on and across it: bloodlust and oblivion,... desire and rage" (Jack Sargeant). Cairo-based [Nadah El Shazly](#), another courageous female voice, will perform solo in conjunction with the November release of her debut album, *Ahwar*, on Khyam Allami's Nawa Recordings. Recorded with a band and produced together with Maurice Louca & Sam Shalabi, the album is an intricately woven and poetically powerful answer to the reactionary world around her, which her lyrics so eloquently portray in the line "I drown in a sea of saliva of lunatics".

The Belgian post-metal band [Amenra](#) will take the stage with a brooding, emotive style that grew out of experiences of loss and pain. The five-piece band is fronted by vocalist Colin van Eeckhout, who speaks openly about their music's role as an outlet for "the things that cast a shadow over existence" – solitude, melancholy, sadness, demons, the certainty of death. Although the members all have a background in anti-establishment punk and straight-edge hardcore, the formation of Amenra went hand in hand with a decision to take a more personal direction – to keep things "closer to home." Their CTM appearance marks the release of the latest addition to their *Mass* series, *Mass VI*, which was produced by Billy Anderson and released on Neurot Recordings, the label run by members of Neurosis. The album reflects on contrasts central to human existence – light and darkness, hope and despair – via disparate styles, from contemplative textures to sonic enormity.

We're also excited to announce that the Turkish drummer and conceptual artist [Cevdet Ereğ](#) will give a solo performance at Berghain in association with the release of his first full-length LP, *Davul*, on Subtext. Ereğ's innovations in percussion have been presented both in musical contexts (he is the long-time drummer of the Turkish experimental band Nekropsi) and within his own installations (at events like dOCUMENTA (13), Sydney Biennial, Istanbul Modern, the Istanbul Biennial, and this year's Venice Biennale), which construct site-specific immersive environments. In his performances, he plays a large drum known in Turkey as the davul, using an individually developed, idiosyncratic method that maximizes the textural profile of the sound. Ereğ's improvisations reference the tradition of shamanic healing rituals as well – in his own words, he plays "to get the negative and aggressive away from inside of me, hoping that I could do the same for the other people surrounding me." His

CTM performance will act as a special ongoing exploration of the sonic and improvisational territories laid out in *Davul*.

Also joining the roster is the innovative Chicago footwork trailblazer Jana Rush, whose debut LP, *Pariah*, rang-in 2017 on Objects Ltd. and expertly integrates other influences (ghetto house, soul, acid, jungle) into a beloved dance-floor trope. For Washington D.C. native Reba Fay, the project Swan Meat acts as a platform via which to give voice to inner turmoil – she has experienced body dysmorphia and chronic illness first-hand. Fay uses spoken word, dancefloor-friendly moments, harsher, noisy sonics, and eerie processed vocals to externalise a hard-edged, inspired world of feeling in which “only music and text matter.”

Mykki Blanco and NON Worldwide collaborator Violence is known for their ferocious spoken word and caustic fusion of black metal, punk, and sweeping industrial. With lyrical themes that resonate from earlier experiences growing up in Baltimore and from meditations on the intersections between cultures, their live shows are all-consuming, deeply personal, campy, and visionary in their stylistic hybridity.

Berlin “techno body music” source Schwefelgelb will play a home game at Berghain to mark the third pressing of their recent release, *Dahinter Das Gesicht*, on [aufnahme + wiedergabe]. The duo deliver militant, rousing, tumultuous neo-EBM refracted through the equally dark lens of techno. Their tracks have appeared in DJ sets by Silent Servant and Helena Hauff – now hear them live.

On one of our nights at Berghain, an entire dancefloor will be devoted to exploring the different threads of gabber and hardcore, including pioneering and newer sounds. While the hyper-affective (and hence hyper-effective), high-velocity stabs of gabber elicit turmoil on the dancefloor like hardly any other club sound, at its core the gabber scene has always been less about rage and much more about togetherness and social inclusion – qualities which, in light of the political and social developments of late, are more important than ever. Representing the Dutch old-school rave scene will be Steve Sweet aka Darkraver, whose singles “Intelligent Hardcore”, “Thunderground”, and “Kom Tie Dan Hè” are beloved classics that still energise the scene today. He first became famous for his flamboyant schtick behind the decks, which made use of props like batman costumes, wigs, and rubber hammers; decades later, his sophisticated mixing skills and versatile taste still secure his mainstay status at raves and mega-events worldwide. Fellow Dutchman and early hardcore colleague DJ Panic began spinning accessible records before he was 16. He has toured the world with The Forze DJ Team (Paul Elstak, DJ Lars) and as part of the duo, Hard Creation. Today he manages several hardcore labels, including Rotterdam Records, Neophyte Records, Forze Records, Terror Traxx, Seismic Records, and Tremble Tracks. KABLAM, who is known for her affiliations with collectives such as Janus and Staycore, will be one of the younger artists joining Darkraver and DJ Panic with a DJ set inspired by her love of this sound.

## CTM RADIO LAB COMMISSION WINNER – ZULI



**Awarded by Deutschlandfunk Kultur – Hörspiel / Klangkunst and CTM Festival, in collaboration with ORF musikprotokoll im steirischen herbst, Ö1 Kunstradio and media partner The Wire, the CTM 2018 Radio Lab Open Call for works sought unusual ideas for pairing the specific artistic possibilities of radio with the potentials of live performance or installation, that also explore the CTM 2018 Festival theme: Turmoil.**

This year's winner, Ahmed El Ghazoly aka **ZULI**, is a multi-instrumentalist, producer, and sound artist from Cairo, Egypt. He is co-founder of Kairo is Koming (KIK), a collective of six artists credited as being behind the rise of the city's underground electronic music scene in recent years. The collective also runs Cairo's first alternative music venue and club, VENT. ZULI released his debut EP, *Bionic Ahmed*, with Lee Gamble's UIQ label, following up with another unconventional techno release, *Numbers*, this past summer.

In his project, El Ghazoly proposes to compose diverse vignettes of life in Cairo, a grossly overpopulated city suffering political unrest over many years. In the artist's words the city has "a feeling of a volcano on the verge of erupting but never actually does." Having steadily recorded his surroundings over many years, ZULI proposes a series of vignettes that incorporate conversations held for example with taxi drivers, merchants, commuters at the railway station or metro, as well as his own original music compositions. At CTM 2018, festival goers will be able to enter into a circle of screens projecting 360° videos shot on location where the interviews and sound collages are sourced, immersing themselves into the city's turbulent environment. They'll also be able to check out a specially-constructed website documenting his rich, ongoing collection of images and sounds.

ZULI's work will be premiered at CTM 2018 Festival in Berlin, and broadcast via Deutschlandfunk Kultur (spring 2018). The works will also be presented by the Österreichischer Rundfunk (Austrian Broadcasting Service) via one of their platforms: the ORF Zeit-Ton or Ö1 Kunstradio shows, or the ORF musikprotokoll im steirischen herbst festival in Graz.

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*The CTM 2018 Radio Lab is kindly supported by Deutschlandfunk Kultur Hörspiel / Klangkunst, and the ORF.*

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## INSTALLATION

### TEUN VONK: THE PHYSICAL MIND



**Today, in 2017, it seems that the primary function of our bodies is to transport our brains from one digital interface to another. We are constantly reminded of our bodies' quotidian needs, but we've become virtuosos at ignoring them, ever more acting in the service of our minds' constant stimulation. Dutch photographer and video artist Teun Vonk creates works that directly feature and interact with his own body and the bodies of his viewers – and serve to confirm and celebrate our physical, local existence on this planet.**

During a residency in Shanghai, Vonk discovered that when a person is experiencing stress, the application of deep pressure to the body eases the entire organism and allows the system that filters our perceptual stimuli to recuperate. This physical stimulation relieves the body from stress and guides it out of its “fight or flight” mode; in turn, the body begins to perceive all information again. “The Physical Mind” is Vonk’s attempt to let participants experience the relationship between their physical and mental states by applying physical pressure to the body via two massive inflatable pillows. Participants lie down between the two objects and are lifted up and gently squeezed between the glowing curves. While the lifting creates an unstable sensation, this is soon thereafter counteracted with a feeling of security as the visitor is hugged and supported between the two soft objects.

Teun Vonk earned a Bachelor’s in photography from the Royal Academy of Art in The Hague (NL) and MBOs in photography and multimedia graphics from schools in Den Bosch and Eindhoven. He has received grants from CBK Rotterdam and the Mondriaan Fund. He has shown in solo and group exhibitions at Fondation Cartier in Paris, STRP Biënnale in Eindhoven, and Ars Electronica 2016, among other, and participated in residencies at the Chronus Art Center in Shanghai (2015) and the VHDG/SRV Mobile residency in Leeuwarden, NL (2014).

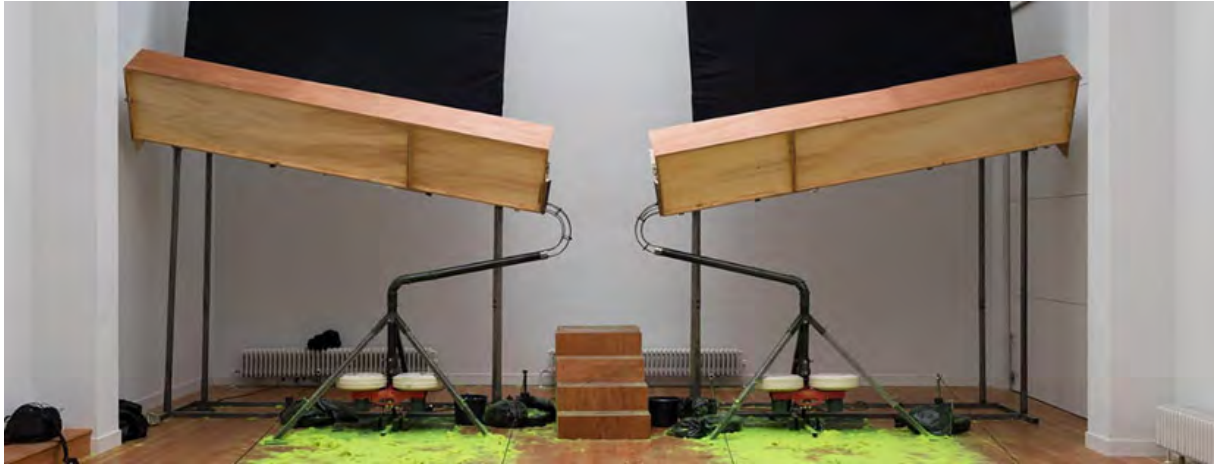
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*“The Physical Mind” has been realized via a co-production by Chronus Art Center and V2\_ Lab for the Unstable Media, with support of the Creative Industries Fund NL. Its presentation at CTM 2018 is kindly supported by the Embassy of the Netherlands.*

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## INSTALLATION

### PHILIP VERMEULEN: BOEM BOEM



The impressive Halle am Berghain will be the site of “Boem Boem”, an immersive, playful installation by the young Dutch artist Philip Vermeulen. With the visceral acoustic instrument, Physical Rhythm Machine (PRM), Vermeulen shoots balls at speeds of up to 150 km/h into large resonant boxes. Because the shots can be fired at precise intervals, the machine can generate intricate rhythmic patterns. Various artists will be invited to create short rhythmic compositions to be brought to life via the momentum of the balls. Alternatively, the machine itself can also create non-metric, free rhythmic structures on its own using pre-programmed algorithms. The PRM visualises violent compositions while resonating the space and the bodies of the audience.

Vermeulen studied in The Hague. Through his work he seeks to discover primary phenomena in all kinds of different media: sound, light, physics, and nature. He builds setups and immersive installations that provoke experiences and question viewers’ senses by transporting them into alternate worlds.

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*“Boem Boem” at CTM 2018 is kindly supported by the Embassy of the Netherlands.*



## OPEN CALL – MUSICMAKERS HACKLAB 2018 “THE HACKED MIND”



Part of a larger focus on artificial intelligence that will be explored at CTM 2018, the **MusicMakers Hacklab** is a weeklong open collaborative laboratory hosted by **Peter Kirn** (CDM – [createdigitalmusic.com](http://createdigitalmusic.com)) and artist/computer scientist **Ioann Maria**. The lab allows practitioners from a range of disciplines to engage in producing cross-cultural hybrids that imagine what future topographies of sound and music performance might be.

Amidst an explosion of techniques to make machines learn and mimic humans, we ask how music and performance can reflect on promise and danger alike.

Artificial intelligence and machine learning have created the opportunity to make the machine a more relatable collaborator – allowing it to listen, see, and respond in a way that more closely mimics human expectations. There’s growing hope that these techniques can externalise our own perception and potential. But there are justified worries about these technologies. Machine learning presents the spectre of computers running amok over human civilization. Deep ethical questions arise, ranging from the societal impact of automation and surveillance, to opaque capabilities and corporate agendas. On a more fundamental level, these developments challenge our ideas about what make us unique as humans, as we respond to a newly created form of consciousness.

Can artists help calm some of our fears by hacking or transforming AI technology into something more open and transparent?

For this year's Hacklab, we invite participants to invent collaborative performances that embrace the chaos, strangeness, and cultural anxiety surrounding the theme of AI, echoing the titular TURMOIL of this year's CTM festival.

In a spirit of sharing and community, the Hacklab will host a series of public lectures, and also be open to walk-ins from both hackers and the general public.

Interested artists and developers from various disciplines are encouraged to submit music project ideas to become Hacklab Fellows. Submission Deadline: 30 November 2017.

More information and to apply: <http://www.ctm-festival.de/festival-2018/transfer/musicmakers-hacklab/>

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*The MusicMakers Hacklab at CTM 2018 is kindly supported by the German Federal Cultural Foundation and the SHAPE Platform. Presented in collaboration with CDM.*

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## OPEN CALL – RESEARCH NETWORKING DAY



*Date: 27.1.2018 | 12:00 – 18:00 | Kunstquartier Bethanien*

**The Research Networking Day (RND) is a yearly CTM Festival initiative co-organised by Humboldt University's Department of Musicology. RND provides a platform to exchange ideas and experiences for students and researchers from different European graduate and postgraduate programmes traversing the fields of audio, arts, media, design and related theoretical disciplines. Students and researchers present projects and findings connected to the CTM 2018 festival theme Turmoil in 10-minute sessions, linked by several discussion rounds and completed by a keynote lecture.**

This call seeks innovative and critical submissions from all areas of study addressing the scope of music and emotion. We invite students and junior scientists to present their research at an international platform that provides a good opportunity to meet various colleagues and researchers working on related ideas. Persons pursuing higher levels of research/studies are also welcome to submit a proposal. Presentations should take place in English.

Please send your presentation proposal with an abstract of max. 200 words and a short bio to [sara@ctm-festival.de](mailto:sara@ctm-festival.de) with subject: RND Turmoil. Application deadline: 30 November 2017.

The presentation programme will be announced before the holidays.

Unfortunately, we cannot grant any funding for travel and accommodation, but participants will receive a CTM 2018 festival pass.

## 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?

## CTM 2018 PRELUDE – PHARMAKON, MOOR MOTHER



08.11.2017 | 20:00 | Festsaal Kreuzberg | [Tickets](#)

**After stunning performances by Tara Transitory and Rabih Beaini, as well as the return of Sote's "Sacred Horror in Design" live AV with Tarik Barri, Berliners can look forward to one last CTM 2018 Prelude concert in November.**

Pharmakon and Moor Mother each find their own way to unite audiences through confrontation. Shattering sounds and razor-sharp poetry addressing struggle and loss infuse charismatic activist Moor Mother's "project housing bop" and "blk girlblues." Pharmakon's vocal-chord shredding screams and visceral noise overwhelm with an abrasive intensity equally piercing as it is enveloping. Both artists were highlights of CTM 2017 Festival this past winter and are supporting recent releases: Pharmakon's droning and strikingly deadly album, *Contact* (Sacred Bones), and Moor Mother's *The Motionless Present* EP commissioned by Vinyl Factory on the occasion of CTM's 18th edition. The concert will be rounded out with the self-described "dubstractive junglist" Shins-K, who plays sets that roam freely across the borders of bass music, hip hop, techno and dub, defying genre with occasional forays into noise or traditional sounds from across Africa and the Middle East.

More Information: <http://www.ctm-festival.de/concerts/calendar/concert/calendar/2017/11/08/ctm-2018-prelude-pharmakon-moor-mother/>

On Facebook: <https://www.facebook.com/events/445010932518339>

## FESTIVAL PASSES, TICKETS AND PRESS ACCREDITATION

CTM 2018 early-bird passes are now on sale! Festivalgoers can choose from [CTM 2018 Gold](#) and regular passes, as well as [CTM / transmediale 2018 Connect Passes](#) that grant access to both festivals. Available while quantities last.

[Press accreditation](#) will open on [6 November](#), with an application deadline of [7 January 2018](#).

[Tickets to individual events](#) will be gradually made available as of December.

For more information, and to purchase please visit: <http://www.ctm-festival.de/festival-2018/tickets/>

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