



CTM FESTIVAL 2018 – TURMOIL

SECOND WAVE OF CONFIRMED ACTS AND PROJECTS

FESTIVAL FOR ADVENTUROUS MUSIC & ART, BERLIN

19th EDITION, 26 JANUARY – 4 FEBRUARY 2018

CTM 2018 will run 26 January – 4 February 2018 at Berlin venues HAU Hebbel am Ufer, Berghain, YAAM, Festsaal Kreuzberg, SchwuZ, and Kunstquartier Bethanien. We're also very excited to enter new venue Club OST for the first time this year.

The [Turmoil theme](#) explores the state of music and sound practice in the face of a confusing and critical present. In the face of nonstop crises, protests, call-outs, and so on, normalised exhaustion and disquiet permeate our daily on- and offline lives. Music has always been a remedy for the ruthlessness of this world, a tool for altering our own way of being and for creating community. CTM 2018 questions the continuity of such potential. Can music mitigate societal polarisation? Does answering the world's turmoil with aesthetic turmoil help? Should we not, in the face of conflict's escalating logic and capitalism's voracious desire for intensification, instead explore aesthetics of placidness and disengagement? Which other sonic and musical responses could we conceive of as an antidote?

Newly-confirmed CTM 2018 acts are:

Boys Noize [DE] / George E. Lewis & Roscoe Mitchell [US] / Scott Kelly (Neurosis) w John Judkins (Rwake) [US] / Antwood [CA] / Bad Gyal [ES] / Batu [UK] / Champion with MC Serious [UK] / Cuntroaches [DE] / Errorsmith [DE] // HAJ300 [SE] / Hanin Elias [DE] / HDmirror [DE] / Hyph11E [CN] / Jason Hou [CN] / JASSS [ES/DE] / Kilbourne [US] / Klein [UK] / Lakuti [DE] / Marc Acardipane [DE] / Marco Donnarumma [IT/DE] / Marcus Schmickler [DE] / Maximilian Marcoll with AAA—AAA [DE] / Nah [US/BE] / NAKED [UK/PL] / Nene H [TR/DE] / Nihiloxica [UG] / Okkyung Lee [KR/US] / Olivia [PL] / Perel [DE] / Pixelord [RU] / RoxXan [UK]

Supported by the CTM 2018 Exhibition, with works by:

Anne de Vries [NL], **Frédéric A. Belzile** [CA], **Lawrence Lek** [DE/UK], **Peter Flemming** [CA], **Teun Vonk** [NL], **Zorka Wollny & Andrzej Wasilewski** [PL/DE], **ZULI** [EG] & more

Plus a collaborative concert presented with the Akademie der Künste featuring:

Solistenensemble Kaleidoskop [DE], **Rashad Becker** [DE], **Ernstalbrecht Stiebler** [DE] & more

A limited number of [festival passes](#) remain on sale, and as of now, **tickets to individual events** are gradually becoming available. **Press accreditation** runs **until 7 January 2018**.

Stay tuned for the final CTM 2018 music programme announcement, coming mid December. The full CTM 2018 programme, including daytime events, will be available in January 2018.

› www.ctm-festival.de

SECOND PROGRAMME ANNOUNCEMENT

CTM 2018's Turmoil theme explores the state of music and sound practice in the face of a confusing and critical present. One angle of exploration into this theme is the array of discussion, from over-optimistic to ethically troubled, surrounding artificial intelligence. As machine learning and AI become more intertwined in our daily lives and respond ever more accurately to human expectations, the positivist hope that they become indispensable collaborators in extending human potential is counterbalanced with fears of increased surveillance and autonomous weapons, worry about the socio-economical impact of automation, fearful projections of robot takeovers, and deep ethical questions around what it would mean to come face-to-face with a new form of consciousness.

Two indispensable contributors to this year's focus on the cross-pollination of artificial intelligence and music are legendary American jazz innovators George E. Lewis and Roscoe Mitchell. Both are long-term activists for the visibility of African American musicians, and improvisers who started in the post-bebop scene of the sixties and seventies, leaving their indelible marks through visionary work with 'non-musical' noise and computers. As members of the Association for the Advancement of Creative Musicians (AACM), their musical approach centered on the social aspects of improvised music. Mitchell is a multi-instrumentalist and the founder of the Art Ensemble of Chicago whose prolific career in experimentalism has seen collaborations with the likes of Anthony Braxton and Pauline Oliveros. Lewis is an interdisciplinary scholar, trombone player, and technology artist in addition to being a composer and improviser. Much of his work is devoted to developing transcultural, non-Eurocentric computer music. His interactive computer system, Voyager, which was one of the earliest strides in the development of a real-time relationship between a music-making machine intelligence and human musicians, enables the improvisational, non-hierarchical communication between computer and artist. The system was conceived in the 1980s based on mathematical models that today have become widespread in AI technology, however their approach to exchanging musical and emotional currents through machine interaction remains, even today, exceptional: "Instead of a virtuality that attempts to hegemonise the physical, the goal is one where virtuality and physicality interact to produce a hybrid that strengthens on a human scale" (Lewis). Lewis and Mitchell will perform with Voyager at CTM 2018.

Marcus Schmickler co-opts a public domain algorithm used to model gravity as a tool for sonification. When dealing with large systems such as a model of the collision of galaxies, the auditory domain has certain limits. While it's hardly possible to listen to billions of objects at once, it's arguably possible to visualise them. "Particle/Matter-Wave/Energy" explores the borders of a scientific universality of sonification towards something that becomes a singular experience – sound. Simultaneously, Schmickler also points to communication gaps between human and machine worlds; while machines can interpret complex algorithms at increasingly high resolutions, the realities that they create ultimately exceed the realm of human perception, comprehension, and/or enjoyment.

Marco Donnarumma explores machine intelligence from the angle of the body. Wearing an AI robotic prosthesis that has a particular behaviour and sensibility towards its wearer, its environment, and surrounding sound, Donnarumma tests his and the AI's agency through a ritualistic, sensual, and tense choreography of movement. The dancer and prosthesis eventually access new identities as they influence one another, questioning notions of "passive" intelligent software, the role of AI in regulating human bodies, and the optimism of the trans-humanist ideal.

Oscillating between humour and unease, Planet Mu signee Antwood produces delicate and uncanny cyber-ecosystems in reaction to subversive advertising, the ubiquity of ads, and the commodification of online content.

Berlin composer, sound artist, and performer Maximilian Marcoll will present “H A C K”, a new work closely modelled on procedures developed in his “Amproprification” series, which takes works of other composers and transforms them using computer-controlled, lightning-speed volume manipulation. The piece features the electric guitar duo AAA—AAA. Both the musicians and the audience will be situated between two walls of amplifiers and thereby subject to powerful aural and psychoacoustic turmoil as the guitar’s cascading drones are violently “hacked.”

Likewise metamorphosing disquiet into sound is prolific avant-garde cellist Okkyung Lee. Her expressive vocabulary is made up of self-designed and well-honed extended techniques, and draws from extreme noise, jazz, Western classical, and traditional Korean music.

Self-taught UK pop visionary Klein may represent what it means to be truly original in the post-digital era. Her fidgety collages attend to various emotional layers in parallel, thereby portraying our age’s turmoil of distraction and promise of simultaneity.

Scott Kelly, who is best known as the frontman of legendary post-metal band Neurosis, and also for his work with Shrinebuilder, Tribes of Neurot, and Mastodon, will open for Amenra at Festsaal Kreuzberg, joined by the complimentary and nuanced sounds of Rwake’s John Judkins. In its bare frankness and deeply personal spirituality, Kelly’s fearlessly introspective songwriting speaks of its function and faculty to help withstand his struggles and pains of life. With sparse guitar and a bottomless dark voice, his songs conjure survival, redemption, forgiveness, console, endurance, and healing. With his roots in the crust punk movement, staying fiercely independent and keeping a distance to the mainstream music business has always been at the core of Kelly’s agenda with Neurosis, nurturing likeminded artist and bands such as Amenra, who they’ve repeatedly published via their Neurot label.

A definite CTM 2018 club programme highlight is Berlin’s techno punk **Boys Noize** and founder of longstanding, nonconformist collective Boysnoize Records. He established himself as one of the world’s preeminent wizards behind the decks and created a sound that is peerless, uncompromising and enduring, flying in the face of convention at every turn. Preceding the release of the second volume of his *STRICTLY RAW* album series, he will play an exclusive Turmoil-inspired DJ set, capturing the energy and spirit of punk, fused with the power of raw techno, classic rave and industrial.

A handful of names will join Darkraver, DJ Panic, and KABLAM in a high-octane Berghain programme made up of gabber and hardcore: German producer Marc Acardipane aka The Mover is generally credited as making the first proto-hardcore techno track as Mescalinum United, titled “We Have Arrived.” Working under various monikers and setting up the Planet Core Productions (PCP) label, he was also crucial in laying the groundwork for a variety of other hardcore techno styles and subgenres that have since emerged. New York’s Kilbourne uses “terrifying,” “aggro-fem” slammers with titles like “Witch Hunt” and “Men:Parasites” to reconnoitre and exorcise the haunted territories of trauma. Stockholm’s HAI300 founded the female electronic music collective Drömfaculteten (Dream Faculty) and recently released the 200-bpm “Varfor sa du inget” (“Why Didn’t You Say Anything?”) on the young label Country Music, which “us[es] tempo and speed as the lens and tool through which to look at material desires and failures, post-industrial economies and workaday workings in a Full Geography...”. HDmirror creates cerebral club mash-ups celebrating and deconstructing trance breeds using a range of percussive timbres. The music holds up a mirror to tumult by mapping out the psychogeography of virtual madness and finding sonic equivalents to the swirling cacophony of online news feeds, gossip forums, memes, and blinking ads.

Errorsmith, one of the Berlin scene’s quiet gems, is making waves with a new critically acclaimed album on PAN, his first in 13 years. Upcoming producer Perel creates a hybrid DJ/live electro-tinged house in support of her upcoming album on DFA, Panorama Bar resident Lakuti celebrates house

fundamentals, and Batu lays down the bass-heavy sound and fractured rhythms that propelled his fledgling Timedance label into FACT's top 10 best labels in 2016.

DJ Champion's penchant for low-end basslines and dazzling rhythmic patterns sees him flit between house, UK funky and grime. He first exploded onto the scene with a first release on Terror Dangan's Hardrive label before forming his own Formula Records imprint to continue his bass odyssey. He'll be joined by MC Serious for his Berlin appearance. Meanwhile, Moscow's Pixelord assembles tributes to an imagined future with dystopian sci-fi / video-game aesthetics. His marriages of new IDM with UK bass and glitch range from the somber to the ecstatic.

Rising Chinese producer Hyph11E's eerie dystopias combine vintage noise and industrial with contemporary club music. Her debut EP, which came out this year on Shanghai label SVBKVLT includes remixes by M.E.S.H., Tsuzing, and Kid Antoine. Compatriot Jason Hou intertwines traditional Chinese instrumentals with fat industrial dubstep beats, thanks to collaborations with Beijing melodic death metal band Frosty Eve and Chinese Canadian composer & conductor Jin Zhang.

Uganda's Nyege Nyege Tapes, a label and festival based in Kampala which showcases outsider music from East & Central Africa and beyond, will bring the new project, Nihiloxica, where four percussionists, one live drum kit and analogue synths investigate Buganda & Busogo drumming from novel and euphoric angles. UK MC and self-described tomboy/feminist/rebel/misfit RoxXann will take her no-nonsense lyrics to grime-informed backdrops, and internet sensation Bad Gyal punctuates dancehall, reggaeton, and Atlanta-style textures with fresh, DIY musings in English, Spanish, and her native Catalan language.

Hanin Elias, an early protagonist in Berlin's post fall-of-the-wall electronic punk and hardcore scene through her work in Atari Teenage Riot and her Fatal Recordings label, hosts an explosive evening of confrontational outbursts and dizzying noise. She is joined by outrageous Berlin punk band Cuntroaches, who "inject chaos before the music even exists and then put the music on top", the heterogeneous abstract rhythm-infused noise of Nah, or the extreme primordial noise from duo NAKED, whose new EP on Halcyon Veil uses the sounds of sex, vomit, and noise to create a heavy, spine-crushing noise hybrid. NAKED are supported by the SHAPE platform, which marks a strong presence in this festival edition, including previously-announced Swan Meat and Schwefelgelb. Other SHAPE supported artists are Olivia, who proposes dark techno and starry futurist leanings through fluid DJ sets; a future-facing DJ set by one of Berlin's freshest voices JASSS spanning a myriad of influences from wiggly electro and EBM to punk and jazz; and Nene H, whose rough, grating textures and command of all things distorted have found their home on Bedouin records. Hatun took her moniker in honour of a 19th century Turkish folk heroine, paying tribute to independent women in Turkey and infusing turkish folk elements into contemporary techno hybrids.

The second announcement adds to an already rich line-up including:

Amenra [BE] / **Cevdet Ere**k [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] / **KABLAM** [SE/DE] / **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 EXHIBITION

UNCANNY VALLEYS OF A POSSIBLE FUTURE



Curated by CTM, with works by Anne de Vries, Frédéric A. Belzile, Lawrence Lek, Peter Flemming, Teun Vonk, Zorka Wollny & Andrzej Wasilewski, ZULI & more

Opening: 26.01.2018 | 19:00 | Exhibition runs: 27.01. – 02.04.2018 | Free entry | Kunstraum Kreuzberg Bethanien

The CTM 2018 Exhibition presents diverse artistic approaches – often playful, always political – that respond to CTM 2018’s Turmoil theme. Tension/explosion, apathy/engagement, regression/progress, peril/hope – these artists propose different ways by which to navigate the ongoing strain and unease of being torn between polarities.

Music’s role in fostering and releasing collective emotions is explored by [Anne de Vries](#), who, through a hardstyle stadium show setting (complete with extreme VJ/light effects, high-power DJ sets, and screaming promotional posters) explores the relationship between technology and mass experience. A very different, quiet form of release is to be experienced in [Teun Vonk](#)’s “The Physical Mind”, which hugs visitors between two giant air pillows, guiding them out of a stressed “fight or flight” mode into a feeling of security and physical well-being.

Voices of protest and unrest are electrified into a storm by [Zorka Wollny and Andrzej Wasilewski](#). Recordings from two disputing vocalists (captured at the CTM 2018 Opening Concert) will be diffused in the installation space and electrified by Tesla coil, exploring the explosive potential of political inequality and unease. CTM 2018 Radio Lab commission winner **ZULI** similarly explores unrest via a series of 360 audiovisual vignettes of the bustling metropolis of Cairo. Blending street interactions and conversations and his own original compositions, he will create an immersive sound collage with the tension and latent explosiveness of his native city’s environment.

Three artists provide various access points to turmoil around technology. [Peter Flemming](#) speculates on systems which can de-orchestrate our rational daily lives with a room-scale kinetic installation of ordinary objects (ladders, chairs, tables...) that are suspended as if trapped in an invisible web. The eerie polyphony of undulating objects create pulses of shadow and sounds, with the aim of engulfing viewers in a system that we can enjoy even if we don’t fully understand it. In [Frédéric A. Belzile](#)’s “Eyes in the Sky”, a Dakota Access Pipeline protester’s drone seems to take such de-orchestration to heart – by flying away. Meanwhile, Geomancer, a newly-awakened and escaped satellite AI, comes

down to earth with dreams of becoming the first AI artist in Lawrence Lek's namesake film. Rendered in HD with Unreal Engine video game software, and featuring a neural network-generated dream sequence and synthesised vocaloid soundtrack, *Geomancer* explores the implications of post-human consciousness.



The CTM 2018 Exhibition is funded by the Senate Department for Culture and Europe and the German Federal Cultural Commission. Supported by the Embassy of the Netherlands, the Embassy of Canadian, and the Québec Government Office Berlin. The CTM Radio Lab is produced with Deutschlandfunk Kultur Hörspiel / Klangkunst, ORF Ö1 Kunstradio, ORF musikprotokoll im steirischen herbst, and supported by media partner The Wire.

PARTNER PROGRAMME: INSIDE/OUT



**Compositions by Bunita Marcus, Dieter Schnebel, Ernstalbrecht Stiebler & more
With Solistenensemble Kaleidoskop and Rashad Becker**

04.02.2018 | 20:00 | Akademie der Künste am Pariser Platz | Entrance free for CTM Gold Pass holders

“Inside/out”, a concert by Solistenensemble Kaleidoskop with Ernstalbrecht Stiebler, explores the possibilities of an inner perception of sound, a “listening-in” to strange sound spaces. The concert will present music by composers who are important reference points for Stiebler, from Dieter Schnebel and Walter Zimmermann to Mozart and Puccini. Rashad Becker complements the evening by bringing Stiebler’s music into the electronic music realm.

Ernstalbrecht Stiebler (born in 1934) is a highly esteemed contemporary music composer who has created chamber music and choir pieces, among other. He served as editor of new music at Hessischer Rundfunk for over 25 years, where he supervised recordings of Morton Feldman, John Cage, Alvin Lucier, and Giacinto Scelsi among others. Berlin record label m-minimal credits Stiebler with being the first German composer to explore minimal techniques in his compositions, in reaction to the serialism dominant at the time. Though his compositions are relatively unknown, Stiebler has garnered enormous respect for his long radio production career.

The **Solistenensemble Kaleidoskop** was founded in 2006 by Michael Rauter und Julian Kuerti. With Tilman Kanitz as the artistic director, the ensemble creates musical theatre productions and innovative concert experiences in which the members appear as musicians as well as performers. The repertoire ranges from early baroque to contemporary music, also including musical concepts of their own. During the course of its artistic commitment Kaleidoskop has worked together with artists such as Sasha Waltz, Sabrina Hölzer, Jennifer Walshe, Georg Nussbaumer, Laurent Chétouane, Sebastian Claren and the band Mouse on Mars. The ensemble is supported by the cultural administration of the federal state of Berlin.

Over the years, Rashad Becker has accrued credits on over 1,200 albums as a mastering and cutting engineer at Berlin’s esteemed Dubplates and Mastering, as well as at his own Studio Clunk. His critically lauded music presents a formidably intelligent and nuanced relationship to sound, and is immediately distinguishable for its high degree of technical mastery.

Presented by Akademie der Künste in collaboration with CTM Festival.

FESTIVAL PASSES, TICKETS AND PRESS ACCREDITATION

Tickets for individual events are now on sale via the CTM website, with more becoming available throughout December. CTM 2018 passes remain on sale until quantities last. Festivalgoers can choose from CTM 2018 Gold and regular passes, as well as CTM / transmediale 2018 Connect Passes that grant access to both festivals.

Press accreditation is open until 7 January 2018.

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

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CTM 2018 PARTNERS & FUNDERS

Funded by:

Senate Department for Culture and Europe | German Federal Cultural Foundation | Capital Cultural Fund | Creative Europe Programme of the European Union | TANZFONDS ERBE – an initiative by the German Federal Cultural Foundation | Federal Government Commissioner for Culture and the Media

In Co-operation with:

transmediale 2018 | Kulturprojekte Berlin GmbH | DISK – Initiative Bild & Ton e.V. | HAU Hebbel am Ufer | Berghain | Kunstraum Kreuzberg / Bethanien | YAAM | Festsaal Kreuzberg | Club OST SchwuZ

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This project has been funded with support from the European Commission. This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.