THE
GOLDEN AGE

CTM.13 – FESTIVAL FOR ADVENTUROUS MUSIC & ART
28.1.–3.2.2013 BERLIN ~ WWW.CTM-FESTIVAL.DE
### DISCOURSE PROGRAMME & EXHIBITION

#### FRIDAY – 21.1.

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#### 25.1 – 27.1. Various Venues Resource 03, FIP Vorspiel Ctm 13 transmedial partner programme with organisations/venues all over Berlin to create a varied weekend programme of special events, exhibitions and more. See wabola for more info.
# PROGRAMME

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| 23.00 | HAU1  | Horst Krzyzno  
|       |       | Ctm.13 Opening Concert  
|       |       | TCM / 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. |

### MONDAY – 28.1.

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| 19.30 | HAU1  | Atom  
|       |       | Presents Alpha Tet feat. Material Object |

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|       |       | Live Electronic Music sessions with Sam Barker, Eason West, Lando Kal, Benjamin Weiss, Tim Exile, P. Field, and guests  
|       |       | Cassette BLN with 252 DJ-sets by Travis Stewart, Kode9, Lando Kal, and guests |
| 21.30 | HAU1  | Coded Narratives  
|       |       | Vaross Ramos-Velasquez feat. A Guy Called Gerald |

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| 20.00 | HAU2  | Atmo  
|       |       | Live Electronic Music sessions with Sam Barker, Eason West, Lando Kal, Benjamin Weiss, Tim Exile, P. Field, and guests  
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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 multifaceted 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.

WELCOME

c tm.13 – FESTIVAL FOR ADVENTUROUS MUSIC & ART

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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 Hauptsstaatkulturfonds (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 numerous foreign cultural institutes and embassies such as the Embassies of the Kingdom of the Netherlands, the Embassy of Canada, the Quebec Government Office Berlin, the Embassy of the Kingdom of Norway, and many others. Irresistible 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 Kulturprojekte Berlin GmbH and all Festival venues, new and returning: Berlinale Starthub, Kunstquartier Bethanien, Horst Krüger, the Funkhaus Nordwest Berlin, and most especially the HAU and its new director Annemarie Rohrckers. 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 menaces), their ideas, and their courageous, constructive criticism.

Here’s wishing all of us a gloriously overloaded festival! Oliver Baehr, Remco Schuurbers, and Jan Rohm
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 aesthetics, 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 Schild and Anselm Venezian Nehls. They fuse ideas and concepts of popular music and the reflective sensibility of contemporary art to create highly specific sonic experiences. Both studied popular music in England, but didn’t meet until 2010, while doing their maste’s degrees in Sound Studies under Robert Henke and Sam Aunier 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 [NL]
In early 2017, 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 Abela who also runs the Australian record label and pressing plant Dual Player and creates immersive sound installations like Vinyl Rally. – dualplayer.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]
New based between Byblos and Berlin (after many years in Venice), producer/DJ Rabih Beaini records as RA.H and Morphosis for Delsin, MEX5 and Stryax, 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 – soundsound.com/shab
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 prominence-seizing 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, mastermindingly unfolds. Here, everything is engaged in re-active exchange with everything else. But how can anything ever be articulated in this noisy, swirling maestro? 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’ own album, The Marriage of True Minds, which celebrates its world premiere this evening, arises from re-enactments of San Francisco 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, Derry Mak of Brooklyn Doom Metal band Bloody Fonda, Dan Deacon, and Jaxon Wiltz of Half Japanese. Sometimes 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 »ES«, Matmos succeeds 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 broadcast Deutscher Radiosender 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 concrète 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 / iaposition surgery, a cow uterus, inflatable blankets, a five gallon bucket of oatmeal and more. – vague-terrain.com – see also page 60.

MARCE 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. – marcbahrens.com

ATOM™ (DE)
Drew Schmidt, aka Atom Heart, aka Atom™, aka Softer 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 monkier of electronic musician and graphic designer Andre Ruehle. – carstenjavri.de – see also page 7.
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 onstage 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 fantasies»; «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, deconstruct, and reassemble existing trance 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 context is destroyed in the «new» tracks, surprisingly audible hierarchical musical structures remain, lending a strange familiarity to these re-makes. Tracks in the project include Jan Van Dijk’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 Quantum Tilt LP, a record deeply influenced by his love of 90s trance/hard-trance music and interest in the musical structures and sound archetypes of those 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 arrpeggiated melodies. The result is a non-rippling 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 avid collection of UK nightlife, entitled «Fiorucci Made Me Hardcore». Currently a member of the band Jack Tobjack, 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 Praxis?7, Senni has released albums by a number of internationally acclaimed artists including Florian Hecker, Marcus Schmickler, John Wiese, Werner Daedelus, Lawrence English, and more. — prestorecords.com | — editionsimage.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 | — entracts.co.uk

FOREVER NEW FRONTIERS

OPIMUM HUM • TM404 • EMPTYSET WITH JOANIE LEMERCIER
DIAMOND VERSION WITH ATSUSHI ITTO • 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 new 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 act upon. 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 are 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 explores 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 Resizer-Noton’s classic, ecstatic, minimalist aesthetic straight into the heart of corporate culture, they are joined by Atsushi Ito, who has carved out a lifestyle performance niche using the Optron, a fluorescent light tube, as an instrument. Sound is packaged in an entirely different way by Emptyst, who examine grain and silence through analogue compressors, amplified by Joanie Lemerrier’s play with particles of light. Bringing in an orchestra of 808s, 606s, and 303s, TM404 dips into the range of effects and challenges of classic hardware, while Opum Huum’s hazy drones round out the night.

The performances of Diamond Version, Emptyst, 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 structure. The Berghain itself becomes a musical filter and instrument as these resonances are processed and played-back in real-time.

OPIMUM HUM (DE)

Opum Huum aka Michael Stangl – CMT 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 homemade, hazy and fantastical soundscapes permeated by deep and shifting rhythms to create what can only be called a wide-awake dream. — leisuresyslem.net | — notequila.de

TM404 (DE)

TM404 is the new live project by Andreas Tillander aka Mokira, an artist with a strong interest in analog music machines. With re-issues on MontraMusik, Resizer-Noton and Type Tillander’s output ranges from minimalist techno to noise infused drone-dub — soundcloud.com/tillander

EMPTYST WITH JOANIE LEMERCIER (UK)

Bristitities James Osningburg [Multiverse Music co-founder] and Paul Purgas (curator) formed Emptyst in 2005 to create decontextualized electronic music. With a strong focus on live AV performance, the duo collaborates with A/V collective’s Joanie Lemerrier. — resizer-noton.net | — subtextrecordings.net | — joanlemecrim.com

ATSUSHI ITTO (JP)

Atsushi Ito, a visual artist, began exploring sound in 1998 and is best known for his high/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, Gotobi Records, in 2007. — gotobi.net

SOUNDWALK COLLECTIVE (INT)

For over 10 years, Soundwalk Collective has recomposed field recordings into narrative journeys. Live performances are diverse, immersive, sometimes developing into installations or permanent works. The collective is based in Berlin and New York. — soundwalkcollective.com
Electronic music with chiming bells as the main acoustic protagonist? Sure, that has been done. Hendrik Weber does not think of himself as an experimental musician, but he has released the new project »Ursprung« in May 2012, with six instrumentalists fromiano composer Lars Petter Hagen. Such a project situates the carillon, whose acoustic behaviour is irrevocably bound to an outright carnal community, in the context of electronic music in which the carillon is an inherent key instrument. «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 magically flowing yet fragile arc of suspense. Phases of almost metaphorical repose alternate constantly with climactic upswings and gusts 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, has come to be known) takes a mighty leap forward: »Elements of Light« is a symphony for an interpretation of electronic music stripped to its skeletal rhythm, and the carillon, whose acoustic behaviour is irrevocably bound to an outright carnal community, in the context of electronic music in which the carillon is an inherent key instrument. «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, a musical work 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 sacred 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 tradition of technê culture. When the ego is turned off,» says Hendrik Weber, «the order thus re-gendered does not automatically lose its reason, it may also gain in wisdom. This is the intelligence of the swarm».

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 Hovig Kjeldsberg, Kenneth Kapstad, Heming Vålebjerøg, 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.

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 is 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 1GB microSDHC 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 institutions 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, a musical work must be seen as a venerable provenance of chance music.»

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Thaemlitz deciphers the »language of the personal« as something we construct and interweave with »publicity« and »non-private« 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 hypothesised in mainstream Humanist discourse. I concede to the inevitability of the former, and protest the homogenizing dangers of the latter« – Terre Thaemlitz

Pantha du Prince had his break-through with his second album, This Bliss (2007, Dial), followed by the critically acclaimed Black噪音, 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

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Terre Thaemlitz is an award-winning multimedia producer, writer, public speaker, and one of the co-founders of Electronic Beats magazine. 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. – comonxxx.com

Max Dax is the editor-in-chief of Electronic Beats magazine. – electronicbeats.net / » see also page 60.
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 meticulously tied to the personalities of label owners Bill Rouloulas (see also page 11 & 13) and Kathryn Polito, PAN delivers quality curation: 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 drably delicate journeys, raw reconstructions, 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 offers a special multi-channel 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 collage artist Jar Moff, who remolds 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 workings 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 deplanted pleasure the clubbing experience is known for. Supported with selections from Call Super, the night gets sucked into a lasciviously pleasurable performance, often using unfamiliar timing and tuning systems, generating a new level and pre-sent the performance from a far away place: Pluto.

The setting is reminiscent of a studio production, referencing dub’s studio wizzardry. 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 Hegenberg’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.

**INSTRUMENTARIUM II**

**BORIS HEGEBART + 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 BWPWA 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.

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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 minimalist 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 spaciousness, 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, ll«, 2010, world premiere, Ensemble L’Art pour L’Art – Astrid Schmeling (flute), Matthias Kaul (percussion), Hartmut Leistritz (piano), ~20 min.
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 knowingly 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.

DENMARK

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 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 syntax 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 caphony from the shadow side.

GERMANY

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 knowingly 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.
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 Morning Edition. 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

Contending 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 hopeless desperation that lies between the weight of the «I» and the «you». 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 synths lines. A series of bloused 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 reference 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.

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 citiescapes and wasted landscapes.

Moulin sees the group of loosely connected musicians and artists he attracted over time as forming an undefined «nubula», or amorphous mass of «grey», that engulfs its custodians and keeps them from any pre-defined identity. It’s from this zone that they explore the idea of «hyperpan geographic» 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 stichism 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 disorientation 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 disaligned. As such, Grautagmusic can 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 Grautag assemble the collaborative and multi-domainal projects of Grautag artists to perform in various collaborations within a visual environment created by Nicolas Moulin himself.

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 citiescapes and wasted landscapes.
"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 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 is 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
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-fix, glowstick-bedecked version—the ruthless commercial EDM scene—has conquered the mainstream in the USA, a cop reappropriation 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 shades and a touch of PLUR in the air. Each artist at this all-nighter presents a different take on rave: from Samuél 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 Powell’s thoroughly amnesiac, obfuscating and primal take on techno, the utter destruction of rave in 2012 with the violent rave stimulus mutations of Evol, and the decelerated, dubbed-out techno of Andy Stott. The night culminates in a DJ-set of original rave here Mark Archer of Altern 8, the dust mask-wearing icon of the movement in the 90s, while the final blow will be delivered by the gothic-industrial hybrid of Lower Order Ethics.

**RAVE UNDEAD II**

**CONOR THOMAS, SAMUEL KERRIDGE, SHEL, POWELL, EVOL, ANDY STOTT**

BERGHAIN FRIDAY 1.2. 23.00

**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 Leevey and Powell, and A&Rs for Boomkat Editions. He has run the Fly 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 sprints his music with unearthy amounts of distortion ending up with a dripping, toxic style of techno. His music is released on labels Horizontal Ground and Downwards. – dronchedindistortion.tumblr.com

**SHEL (DE)**

Shel is René Pawlowitz, a Berlin producer with a multitude of techno projects that reference the early 90s, including Wax, EOD, and WKT. Though he has a long history with Output Ton, his most recent album, The Killer, is out on Modeselektor’s 5 Weapons. – shel.salexotion.de

**POWELL (UK)**

With a diverse sound that incorporates no wave, industrial/EBM, post punk, late 90s drum ’n’ bass, and ascetic European electronica, 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 primalist take on techno has been tipped by the likes of Regis, Bili Kouligas, and Raime. – diagonal-records.com

**ANDY STOTT (UK)**

Manchester born and raised, Stott won acclaim for his brooding breakbeat 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 Peal, and went on to become one of the biggest names in rave history, cracking 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 Techno.kunst, Szilvia Lednitzy aka Lower Order Ethics hails from the murky depths of underground Budapest nights. Flirting with bordering gothic and dark industrial, her sets are given the doors of experimental techno’s secret chambers, conjuring up smoky, hypnotic images of endless nights spent in a haze. – lowerorderethics.tumblr.com

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MUSCMKERS 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.
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, intermeshing electronic music, cold-war politics, and the experimental music scene in Norway along the way.
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 punks, then studied Iranian, Arabic, and Turkish music in college and went to northern India affecting his formative years steeped in classical piano training, d’Eon tore through hardcore noise.

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 world 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, »What’s My Age Again? 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 »Patriotez«, 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.

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 audio-visual performance that the authors describe as an exercise in »Pineal activation. IMAX phantasm. 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 brutalism 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.

MUSIC FOR KEYBOARDS

D’EON

HAU2 ~ SATURDAY ~ 2.2. ~ 20.00

DARKNESS BRIGHT

DEMDIKE STARE + GATEKEEPER

HAUS DER KULTUREN DER WELT ~ SATURDAY ~ 2.2. ~ 22.30

(IN COLLABORATION WITH TRANSMEDIALE)
THE MIDAS TOUCH

GRECO-ROMAN SOUNDSYSTEM – SIMIAN MOBILE DISCO – ANIKA
SREAM FEAT. SGT POKES – DJ SOTOFEFF
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 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 Jax 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, BSKeR. 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’.
– anikainvida.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 (ND)
DJ Sotofett is, together with his brother DJ Fett Burger, one of the minds behind the strange and wonderful Sea Tags Mania label universe, with a taste for equally strange and wonderful DJ sets. The two brothers release a wide span of music ranging from their unusual vision of house and techinc 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
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 similar and single 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 industri-al-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/PURGEPURGE

HALF GIRL / HALF SICK (US)
As one half of urban power House Sick Girls, Alexandra Dreven-er 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.

GATEKEEPER (US)
A lot of the interesting things to happen in music last year happened on Diplo’s Mad Decent label. GATEKEEPER was definitively on the top of that list. As one of the main inventors of trap, GATEKEEPER makes nodding heads bang and gangsters lose their cool. – facebook.com/UAZbatttrap

EAN (UK)
A former member of enigmatic UK dubstep-esque Various Productions, EAN has resurrected in 2012 on Om Unit’s Cosmic Bridge as a formidable force in the post-VJ, intercurrent 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-kraaytah

GATEKEEPER (US)
Matthew Arkell and Aaron Ross segued their Gatekeeper project from pop horror in 2010 to digital phantasia in 2012 with their debut album, Exe (d’Exos 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 HDBloyz, 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-

MYKKI BLANCO (US)
Swag is this 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 debut album, of vicious trap and industrial bass to syrupy dirty south and re/dis-covered skies and summer stars. in a pentagram of flowers and a circle of dracula lewis, and the fourth an open-air drone metal rave

ALCER EMPIRE (DE)
Alec counter-culturists need no introduction to Alec Empire. Through the label’s Digital Hardcase and his own Teenage Riot Band he played a huge part in politicizing raw culture and creating a soundtrack for the black blocs of the 90s. – soundcloud.com/alec_empire

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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 HTK and the Concept 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 involved into a combination of DJing and pure performance art. The third was a crushingly heavy, fogged-out warehouse okkvlt with Modern Witch, Swan 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 magic with the Jagged digital hardcore-infused 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 headaches and a sea of varied sounds, their aural palette [and that of their audience] can only expand as well. – facebook.com/PURGEPURGE

PURGE (US)
Berlin may be the unofficial home of techno, but some crave a different kind of party. When philosopher-musicians BlackBlackGold [Gucci Goth], xorzyzt [Bl4ck M4g1tcl], 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 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.

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BL4CKm4G1tcl (US)
Mykki Blanco has a penchant for the theatrical stems from his days as a student in 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 debut album, of vicious trap and industrial bass to syrupy dirty south and re/dis-covered skies and summer stars. in a pentagram of flowers and a circle of dracula lewis, and the fourth an open-air drone metal rave

DANCEFLOOR OF THE BLEASTHEIST (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 industrialisms and dark grooves. – soundcloud.com/tom-ass

XORZYTZ (US)
Bl4ck M4g1tcl, dav4id d4m4n, and r0xi3 sk1n-slammer, xorzyzt opens portals to unparalleled dimensions through audio-ecstatic rites of occult noise, blistering shamanic beats, and industrial-strength exorcism. – soundcloud.com/xorzyzt

SUN WORSHIP (US)
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 (US)
Murderously good Lübeck 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. – necrodreathmort.com

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/dis-covered skies. – soundcloud.com/goldacahedron

TOM ASS (US)
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FACEBOOK.COM/PURGEPURGE
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 ECS network, explores the whistling language of the Guanches, 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 infrastructures 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 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 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
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)

Since 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 Shokoyakh 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 genre, 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. Fru. 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
Within the conditions of digital culture (dematerialisation, networking, instant access, plasticity, media convergence), globalisation (multiculturalism, 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 cansons, 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 paradoxical flowering of truly realised creative potential. Never before in the history of civilisation have curious listeners found themselves confronted with such a variety of sounds, cultures, textural possibilities, methodologies, approaches, and objects that all coexist, contrasts, and paradoxes 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 clausrophobic cestos 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 interpretation, and never before have they so willingly opened their ears.

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 underlies radical changes. Digital overload, narcissism, redundancy, “tumblerisation,” restoration of a virtual idyll, superficial “Facebook-referenceality,” 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 rigorous definition methods, or by stubbornly working through meticulous variations on long-since established styles, such artistes swim against the current, even when their work turns out to be no less eclectic, or syncretic than anyone else’s. A reinforced attention 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 nowhere to be found.

A festival committed to unconventional contemporary music, founded on eclectic and syncretic principles, and bound by the consciously polemic and glisteringly ambivalent theme of “The Golden Age,” tests itself and all else to the max, Ctm intends to interterrogate artistic approaches to the contemporary cornucopia and the gaps it induces, and also to care a critical look at the festival’s own curatorial practice by reflecting on the preferences it underpin. How best to distinguish between fruitful and sterile approaches? And how might new forms of sharing and communication be initiated on the basis of such a meaningful diversity?

So, no tension, 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 unequivocal peace and harmony. Ctm’s 13 is The 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 bring forth the tired, purely quantita-
tive pluralism of indifferent juxtaposition, a pluralism appreciably rich in diversity and potential. Here tension does not mean only af-
fect, 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, irrecconcilable 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’s 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, tradi-
tions, networks, and subcultures have underpinned the festival deliberately from its very earliest days since 2006, when Ctm rededed itself as “The Festival for Adventurous Music and” consequently re-
ounced formal aesthetic boundaries. The festival thus intentionally presents a programme 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 adapting “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 arbitrar-
iness by presenting an enticing spectrum of potent moments that range between the poles of joyous affirmation and radically sub-
jective 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 Rehlík
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 absorbs the subject as user to express his/her self 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 analytical consequences. Considering the enormous total population of internet users, it is un-likely that random sample surveys are necessary to produce reasonably accurate statistical results, which hints at an easy identification of this public space to market dictates and influ-ence by the public sphere, the koinos kosmos, says far more about her/his personal and the reality of a culture.

The adventure actually lies in first horted to produce or be an artist, or to stake everything on their personal empowerment to set the limits of their own actions and desires does not, however, necessarily imply that everyone will be personally empowered to set the limits of 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 transcend their alleged personal limitations, or even hortated to produce or be an artist, or to stake everything on their own creativity. Such enthusiasm, kindled in the closing years of the last century, has ceded to some extent quite rightly, to disillus- sionment. In any case, this constant demand, indeed this dictate to produce or be an artist, or to stake everything on their personal and the reality of a culture.

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 become patently clear that The Golden Age is now — both the dream and the reality of a culture.

Text — Andreas L. Hofbauer

SHOT yET, OR THat a SCENE mUST REflECT a SCENE THaT pRECEDES IT, EVEN If IT 'S NOT BEEN SHOT yET, BEC aUSE all SCENES aNTICIpa TE aND REflECT Ea CH OTHER. THE SaME TImE. NO SCENE REally lEaDS TO THE NEXT, all SCENES lEaD TO Ea CH one into a world of his own (eis ídion apostréphesthai).« (dK B89)

Today, in contrast to earlier times, the idea of a fully realized utop-ia, of paradise gained, is disturbed. Unfreedom, determinism, automatism are immediate associations and evoke images of a fa- natically 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 (Chitis Solis) or Schlaraffenland Land (Brothers Grimm), and if you have had enough of paradise seekers and be- lievers, the idea of the »Golden Age« can’t be approached with an-ything but irony. Even utilitarian proposals that aim to maximize happiness for the majority ultimately prove to be the conscious, in-choate moral tartuffery of exploitative, capitalist machinery geared towards the maximisation of profit.

Despite such restrictions the subject (whether user, producer, or in most cases, both) is confronted with a never-seen-before quan- tity of instantly available information and, equally, has the means to produce and distribute more of the same with relative ease. Per- sonal desire and ideosyncratic movement and behaviour must of course be expressed, must be communalized in the koinos kos- mos, must be spoken, in order to be heard; but they are thereby placed in a context that is of greater scope, spatially and temporal- ly, than ever before dreamed possible.

In any case, this constant demand, indeed this dictate to produce or be an artist, or to stake everything on their personal empowerment to set the limits of their own actions and desires does not, however, necessarily imply that everyone will be challenged to transcend their alleged personal limitations, or even hortated to produce or be an artist, or to stake everything on their own 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 produce or be an artist, or to stake everything on their personal and the reality of a culture.

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 laws is in force? Wolfgang Pauli was on the trail of this idea in his endeavour to position acasual synchrony somewhere between classical determinism and blind chance, a synchronicity based not on a simultaneity of events, but on a coincidence of facts and cir-cumstances related by meaning rather than causation, events that are perceived as belonging together despite their acasuality. 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 sub-verse with regard to objective, contingent and inmanent order. Thus the issue is really a synchronicity that connects internal (in this sense subjunctive) events with external (digital, encoded) events. This synchrony is necessary to be considered from the standpoint of something now emerging from asynchrony. The inner event must precede the outer event or at least occur simul-taneously, 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 era of the aforementioned process. We are dealing with resonance effects, repercussions (echoes of a theme that is spec-ified by instruments) and ritenemors. Only where these rea-soned effects do the potential of the new grow intense, and creative vectors and attractors offer ways out of the nurture and closure (clot-ure) of the market and the status quo. It is not a deterministic state of being [es] that defines the situation (unless we are speaking of a personal or universal state of being), nor is it the un-intentional, accidental results of info-technological feasibility. It is, rather, backwards-turning attunement, a folding and unfolding: a synchronic link (l) that is ticklish subject.
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, IOSO NO, and Cycling74.
TUESDAY ~ 29.1.

14.00 ¬ ARTIST TALK: ATOM™
In conversation with Max Dax (Presented by Electronic Beats)
Uwe Schmidt, aka Atom Heart, aka Atom Tm, 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 archivist for his own artistic practise. – atm-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 affects of extended repetition, and on how to create a Dionysian pleasure vortex and transform the dancefloor into a funny 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
Screening of works by Cyriak
Surreal, disturbing, endlessly proliferating, fleshy, creepily funny... just some of the words that come to mind when viewing Cyriak'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 ¬ see also page 12.

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 SFaB.
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
Lecture by Marcel Mars
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.
Marcel Mars (DE) is professor for German Language and Literature Studies, Aesthetics and Media at the Ruhr-Universität Bochum. ¬ matthes-sitz-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. ¬ athofbauer.wordpress.com

18.30 ¬ TOO MUCH OF EVERYTHING
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
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.

soundcloud.com/hollyherndon

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, Fatihah 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 efflorescence 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 might something different, eventually better, might come to replace it – or maybe not. Adam Harper’s lecture is followed by a conversation with Lisa Blanning.

16.30 – TRANSFER

Jennifer Lucy Allan (Presented by The Wire)

12.00 – RA LIVE EXCHANGE WITH BILL KOUILIGAS

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

Graphic artist, DJ and producer Bill Kouilgas (GR) is behind PAN, the landmark electronic and experimental music imprint he founded in 2008. Resident Advisor editor Will Lynch (UK) 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.

13.30 – THE DEATH OF RAVE – PT. 1 UK


«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.» — VVM – The Death of Rave

Since VVM’s nineteenth 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 ripe. From the ebulient 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 undiscoveredly floated strongly in the bloodstream 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), formar 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

19.00 – PRESS POWER PLAY

Film by David Orowsky & Victor Kohler, 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?
15.30 ~ THE DEATH OF RAVE – PT. II BERLIN
Felix Denk, Tom Lambert, Johanna Stieler, Alexandra Dreher, Ulrich Gutmair.


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 Takkone, Mayday, Treseer, and Love Parade, creating a space for the small parties of the early 90s to grow with the global techno hub they are today. The inner workings of these early scenes have received in-depth historical interest, recently with Felix Denk and Sven von Thülen's book «Der Klang Der Familien» 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 DEMA 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 Lainer) was active in the mid-90s in Berlin. His anarchic media-theoretical writings were published post-humously on Marv. 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 Familien», editor at Zitty magazine. — suhrkamp.de
Tom Lambert (DE), head of Merve publishing house, close friend of QRT. — merve.de
Alexandra Dreher (DE), booker Trasser/E-Rede, half of Sick Girls, editor/freelance at die Bug. — facebook.com/pages/Sick-Girls
Johanna Stieler (DE), co-founder of Trestr, Takkone, 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 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 changes happening at the time – and drew heavily on cyberpunk fiction, polyrhythmic electro-sounds, 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-Drift» Cyberposology (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 & ‘96 Virtual Futures performances, Malldown and Katarrassics, 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. — orphandrift.com

SATURDAY ~ 2.2.

13.30 ~ PARADISE LOST AND REGAINED
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 us through time. Yet, whatever 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, judge and, head of the research department Archive / Cultural Studies at the Zentrum für Literatur- und Kulturforschung Berlin — zlt.berlin.org
Andreas L. Hofbauer (AT) is a philosopher, psycho historian, author and translator, and co-curator of the CMT.13 discourse programme. — ahofbauer.wordpress.com

20.00 ~ ORPHAN DRIFT: YOU ITS EYES 94–13
Screening of video work by Orphan Drift
Orphan Drift is a collaborative artist and hiv mind formed in London in 1994 by Maggie Roberts aka Mar, 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 fiction- and immersive experience, a meditation on rave, techno culture, and its posthuman potentialities. — orphandrift.com
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
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 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 backwards» or «past an event» 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 relationshions 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 timelight 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 therediscovery 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 deceptively misleading 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 plenitude 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 Exhibition 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.

Softening 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
»THE THINGs MAY GO«
»THE THINGs MAY Go« is a joint project between UDK Berlin (Alberto de Campo), HKK Bremen (Hannes Hoolitz), RSH Düsseldorf (Julian Rohrhuber), and Angewandte Wien (Nico Kirisits, Klaus Filip), and is open for future extension, 2012/13

»THE Ways Things Go« (TWtM) 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 Hooit, Julian Rohrhuber 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 and 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 2013 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 TWtM:
- Alberto de Campo »Hamster-BEAST«
- Constantino Engelbert »Time To Say Goodbye«
- Sascha Hanig »Assembly Line«
- Katharina Hauke »Keftiel«
- Sara & Dominik Hildebrand Marques Lopes »Horses On Fire«
- Sebastian Muller »Seppel Pendulum«
- Philipp Klein »Dance Alone«
- Stephan Orend »Quirk«
- Eva Pedrazza »Atmosphere«
- Tobias Purtzel »GinGong«
- Elvis Strelkov »The Millenium Between Sunlight and Rain«
- Lipjcho Tematowski »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 techniques, self-regulated systems, and experimental audio and visual installations 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 show shows that number 60 episodes to date feature the highest level of sophistication 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 feel as if extracted and collaged from 3D action games. His installations, performances and video projects deal with art as a form of theory.

»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 Grove, 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 paste with subverts the language of television. With surreal visual wit and a neo-Dada sensibility, Paik manipulates an emotive 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 trip through the channels of a global TV.

With its postmodern content, form, and conceptual strategies, Global Grove has had a profound influence on video, television, and contemporary art.
- medien kunstnetz.de / works / global-grove

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 Peep 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 in your personal library, 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 in real-time. This immersive experience also allows gamers to modify sound parameters via a series of unique audio effects mounte 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.

»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 culture. With Midday Lyrical (incorrectly transcribed lyrical), »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 distilled 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 im-material labour, the sociological and anthropological aspects of user interaction, and the psychology of online narcissism.

Network Awesome: 2011-ongoing
120 Megabytes is Network Awesome’s spin on the MTV Classic underground music video programme, 120 Minutes. The week-by-week brings together bands and visual artists, showcasing experimental audio and visual installations 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 show shows that number 60 episodes to date feature the highest level of sophistication and physical experience can only be truly appreciated when seated at the controls.
- networkawesome.com / series / 120-megabytes

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

»TECHNOVIKING SKULPTUREN – TEILAGBÜSS NACH ORIGINAL VON SHINYA YAMAOKA«
Mathias Fritsch, 2010
Internet memes question authorship and property, subjects that are examined by Mathias 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-creating, re-mixing, and copying the score. The video’s protagonist was also baptized as the Technoviking. Fritsch began collecting its fanbase’s output, and reusing the material for his artwork. His work inspired other artists, for example Shinya Yamaoka, who created a Technoviking to which Fritsch took a collection of casts of its head.

Mathias Fritsch (DE) studied Media Art at the HSD Karlsruhe, as well as Film, Fine Art, and Curating at Bard College’s Center 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
**YOUTUBE AS A SUBJECT**

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 dance-do. 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 INL 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 renowned but now defunct Netherlands Media Art Institute (NIMK).

See also page 11.

**TERMS OF SERVICE**

Constant Dullaart’s “YouTube as a Subject” triggered many reactions, including one from Ben Cooley. Following Dullaart, Cooley 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 of the five Olympic rings. Cooley and Dullaart are perfect exemplary of the inspiring way in which the Internet and platforms such as YouTube generate active echoes, 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 Annadalla-on-Hudson, NY, Ben Cooley (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.

**RESPONSES TO CONSTANT DULLAART’S “YOUTUBE AS A SUBJECT”**

Ben Cooley, 2008

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**GOVERNMENT OF MEDIA**

Guy Delahaye, 2012

It is no exaggeration to speak of the political regime of YouTube. To make it accessible to the mass public, it has been simplified to the point of being a tool to search and find information. The Cataclysm of Broadcast, which is the title of the exhibition that began at the Louisiana Museum in Denmark and continues at Tate Liverpool, traces not only the gradual swamping of video by the YouTube and Facebook engines, but also the political implications of the move towards a universal medium of expression.

Guy Delahaye, 2012

**SITE OF ORIGIN**

Pierre Huyghe, 2012

Pierre Huyghe’s work deals with constants, not only in a literal sense of stability and repetition, but even more so in the sense of repetition as a constant and in the sense of repetition as the production of a constant. From his earliest works (1985), Huyghe has been exploring the potential of repetition, and it is the repetition of YouTube that has become the subject of his most recent work.

Pierre Huyghe, 2012

**SKRILLEX VARIATIONEN**

curingyoutube.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 aggregators platforms are growing every day and present us with a non-linear and 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.

Curingyoutube.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 “artworks” displayed on YouTube.

With “Skrillex 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 curingyoutube.net since 2007, exploring new web phenomena and developing a special online tool that enables further research, named gridColor.

**GIVE ME A BREAK FROM ALL THIS POWER (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 lateral to the attention economy? Is it at all possible to fetish 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 aluminum 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, where obsolete objects (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 – tmtetzner.com

**WHERE IS MY MOTHER FROM ALL RECORDS?**

Haeyyoung Lee, 2012

Berlin duo Heavylistening released WOW, allegedly the most minimal record ever made, in November 2012. WOW is a vinyl record. It contains a single, ultra-low bass tone that rings at the frequency of 33 1/3 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 acurate 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.

Heavylistening (DE) are Berliners Carl Schilder and Anselm Venezuelan Neith. 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 masters’ degree in Sound Studies under Robert Honke and Sam Auinger at the Berlin University of Arts. – heavylistening.com

**DOPPELDENK**

Alexander Dorn, 2012 & 2009

Doppeldenk’s “–” is not only a dark half of the 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 Hieronymus Bosch’s “Hell”, tripstch both in form and content, its subject is culture iconography with traditional techniques, – is not only a painting, but a tripstch that proposes another axis of interpretation on the religion of advancement through technology. The tripstch’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 Baur and Andreas Glauert, examines the power of holding two contradicting beliefs in one mind simul- taneously. Their work is characterized by an unhindered use of glaringly colourful images from pop- and subculture to create a disturbing intimacy that captures the viewer into their multilayered universe. – doppeldenk.com
MUSICMAKERS HACKLAB: INDETERMINISM MACHINES

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: from making 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).

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

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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.

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 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

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FRIDAY – 25.1.
OPENING
19.00 – Laboratory Opening Event
Science Fiction Children (DE) present their oversized robotic, «real-world» 808 drum machine.

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. – imogentheap.com

14.00 – Native Instruments (DE)
INSIDE THE DESIGN PROCESS AT NATIVE INSTRUMENTS
Piaano 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.

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
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.
– duallover.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 rely 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 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 though other techniques. The large number of speakers is equivalent to a large number of pixels in the visual world, enabling subtle and precise placements in space and an impossi-bility to 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.

The ability to explore such a system solely for artistic purposes is still quite rare. Due to the generous support by the Fraunhofer IOMT 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 audiovisual 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 Lesert
Christian Marz
Edgardo Gómez
Jan Bräuer
Jessica Ekkemans
Michel Wahling
Nicolas Probst
Silje Nes
Daisuke Ishida

The soundstudies WFS system is kindly supported by

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
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 contextualized in a world written 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 technological perspectives that puts existing knowledge paradigms in crisis. The revisited will never again be seen as part of a bygone era. Think about financial social, economic and political development, the days of parallel – and in close collaboration with CTM since 1999. For its 26th edition, that takes place at Haus der Kulturen der Welt, transmediale boldly goes BWPWAP – Back When Pluto Was a Planet.

This year, the transmediale and CTM Festivals have once again co-curated a collaborative programme of audiovisual and audio performance at the Haus der Kulturen der Welt featuring world premieres and performances by Demdike Stare and Gatekeeper (– page 39), People Like Us (– page 24), Vanessa Ramos Velasquez featuring A Guy Called Gerald (– page 30), as well as Boris Heeganhart with Fals Kubo (– 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 homely comfort of obsolete technologies and archives stands beside the brutal lyric illuminated, overwhelming 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 sees dissynchronous 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?) possiblities 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

BWPWAP

TRANSMEDIALE 13
HAUS DER KULTUREN DER WELT / 30.1.–3.2.

BWPWAP PAPER
On Uncreative Writing
with Kenneth Goldsmith, Respondent: Florian Cramer
SAT 22.–30.05.13 – HKW Auditorium IN THE JODVERSE AND BEYOND
Moderator: Haske Baumann

BWPWAP DESIRE
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-imaging 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 photocopy 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, and The Generative Art of Soma Landy Shrduran and Evil Media Distribution Centre by the duo YoHa (Graham Harwood and Matsu-Kotoka) respond to this challenge.

FILM & VIDEO PROGRAMME: EVERYTHING BUT THE PLANETS
Curated by Marcel Schirinzi.
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 Acla Madsen, Karinah Ashadu, Malcolm Le Grice, Dan Boord, Luis Valdovinos, Marilyn Marlof, Volk- schneider, Lewis Klahr, John Smith, Dietmar Brehm, Petar Ljubovesic, Jesse Drew, Barbara Muehl, Nomeda & Gedminas Urbainas, Eva Jiricka & Katharina Fieg, Ralph Klister, Andrew Norman Wilson, Muntean & Rosenblum, Ho Tzu Nye, Eija-Liisa Ahtila and more.
For the full programme listing go to – transmediale.de
P2P Vorspiel is a pre-festival weekend of distributed partner events preceding the opening of transmediale 2013. 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 spaces, galleries, and other venues across Berlin all the while strengthening connections between them. 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 and CTM festivals, in collaboration with the project spaces and initiatives participating in this edition.

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, subscribe to ctjfestival.de/festival/specials/vorspiel

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**P2P VORSPIEL**

**VARIOUS VENUES ACROSS BERLIN**

25. – 27.1.

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**VORSPIEL PREVIEW EVENTS**

**THURSDAY – 24.1.**

15.17.00 – Supermarket

ILLUMINATIONS OF WEDDING

Opening of the CTM.13 exhibition

19.00 – General Public

Closing of the CTM.13 Exhibition

20.00 – re:boot.fm & Südblick

VORSPIEL VORSPRIELE. WAS FÜR EINE STADT? GENTRIFICATION, CITY MAKING & EDUCATIONAL POLITICS

Panel discussion

21.30 – LoopFest

DEEP INTO EYE

Music, performance, noise & visuals

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**FRIDAY – 25.1.**

18.30.00 – Supermarket

ILLUMINATIONS OF WEDDING

Exhibition Vernissage featuring live AV performance

18-23.00 – Liebig2

SPACE US THE PLACE !

Street / public art interventions and performances with Holger Bliek & Allegra solitude, Pietro Lahara, Simon Oliver, Nico Lippolis & Giovanni Verna

19–24.00 – Kunstraum Kreuzberg / Bethanien

IN THAT WEIRD AGE

Opening of the CTM.13 exhibition

19.00 – Situation Room@CTM I Colloquium Hungericum Berlin TORRENTIAL FORMS

Installation by Anna Bernard, Filip Streibyko and Gábor Papp.

19–00 – Natural History Storeries

THE ALTERFESTIVALS PRESENT CITIZEN K, 20TH CENTURY CITIZEN K, SOCIAL MEDIA FOR SOCIAL BODIES IS RETRO-HACKABLE!

Performance & afterparty

19.00 – designtransfer @ Berlin University of the arts

PROTOTYPE: EXHIBITION IN THE CLOUD

Exhibition opening & discussion

19.00 – designtransfer @ Berlin University of the arts 45 SEK

Exhibition opening

21.00–open end – LoopFest

DROMOSCOPE SESSION VII

Electronic audiovisual

19.00 – Panke e. V

FINGERSHUFFLING WORKSHOP WITH COMFORT FIT

Workshop

Registration via enri@dpankesolutions.com

19.00 – Substil

TOOLS FOR THE NEXT REVOLUTION

Guided tour and talk with the artist Wicher/Jud

21.00 – O Tannenbaum

GOLDEN AGE / JET AGE

Concerts and DJs

19–24.00 – Aliex Finanzamt

DOSMOS

Exhibition with lecture and performances

1930–23.30 – Artcenter Berlin

THE PLUTO IN ME

Exhibition opening

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**SATURDAY – 26.1.**

15.17.00 – Supermarket

ILLUMINATIONS OF WEDDING

Paint-discussion: Urban Exceptionalism, and the role of public art and technologically-mediated interventions for evolving communities

Registration via re:bootermarkt-berlin.net

15.10.00 – DAM Berlin

BACK WHEN DIGITAL ART WAS STILL NEW

Paint-discussion

15.18.00 – emitter19

PERFORMANCE AND INSTALLATION BY MARTA ZAPPAROLI, SULLI MOINSTRO, KRIS LUMBACH AND FRIENDS

18-23.00 – Liebig2

SPACE US THE PLACE ! CLOUDS, SIEVES AND BEES

BY CRISTIAN VOGEL.

Composition talk / performance

18.00 – Platon Kunsthalle

PLATFORM GLOBAL NETWORK

Presentation / project presentations by Tikul & Jendrek – Pusskremes, Stefanie Gremel and Elektrapsate collective

19–22.00 – Errant Bodies

DIRTY EAR FORUM

Exhibition opening

19–24.00 – Aliex Finanzamt

DOSMOS

Exhibition with lecture and performances

20.00–open end – LoopFest

INSECURITY PARANOID PARTY

Live house performances

21.00 – O Tannenbaum

GOLDEN AGE / JET AGE

Concerts and DJs

19.00 Workshop & 21.00 Music – Das Gift

SEEK OUT!

Music technology, soldering fumes and good vibes.

19.00 Workshop & 21.00 Music with Richard Scott & Erik Dower

Workshop registration via fein@koma-elektronik.com

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**20.00 – Apartment Project Berlin**

A PERFORMANCE OF ELECTRONIC MUSIC IN THREE SETS BY

MARVIN REID

Performance & Lecture performance

20-24.00 – Art Laboratory Berlin

SYNTHASTHESIA: SPACE AND PERCEPTION

Exhibition opening

20.00 – Galerie Mario Mazzetti

AS A FRAME

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 + 1BA + DJ SET BY HÉLÈNE BERTHE

Concerts & DJ Set

22.00 – Panke e. V

SUPPORT YOUR LOCAL Ghetto

Performance & video installation

23.00–open end – Hersl Krizberg

CTM.13 PREVIEW

Pete Swanness, Sensate focus, Bill Koulighas & Rabih Beaini, Heavyshaking, Lucas Abela, Ulf Eriksson.

[free entrance with CTM / transmediale Festivalspass / Accreditation]
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E-Mail (für eventuelle Rückfragen)
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SUNDAY – 27.1.

all day until 22.00 – Tresor
DeINE HomOPATI – the Golden CADE
Party

citizen kind

The Kloneinvasions present CIIITEN KIND: »20th Century Fix: social media for social bodies is retro-hackable
Brunch & Screenings

14–15.00 – CafeCBB | Collegium Hungaricum Berlin
CAFÉ LIBERTE IN THE SERIES «COUTURE AND CRISIS»

Timemachine & Talk with Georgios Papadopoulos and Luca Stiacci

16.00 – open end – Leaf Plateau

THE LOVELOVEFEST. Day
Public discussion & an evening of »Catastrophical-Performances«
open space in outer space

17–22.00 – FellasNoise/Nordic Embassies in Berlin

THE EMBASSY RECONSTRUCTED

Opening with Brandon LaBelle, Juliana Hodkinson, Jacob Kirkegaard, Liv Strand, Susanne Skog, Åsa Stjerna and members of KNeM, kammerensemble Neue musik Berlin
(bring passport & register at mareike.roper@gov.se)

18–23.00 – LisaKid
SPACE IN THE PLACE III: A SCANNER DARKLY
Pierce Petersen curated by Manuela Benefon

Exhibition opening

19.00 – ubar
BE ACT FEMINISM 4!
Performing archive & table talk

19.20–22.00 – NK Projekt
DISSOLUTION OF TIME II
Rubes Pantes and Martina Roska
Performance talk

21.00 – O Tannenbaum
GOLDEN AGE 86
Concerts and DJs

20.00 – c-base e.V.
»RAID – THE HISTORY OF AN INDEPENDENT SERVER« LIBRARY SUB 10
ANNI BLATT / CONVENTIION
Book presentation

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

ON-GOING VORSPIEL EXHIBITIONS

25.1.–3.2. – 10–19.00 / Sat & Sun – 14–19.00
Situation RaumCBCH | Collegium Hungaricum Berlin
TORRENTIAL FORMS
Alexander Berman, Filip Strebek and Gabor Papp

27.1.–3.2. – Mon–Fri – 10–18.00 / Weekend 11–16.00
Folellas/Nordic Embassies in Berlin
THE EMBASSY RECONSTRUCTED

26.1.–26.2. – 26–27.1. – 12–19.00 / 28.1.–3.2. – 12–22.00, from Feb & onward daily 12–20.00 – Kunstsalon Kreuzberg/Bethanien
IN THAT WEIRD AGE – CTM 13 EXHIBITION

26.1.–10.3. – Fri–Sun 14–18.00 / 30.1.–3.2. – 14–18.00
Art Laboratory Berlin
UNAESTHETIC SPACE & PERCEPTION

25.1.–3.3. – Mon–Sat 11–18.00 – Schering Stiftung
GROSSE LAUSCHEN: BEGINNING of DATA TRANSMISSION FROM THE ARCTIC SEA

25.1.–15.2. – 10–18.00 – designtransfer Berlin University of the Arts
PROTOTYPE EXHIBITION IN THE CLOUD

27.1.–18.00 – Gerrit Bodt
DIRTY EAR FORUM

25.1.–9.2. – Thu & Fri 14–20.00 – Sa & Sun 15–18.00 – General Public
LAGE D’HUR

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 THE PIG

19.1.–2.2. – Wed & Thu 14–19.00 / Fri 16–21.00 / Sat 14–18.00 – Substitut
TOOLS FOR THE NEXT REVOLUTION


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TICKETS
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 / Neulandstrasse
  Neulandstrasse 18 – 12459 Berlin-Öberschleuse
- HAU
  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 Kröber
  Tempelhofer Ufer 1 – 10961 Berlin-Kreuzberg
- Kunstquartier & Kunstraum Kreuzberg / Bethanien
  Mariannenplatz 2 – 10997 Berlin-Kreuzberg
- Stattbad
  Gerickestraße 65 – 13347 Berlin-Wedding

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- Technical production and technicians
einsnull
- Web provider

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- Olaf von Brinnen & Natasa von der Forst, Purgeffhemlach / Rind, Rashid Ikrae, Studio Grau & Oliver Thomas, Tim Teplitz, The Members of
- I.C.A.S. activists, and the many more generous helpers, supporters and partners who have helped sustain and develop the festival. And of course everyone who keeps inspiring us.

NATIVE INSTRUMENTS has the mission to develop the most innovative and inspirational instruments for music producers and DJs of all genres. For this purpose, logic and creativity have to come together at every part of the process – and within every person involved.

To further reinforce and grow our team, we are looking for the most forward-thinking talents in their respective field. If you are ready to fully engage both your left and right brain in our quest for the Future of Sound, please check out the open positions at:

www.native-instruments.com/careers
This project has been funded with support from the European Commission. This publication 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.