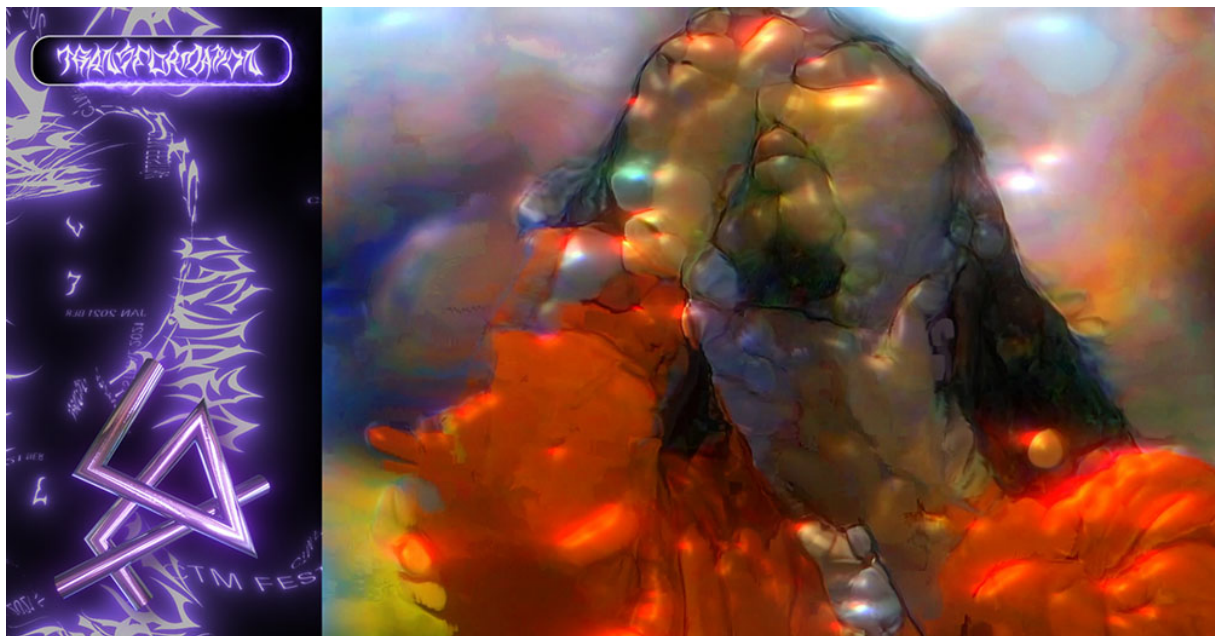

CTM Festival 2021 – Transformation

FESTIVAL FOR ADVENTUROUS MUSIC & ART, BERLIN
PANDEMIC EDITION – 2ND PROGRAMME ANNOUNCEMENT

Online programme 19–31 January 2021, plus hybrid events in the second half of the year



CTM Cyberia Virtual Exhibition Space, Minecraft Sci-Fi Rave with Club Matryoshka, Apotome Environment for Composing with Microtonal Tunings & more Announced for CTM 2021.

Events Confirmed So Far:

14–18 January 2021 | [Rethinking Music Ecosystems](#) workshops

14–15 January 2021 | [MusicMakers Hacklab](#) Input talks

19 January 2021 | Launch of Khyam Allami x Counterpoint »[Apotome](#)«

21 January 2021 | [Research Networking Day](#)

22–27 January 2021 | [Morphine x Beirut](#) performances

23 January 2021 | [Club Matryoshka x CTM](#) »Project Hyphae« Minecraft club night

19 January – 14 February 2021 | [CTM Cyberia](#) virtual festival environment and exhibition

...plus more tba in January, including further events throughout 2021

Festivals are as much about art and music as they are about exchange and togetherness. As the pandemic changes our means and understanding of connection, CTM 2021 »[Transformation](#)« aims to respond to some of the challenges facing arts and culture in these exceptional times. By experimenting with formats and expanding into an online setting, CTM seeks to adapt while preserving important forms of continuity – encouraging connections, supporting ongoing artistic work, and engaging in crucial dialogues. How might music communities find ways to transform towards new, more supportive contexts and equitable existences? Streamed performances and special commissions, an immersive exhibition, interactive experiments in virtuality, a hackathon, and discursive events structure our 22nd edition. We invite you to join us in this experimental approach to enjoying music and art together remotely but collectively. While we can't physically congregate in Berlin, the good news is that anyone with an internet connection can take part at CTM 2021. We hope that opening our digital doors allows for more distributed access that can only strengthen our sense of community. Let's chart the unknown and find togetherness in transformation.

So, where shall we meet, if not in person? [CTM Cyberia](#) is a virtual environment, an experimental playground, and online exhibition hall – all in multiplayer mode. Created by CTM in cooperation with the international games and playful media festival A MAZE, with a visual design by Lucas Gutierrez and with sound by Elvin Brandhi, this distorted fantasyland lets attendees select an avatar, encounter friends and strangers, watch livestreams together, chat, and stumble through portals that lead to artworks by artists from around the world, most of which are commissioned pieces receiving their premiere. Contributions span from artistic analyses of how we shape technology – and how it shapes us – by [Mouse on Mars with Louis Chude-Sokei](#) or [Byrke Lou](#), to a joyful exercise in destabilising anthropocentric constructs as role-played by Radio Lab winners [Omsk Social Club x Portals Cashmere Radio x Alexander Iezzi](#), passing through a sonic Southeast Asian futurist narrative by [Gabber Modus Operandi x Rimbawan Gerilya x Siko Setyano](#), and on to personal aesthetic journeys of [Sote and Tarik Barri](#) or [Florence To](#).

Long in the works, [Khyam Allami's »Apotome«](#) will be unveiled during CTM 2021. This web-based software environment was developed in collaboration with creative studio [Counterpoint](#). Apotome was created as a tool to help counter the cultural asymmetry embedded in modern music-making tools, which share a bias inherited from Western music theory and culture. With this technological experiment in progress, the artists point towards more liberated, creative, inclusive, and culturally balanced music-making processes. Apotome will be showcased at CTM 2021 in various ways. Launched with the festival, the Apotome website will feature a generative audiovisual stream running 24/7. The initial audio is cued by inputs from Allami, while visuals are generated from the audio. Limited time slots will also be available to anyone wanting to play with Apotome themselves, changing its parameters and inputting their own musical ideas to trigger new directions in the generative audio stream; registration will be available via the Apotome website. The website output will also be streamed into CTM Cyberia, allowing visitors to discover the sound and visuals mapped into one of Cyberia's virtual rooms. Within CTM 2021's streaming programme are commissioned works by [Deena Abdelwahed](#), [Slikback](#), and [Wahono](#), who each connect Apotome to their own studio setup to present their own artistic vision. Another unique live streamed event sees the premiere of works by Allami and composer [Faten Kanaan](#), who joins in from New York. MIDI signals from the composers via Apotome will be sent individually to synth musicians [Enyang Ha](#), [Nene H](#), [Tot Onyx](#), and [Tyler Friedman](#), who in turn modulate the compositions' timbre, sounds, and other parameters in a shared live composing process. Cellist [Lucy Railton](#) contributes an additional layer of live improvisation.

Following our first collaboration with [Club Matryoshka](#) in August 2020, »[Project Hyphae](#)« is a virtual club night set in a specially conceived Minecraft world on the brink of collapse. Virtual clubbers are invited to help fulfill the »Project Hyphae« mission via a gameplay narrative created by Club Matryoshka together with art collective [Children of Cyberspace](#). The experience is soundtracked by geographically separated DJs and producers – from [Mary Anne Hobbs](#) in London and [rRoxymore](#) in Berlin, to [ZULL](#) in Cairo and [Sonia Calico](#) in Taipei – who appear on two dancefloors to propel the hyphae sci-fi rave. Club Matryoshka will offer a preview of »Project Hyphae« on 17 January 2021 via their Twitch channel, where the main event will also be livestreamed during the festival (for those who merely want to watch and listen from the outside).

In October 2020, CTM teamed up with [Morphine](#), the label run by [Rabih Beaini](#), for a 17-hour livestream to benefit the Lebanese Musicians' Fund, particularly those impacted by the fatal explosion in Beirut last summer. In cooperation with several of the city's music initiatives – such as [Frequent Defect](#), [Irtijal](#), and [Ruptured Records](#) – the fundraiser rounded up a variety of Lebanese and international acts. We're pleased to restream a selection of [Morphine x Beirut](#) highlights at CTM 2021 from synthesised sound sculptors to fiery improvisors and singer-songwriters: [Abed Kobeissy](#), [Aya Metwalli & CALAMITA](#), [Fadi Tabbal](#), [Jad Atoui](#), [Marta de Pascalis](#), [NÅR with Akram Hajj](#), and [Senyawa](#).

Also as fanfare to CTM 2021, the [Hacklab Input](#) talks will take place online on 14 & 15 January 2021 with speakers [Jamie Fenton](#) and [Ava Ansari](#), setting the scene for »Off the Fovea,« a collective artistic experiment by the [MusicMakers Hacklab](#), led by [Olivia Jack](#) and [Peter Kim](#). Ten selected Hacklab Fellows, spanning different disciplines and time zones, will collaborate remotely to forge new ideas of how to create together even when geographically separated. The unforeseeable result – which could conceivably combine anything from live coding to puppetry to VR – will then be presented via livestream on 31 January 2021.

Finally, we're debuting a wearable collaboration with [Transe Paris](#), the clothing and accessory line by [Gu Song An](#). The designer's hybrid aesthetic balances his Shanghai background with a French touch, and for CTM 2021, he has used our recognizable Liminial motif – designed by [VOJD](#) for CTM Festival – to create all-over prints on various sleek pieces. Select items such as tops and undergarments are [available now](#), with more items to come in 2021.

Meanwhile, the open call for a series of speculative workshops titled [Rethinking Music Ecosystems](#) continues now through 18 December 2020. Hosted by artists and thinkers [DeForrest Brown, Jr.](#), [Jay and Jack Jordan](#), [Michelle Lhoog](#), and [Taeyoon Choi](#), each session hones in on a specific topic affecting our music communities, aiming to identify potential approaches and tools to challenge problematic practices and models. The workshops take place before the festival from 14–18 January 2021.

The full programme for CTM 2021 Transformation – including more special projects, commissioned works, and our discourse programme – will be announced in January.

Transformation

CTM 2021 Theme

If there is one thing the past year has shown, it is that the grotesque inequalities on this planet – whether social, ecological, or political – cannot be sustained. What seemingly began as a health emergency is rather an intertwining of environmental, social, economic, and political crises – and part of a global crisis of equity and of care. Our global interdependence and individual fragility dissolve the narrative of independence that we have grown accustomed to believing in. Can we seize this critical opportunity in order to make some necessary changes?

Art and music provide a laboratory in which we can imagine new practices, models, and worlds. They have always aimed at transformation, reshaping forms, experiences, practices, identities, and collectivity. Yet, music and art worlds must also ask themselves how exploitation is inscribed in their own structures. How can structural inequalities be challenged in our scenes? How can we make meaningful contributions to climate protection while still bringing people from different parts of the world together – and how is this possible amidst a world predicated on infinite growth? How can we work towards a music scene in which opportunities and earnings are fairly distributed? How can we approach the non-neutrality of technologies to shape them as tools of empowerment rather than of manipulation and homogeneity? How can we recognise our differences and develop new ways of being together, despite many existing injuries and divides?

CTM 2021 explores our collective response / ability in a festival edition that will diverge significantly from its previous iterations. Amidst fragmented narratives and realities, how might we envision a different future?

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