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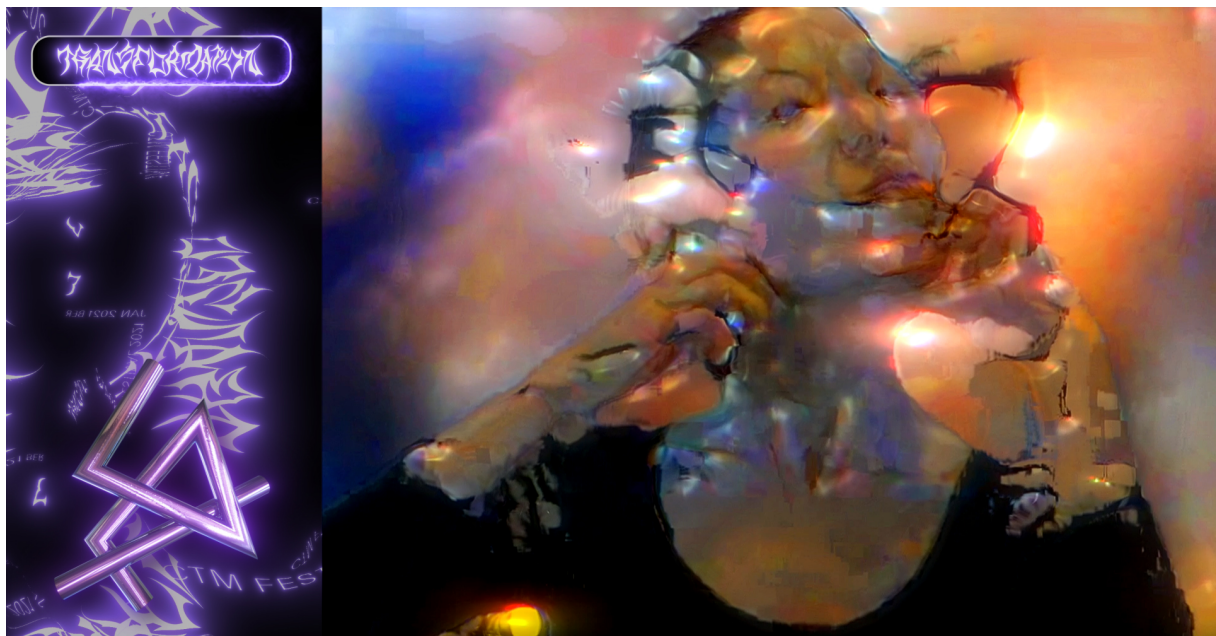
# CTM Festival 2021 – Transformation

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FESTIVAL FOR ADVENTUROUS MUSIC & ART, BERLIN  
PANDEMIC EDITION – 3<sup>RD</sup> PROGRAMME ANNOUNCEMENT

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

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Trans/local Performances Explore Remote Collaboration, Club Qu x  
CTM Virtual Club Night, Commissioned Works, Discourse Programme  
and more

The nearly complete CTM 2021 lineup is now confirmed! Included is a premiere collaboration by Mark Fell with Jim O'Rourke, Rian Treanor, Petronn Sphene, and Limpe Fuchs; commissioned works by Isabel Lewis & Loraine James; Born in Flamez with Muxxxe feat. Lilly Pfalzer and Ronald Berger; and EPX x ERAM feat. SASKIA; a virtual club night with Club Qu, and more

The [full programme schedule](#) is now live on the festival website.

## Third Wave of Confirmed Artists:

Aida Baghernejad [DE], Alexander G. Weheliye [DE/US], Amigdala [US/CL], AM Kanngieser & Zoe Todd [AU/CA], Arieshandmodel [MX], Ben Trott [UK/DE], Betty Apple [TW], Born in Flamez x Muxxxe feat. Lilly Pfalzer and Ronald Berger [INT], Caroline Busta [US/DE], Christina Wheeler [US/DE], Cuntroaches [DE], Damien Charrieras [FR/HK], Dana Gingras, Sonya Stefan & Tot Onyx [INT], EPX x ERAM feat. SASKIA [BR], DORMANTYOUTH [ZA], Edna Bonhomme [US/DE], Ewa Majewska [PL], HDMIRROR [ZA/DE], Isabel Lewis & Loraine James [INT], ISAbella [CO/ES], Jason Edward Lewis [US/CA], Jean-Hugues Kabuiku [FR], John Willsteed [AU], Keiji Haino & The Observatory [SG/JP], Leila Adu-Gilmore [INT], Lil Internet [US/DE], Lisa Blanning [US/DE], Lisa Rovner [UK], Mark Fell, Jim O'Rourke, Rian Treanor, and Petronn Sphene feat. Limpe Fuchs [INT], Matana Roberts [US], Maya Indira Ganesh [IN/DE], meLê yamomo [INT], Oramics [PL], Oscar Nñ [US], Riar Rizaldi [ID/HK], Ruxandra Trandafoiu [RO/UK], Sabelo Mhlambi [US], Sara Ross [CA], Sean Nicholas Savage [CA], Sébastien Darchen [FR/AU], Stéphane Sadoux [FR], Tiara Roxanne [US/DE], Trevor McFedries [US], Tom Richards & Frances Scott [UK], Ultraflex [NO/IS], Y-DRA [ID], Zoë McPherson [INT]

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. Taking place during an intensified winter lockdown period, this 100% online edition is an attempt to experiment with new digital formats, see how we can continue to support ongoing artistic work, and find moments of interaction and togetherness as a remote music community and audience.

Our 22nd edition comprises two virtual club nights, each of which approach the challenges of filling the void of listening to music and partying together in different ways. A series of trans/local commissions task artists with envisioning new ways of creating and performing remotely, be this through new technological innovation, narrative solutions, or other explorations. Further performances are shot with special 360° HD cameras that allow for experimentation with staging and scenography. and multiple online apps and tools that allow engagement with artists and each other can be tested throughout the programme. Previously announced, the CTM Cyberia virtual environment and online exhibition hall allows for multiplayer exploration, and the MusicMakers Hacklab seeks solutions to online collaboration throughout the festival week. 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.

## Trans/local Commissions

The trans/local performance series features commissioned works that will be live streamed from the silent green Betonhalle venue. Each performance unites a Berlin-based artist with creators in other parts of the world, who explore ways of remote collaborative work and performance. A new work by [Isabel Lewis](#) and [Loraine James](#) titled »Fascinated By« kicks-off the series through a choreographed dreamy landscape that Isabel (Berlin) and Loraine (London) inhabit, manipulate, and move through. Sharing an artistic interest in unpredictability and risk in performance, and

mediating presence and distance through theatrical elements such as lighting, booms, and video monitors, the artists shape an almost filmic work, composed of three single-take vignettes.

Mark Fell joins forces with the infamous guitarist and composer Jim O'Rourke, algorithmic musician Rian Treanor, punk electronics and vocal performer Petronn Sphene, and maverick sound improviser and instrument builder Limpe Fuchs to present »Symmetry for Five.« The work uses a number of different approaches to remote collaboration, including an open and flexible performance infrastructure developed by Mark and Rian. This enables real-time sharing of pattern generating data rather than audio itself, offering unusual alternatives to the technical, aesthetic and ideological limitations of streaming media and other traditional web-based formats. In this durational multichannel performance, performers Fell (Sheffield) and O'Rourke (Japan) provide a textural ostinato, building up with improvised electronics and voice from Treanor (Sheffield) and Sphene (Leeds), to a climactic chaos from Fuch's home-made metallophones on-site in Berlin.

Using voice, bodies, electronics, and plastic waste, Berlin's Born in Flamez and dancers Lilly Pfalzer and Ronald Berger connect with faceless Mexican performer Muxxxe in »Body Politics,« supported by the Hellerau European Center for the Arts. The artists explore ideas of gender, transformation, physical expression, the body, and censorship against the backdrop of the current global rise in authoritarianism, which has often used the pandemic as an excuse for increased surveillance, isolation, and control. As forms of oppression become structural and thus »invisible,« the artists ask how we might shape and use queer spaces in the face of curfews and quarantine, express our love and care while in isolation, and channel anger and despair together in a world that feels like it's entering its final chapter.

Renowned Canadian choreographer Dana Gingras has created a work with media and dance artist Sonya Stefan as well group A's Tot Onyx. Gingras conceived and curated a six-part web series titled »Jump Cut,« stylised after public-access cable, as a response to the pandemic. The series will stream collaborations aiming to engage multidisciplinary international artists without the pressure of creating a full-length online work. The first episode, premiering at CTM, sees Gingras, Stefan, and Onyx use a lo-fi, VHS-inspired aesthetic of the 1980s as a starting point to explore a lost space inhabited by restless and confined presences. These disembodied and embodied corporealities roam, taunt, multiply, and echo each other across planes in a succession of video and sound loops.

## Further Commissioned Works

Further commissioned works will be presented throughout the festival, including one by Christina Wheeler, who will present the second part of a tone-poem suite titled »Totality of Blackness Trilogy.« Sung through an extremely slow, elongated vocal technique and accompanied with effects processing, this meditative invocation aims to reframe the experience of Blackness and the attendant fear that's often intrinsically enmeshed. Wheeler's performance is intended as a digital preview to a fully immersive, in-situ sound performance scheduled for CTM 2022.

ERAM (aka Marianna Viscaíno) and EPX (aka Linn da Quebrada crew member Pininga) will create a vortex-inducing b2b mix composed only of Brazilian productions, mainly those of residents of the ZONAexp label, with special vocals performed and transformed by SASKIA. Titled »AKAM/E/GRAFIA,« this audiovisual performance cuts through the many peripheral styles featured by ZONAexp, which embraces 16 DJs and visual artists who came together to open up space for diversity and innovation within Brazil's rave and club scene. Get ready for jungle, juke, footwork, electro, funk and ghetto tech – merged with experimentalism, cutting-edge aesthetics, and distinctly Brazilian moods.

»rehearsal letter« is a recorded studio session for transmediale x CTM 2021, produced as part of the development of a soundtrack for [Frances Scott's](#) work *Wendy*, a film fan-letter to composer and musician Wendy Carlos. In 2016, [Tom Richards](#) built a music synthesiser and sequencer designed in 1976 – but never realised – by Daphne Oram (1925 - 2003), co-founder of the BBC Radiophonic Workshop. Based on Oram's original designs, the Mini-Oramics uses graphic scores on overhead projector rolls, producing a »drawn sound synthesis.« This drawn-sound is used as a method to translate pages from Carlos' original scores from »Timesteps« and »Theme Tune for A Clockwork Orange (Beethovania)« (1971), with new music composed by Richards.

## Club Qu, IOR50 Studio & CTM Present: CQ5

[Club Qu](#) (aka Club Quarantäne) is a virtual online club that sprung up as the first lockdown hit Europe in spring 2020 with the aim of helping to fill the void of connection and music during the pandemic, while looking forward to a future when we can all dance side-by-side again. Modelled quite closely to a real club experience, visitors first enter a virtual queue, eventually passing a cynical bouncer called Geezer, and take a short quiz. Once inside, attendees influence the experience through interactive, communal goals. Click a button and you can change the lights, or explore a digital interior, including a cloakroom where you can purchase merch, a bar which invites you to donate to Covid-19 causes, and a bathroom which acts as a multi-cubicle chat room.

For their collaboration with CTM, Club Qu have teamed up with [IOR50 Studio](#) and its founder [Sam Aldridge](#) to present a queer motion capture archive within the virtual club's space. The heteronormative space in which 3D and video game culture exists needs destabilising. Aldridge intends the ever-growing database as an open source tool for artists to use, and as a hub for movement to exist in a space created for those who subvert gender and sexuality norms – a place created solely for queer expression.

In the same spirit, the CQ5 virtual club night has been collaboratively curated specifically to feature an international range of queer collectives: Represented by [Arieshandmodel](#), [Tortilla](#) is the Mexico City-based collective celebrating dyke empowerment around the world. Since [Papi Juice's](#) inception in NYC in 2013, the collective has been working to affirm and celebrate queer and trans people of colour via a platform intersecting art, music, knowledge-sharing, and of course, fabled DJ sets and all-night parties. They'll be represented by [Oscar Nñ](#). [DORMANTYOUTH](#) is accompanied by their [Pussy Party](#) crew hailing from Johannesburg, who celebrate and respect pussies worldwide. The party collective generously donates all of their event proceeds to Planned Parenthood. Founded this year, Taiwanese collective [ArtKB48](#) regroups female and queer artists at the interface of sound and performance art, such as [Betty Apple](#). They're dedicating their first year to exploring ASMR within artistic practice. Salsa music lover [ISAbella](#) will arrive with the [Maricas](#) collective, created by a trio of womxn artists to respond to the lack of inviting and experimental spaces in Barcelona. The group have been especially active during quarantine, curating the online queer platform HOUSE OF MARICAS with its daily mixes, playlists, cooking lessons, poetry readings, talks and other content created by queer artists. The previously mentioned [EPX x ERAM feat. SASKIA](#), who will present an audiovisual performance on another night of the festival, will round out the programme with their [ZONAexp](#) collective with a b2b set composed focused fully on Brazilian productions. Presented with Resident Advisor.

## Stream Programme

A selection of performances presented together with partners Nyege Nyege, Playfreely/BlackKaji, and Yes No Klub / Re:IMAGINE will be streamed throughout the festival, along with video pieces produced by CTM earlier in 2020. Originally produced and presented by these partners, such re-stream performances mean to give these artistic works wider exposure, while also questioning the streaming economy's relentless demand for artists to constantly produce new content.

Recorded live at the Playfreely Festival in Singapore 2019, »Authority is Alive« is a potent performance brew of poetry, philosophy, and sonic alchemy. Psychedelic and avant-garde legend [Keiji Haino](#) channels the raw forces of nature through voice and guitar over the thrilling improvisation of art rock veterans [The Observatory](#). With »Dark Koplo« Yogyakarta-based [Y-DRA](#) explores various styles and sound-induced trance states of the massive music phenomenon of koplo ("stupid" in Indonesian). [HDMIRROR](#) presents a set of outrageous, hyperreal, rave-nostalgic productions. [Zoë Mc Pherson](#) creates a slow-building a/v set culminating in intense modular polyrhythms and stroboscopic light and video editing. »MBELEDOSSS! (EXPLODE!),« the 45-minute-long 3D sonic Southeast Asian futurist narrative by [Gabber Modus Operandi x Rimbawan Gerilya x Siko Setyano](#) will also be streamed at CTM 2021 in a new director's cut version.

We'll also be announcing a selection of highlights from [Nyege Nyege](#)'s December edition shortly.

## Shameless/Limitless x CTM: Life is But a Stream

CTM's closing concert this year will be presented together with [Shameless/Limitless \(S/L\)](#), one of Berlin's long-standing concert series for live pop and experimental music. Passing through Berlin's myriad venues, both DIY and established, and supporting everything from punk to ambient to club to retro weirdo antics, S/L gives space to both first-time performers and world-beating powerhouses who are looking to try something a little different. Celebrating 12 years and over 500 events, S/L has recently published *Please Come: Shameless/Limitless Selected Posters 2008-2020*.

The co-curated lineup presents punk/club duo [Amigdala](#) who will release their debut album *No Ritual Will Summon A Machine* on 26 January, and Arbutus signee [Sean Nicholas Savage](#), who embraces Disney and Broadway musical songwriting and performance tricks. [Ultraflex](#) is a relatively new »supergroup« consisting of Farao and Special-K that produce footloose club-pop, partly inspired by Soviet workout videos.

We're also excited to try out some live performer-audience interaction during the concert – if we're lucky, maybe we'll get a little bit of that music-fam feeling of listening and dancing in our favourite grungy DIY venue, heckling the bands (some of whom are friends) to get them to play longer. Anyone tuning in can instantly upload short video reactions – dancing, cheering, applause, interpretive yoga with pets – and send them to the artists, as well as the rest of the online audience, using the browser-based [Streamback](#) app. Your videos will be sorted and mixed in together with visuals by [Pfadfinderei](#) – which the performers can see on screens placed in front of them onstage, and which the rest of us can view within the livestream, as projections behind the stage. Cheer the artists on and make requests, try to start a collective choreography with other viewers, or maybe even catch a glimpse of a familiar face that is watching remotely from their home computer... ultimately, the outcome of this closing concert rests as much on you, the audience, as on the artists.

## CTM 2021 Discourse Programme

Streaming live from studio dB on 21–23 January 2021, the CTM Discourse talk series focuses on multiple threads related to Transformation. Against the backdrop of Covid-19, queer and gender studies scholar [Ben Trott](#) and history of science researcher [Edna Bonhomme](#) draw on Berlin as a site of multiple communities and cultures as they consider queer, club, and African diasporic practices of care. [Carla J. Maier](#), [meLÊ yamomo](#), and [AM Kanngieser](#) with [Zoe Todd](#) suggest how we might transform our ways of listening as our political, environmental, economic, and cultural climates continue to change. [Sébastien Darchen](#), [Damien Charrieras](#), and [John Willsteed](#) introduce their forthcoming publication *Electronic Cities: Music, Policies and Space in the 21st Century* and in discussion with case study contributors [Leila Adu-Gilmore](#), [Sara Ross](#), [Stéphane Sadoux](#) and [Ruxandra Trandafoiu](#) explore the historical development, gentrification, and current pandemic-stricken states of dance music scenes in cities across Africa, Europe, Asia, North America, and Australia. Creators, musicians, writers, and researchers [Cherie Hu](#), [Jean-Hugues Kabuiku](#), [Trevor McFedries](#), [Caroline Busta](#) and [Lil Internet](#) think through the chronic inequality and unsustainability embedded in creative industries' technological and infrastructural frameworks. Longtime AI scholars, researchers, artists, and activists [Jason Edward Lewis](#) (Initiative for Indigenous Futures), data ethics researcher [Maya Indira Ganesh](#) (Leuphana University), and Ubuntu ethics proponent [Sabelo Mhlambi](#) (Bantocracy) converse with [Tiara Roxanne](#) on the political and relational entanglements of humans and AI.

Several artist talks will also be featured: [Riar Rizaldi](#), who will be premiering his Radio Lab commission; an exchange between [DeForrest Brown, Jr.](#) and [Alexander G. Weheliye](#) on how Black music and cultures have responded to and grown within contrasting colonial legacies of Europe and the USA; a panel discussion with [Khyam Allami](#), [Deena Abdelwahed](#), [Counterpoint](#), and [Matana Roberts](#) on cultural biases inherent in music software and education; Poland's queer club collective [Oramics](#) and [Ewa Majewska](#) in conversation on the state of female, non-binary, and queer music communities in Poland; and an interview with director [Lisa Rovner](#) on her film *Sisters with Transistors* that portrays female electronic music pioneers, joined by [Frances Scott](#) and [Tom Richards](#). *Sisters with Transistors* will also be available to stream on demand during the festival, and until 14 February.

## How to Connect and Interact During this Online Edition

This year, performing artists, participating speakers, and the CTM team will be present on the [CTM Discord](#) chat server. Discord is a browser-based chat app that lets you interact with chats over multiple themed channels. The CTM Discord will be open from 19 January to 14 February 2021. Meet and chat with artists, participants, and other attendees as you explore the online festival. The CTM team will be posting updates and will also be available for questions and feedback.

Support performing artists via the [CTM 2021 Solidarity Pass](#). Valued between 5–100€, all proceeds from the Solidarity Pass will be donated to participating artists via the open-source [CTM Drop App](#), created with Ape Unit / Eventivize. The app is an exploration of alternative ways of valuating and monetising online music performance and art, aiming to offer the public different ways of financially supporting artists. Upon registration, festivalgoers receive 500 ◊Drops, which can be sent to artists of their choice during their performance. Alternatively, you can choose to distribute the ◊Drops evenly to all participating artists. After the festival, each participating artist will receive additional income (on top of their artist fee) based on the number of ◊Drops they have received. Unused ◊Drops will be equally split between all participating artists.

A further way to support artists is to browse and purchase some of their music. We've created a playlist for [CTM 2021 – Transformation on Buy Music Club](#), a platform that allows anyone to create and browse lists of independent music purchasable on Bandcamp.

We're also excited to be testing out the previously mentioned new [Streamback](#) browser-based app within our Discourse programme and festival closing concert. After registering for the app, you can record and send video questions to the talk Q&A sessions, or reactions to the closing concert performances, which will be visible to the speakers, artists, and audience.

# 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?

Read the full theme text [here](#).

# TICKETS AND ACCREDITATION

All CTM 2021 – Transformation will take place online, free of charge. No festival passes are needed this year, however the audience can show their appreciation of performing artists via the [CTM Solidarity Pass](#).

No general press accreditation is needed for CTM 2021. Journalists and members of the press may get in touch with CTM's press office to arrange for specific event access.

## CTM 2021 Press Office

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