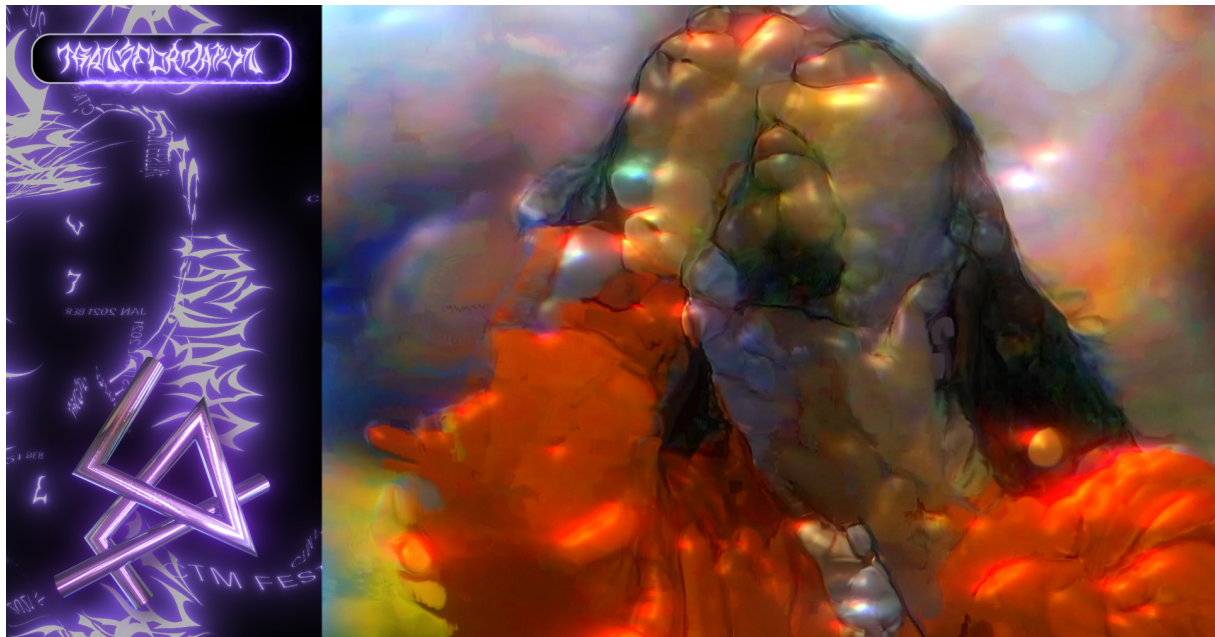


CTM Festival 2021 – Transformation

Part Two with Sound Exhibition and Performances



FESTIVAL FOR ADVENTUROUS MUSIC & ART, BERLIN
3 – 12 SEPTEMBER 2021

3 – 12 September, Vollgutlager

»Ventriloques« sound installation with works by Mouse on Mars with Louis Chude-Sokei;
Soundwalk Collective with Charlotte Gainsbourg, Atom TM, Lyra Pramuk, Paul B. Preciado, and
Willem Dafoe; Marcin Pietruszewski with Alex Freiheit; Jessica Ekomane and Rully Shabara

10 September, HAU Hebbel am Ufer (HAU2)

Performance: Stine Janvin & Ula Sickle »Echoic Choir«

10 & 11 September, HAU Hebbel am Ufer (HAU1)

Concert: Maximilian Marcoll »Amproprification VI: Missa Papae Marcelli«

3 – 12 September, outdoor location tba

Installation: Dries Verhoeven »Happiness«

CTM 2021 »Transformation« will round out its 22nd edition with four in-person events running 3 – 12 September in Berlin. Effectively a »part two« of the festival, this autumnal series of events will showcase works that could not be shown in January due to the pandemic.

CTM 2021 part two events mark a return to the in-person physical-sensual experiences that have always been at the heart of the festival. The collection of performances and installations shown all deal with processes and questions of change in critical and affective ways. The topics explored continue in the spirit of this year's »[Transformation](#)« festival theme which uses the means of music and art to trace the possibilities and necessities of far-reaching personal and social changes, as well as to question the ability of art to transform itself and its structures. The works highlight different aspects of transformation, from the impact of aesthetic experiences, to the effects of new technologies, to shifting social contexts and possible futures.

Detailed information about the programme for part two of CTM 2021 can be found below, and on the CTM website. There you will also find the [CTM Magazine](#), which contains among other numerous articles offering in-depth information and reflections on the themes, works, and artists of the 2021 festival edition under the #transformation keyword. New articles related to the Transformation theme will continue to be published throughout the summer.

www.ctm-festival.de

Ventrilogues

Sound exhibition with works by

Mouse on Mars with Louis Chude-Sokei

Soundwalk Collective with Charlotte Gainsbourg, Lyra Pramuk, Atom™, Paul B. Preciado, and Willem Dafoe

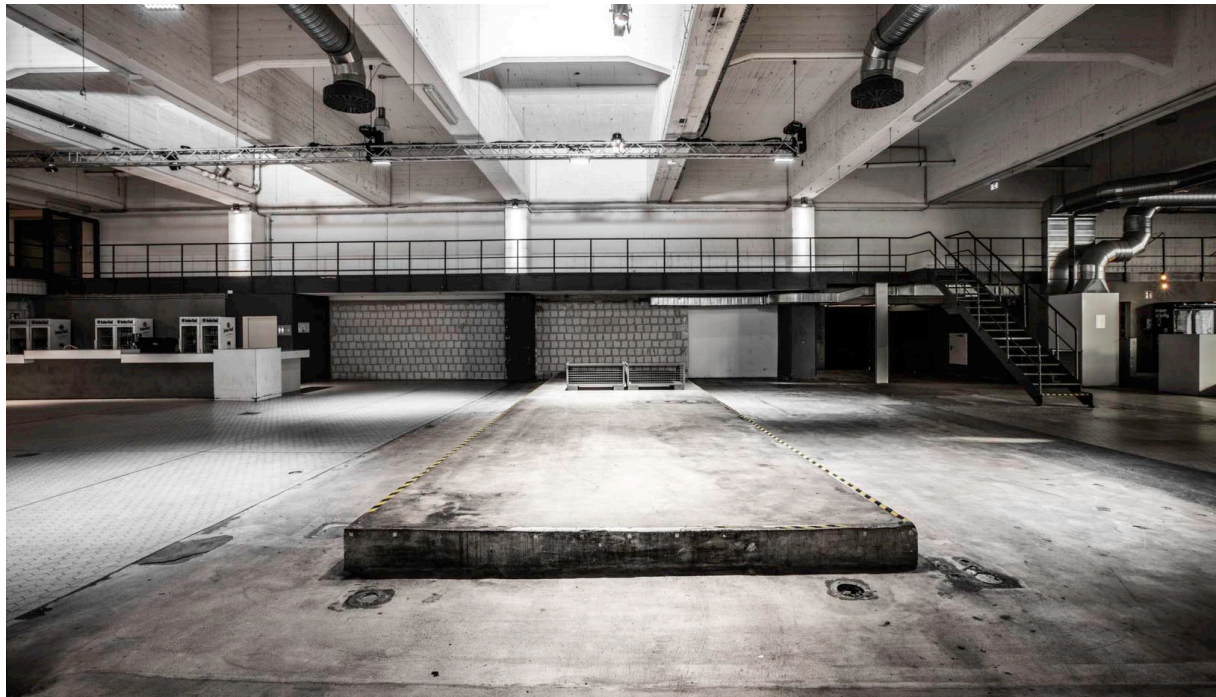
Marcin Pietruszewski and Alex Freiheit

Jessica Ekomane and Rully Shabara

3–12 September 2021, Mon–Fri 14–22:00, Sat–Sun 12–22:00

Vollgutlager

Tickets: 15 €



Ventrilogues is a series of four sound works that dialogue across music, sound art, and sonic essay formats, and which are specially conceived for the innovative Spacemap Go spatial sound system by Meyer Sound. The works by Mouse on Mars with Louis Chude-Sokei; Soundwalk Collective with Charlotte Gainsbourg, Atom™, Lyra Pramuk, Paul B. Preciado, and Willem Dafoe; Marcin Pietruszewski and Alex Freiheit; and Jessica Ekomane and Rully Shabara, unfold their respective narratives as spatial sound dramaturgies in which the voice, detached from the body and technologically mediated, plays a central role. All four pieces examine, make use of, and respond critically to the ambiguities of voice, sound, and sound technologies as symptoms of a problematic present, and as prophetic signs of approaching futures.

Ventriloquism (from the Latin »to speak from the stomach,« and in English commonly called the ability to »throw« one's voice), describes the art of appearing to speak from somewhere else, from a place, person, or object outside oneself. It also quite aptly describes the effects of advanced

sound technologies. Music in particular is a world of technologically authored ventriloquism. Sound technologies allow the voice to literally be »thrown« into microphones, loudspeakers, synthesizers, and computer programs, such that it emerges in altered forms at any place and time, a ghostly double of the technologically superimposed singer. Recently, digital sound synthesis, machine learning, and artificial intelligence have even made it possible to create voice models that are indistinguishable from the human original, and which can be played as instruments or voice puppets, or serve as speech organs of intelligent algorithms. At this point, any boundary between human subjectivity and technology ultimately has been blurred beyond recognition.

The effect of such sound technologies to question and unsettle the human self, to break it open, to multiply and expand it, is also evident in their aesthetic proximity to auditory hallucination, performative transformation, manifestations of disciplinary power, or religious and spiritual experiences. It is no accident that shifting and throwing the voice finds its origin not in the popular stage act of a human ventriloquist speaking through a puppet, but in early forms of religious and spiritual prophecy and in notions of demonic possession. The cultural core of ventriloquism is thus the deeply uncanny experience of contact with an otherness: one's own unconscious, another subjectivity, a religious authority, non-human entities, or an as-of-yet unknown future.

The four sound pieces presented in »Ventrilogues« trace the insecurities resulting from such contacts. In their reflections on the anarchic release of artificial intelligence (»AAI«), empathetic machines (»Lovotic"), the mimetic doubling of man and machine (»Obsolescence«), and finally on the history of digital sound and voice synthesis itself (»Pulsar Synthesis«), it is the technologies penetrating into ever wider areas of the human that challenge traditional notions of human subjectivity and human society.

The works speculatively articulate fears, desires, and hopes in the face of the progressive dissolution of the boundaries between humans and technology, the subject and its other, and between internal and external activity. Don't machine processes already shape us as much as we shape them? We speak through machines, but don't they also speak through us? Does it at all make sense to try to distinguish the authentic from the artificial? Can we arrive at new ways of looking at ourselves and our world by questioning this dichotomy, and by recognising its politics and history? What changes when machines understand emotions and enter the most intimate realms of human feelings? What if knowledge and creation of robotics and artificial intelligence could grow and mutate beyond the instrumental reasoning of states and corporations? Finally, what becomes possible when machines and computer programs are released from their hierarchical relationship of dependence to us?

»Ventrilogues« is funded by the NEUSTART KULTUR VERANSTALTER:INNEN & FESTIVAL programme of Initiative Musik with funding by the Federal Government Commissioner for Culture and the Media.

Supported by Meyer Sound, IT Audio, Lautwerfer, Vollgutlager, Deutschlandfunk Kultur – Hörspiel / Kalngkunst

About the artworks:

Mouse on Mars with Louis Chude-Sokei »AAI«

Sound installation, 2021

Based on their eponymous album recently released on Thrill Jockey, Mouse on Mars and Louis Chude-Sokei create »AAI« (Anarchic Artificial Intelligence), a speculative meta-narrative about the development of an artificial intelligence that deals with its own emergence and future. The starting point of the album, as well as the sound piece created especially for »Ventrilogues,« is a language modeling software developed in collaboration with a collective of computer programmers. What sounds like the voice of writer and scholar Louis Chude-Sokei is actually a synthetic voice generated by artificial intelligence. The voice was created from the texts and voices of Chude-Sokei and DJ and producer Yağmur Uçkunkaya, which were fed into the software as a template. The result is a kind of voice instrument that Mouse on Mars can play like a synthesizer, allowing them to shape speech acts through parameters such as speed or mood.

In the text written by Chude-Sokei, as machine learning progresses, machines begin to develop language, consciousness, and empathy – anarchic and unpredictable qualities that gradually free AI from the corset of technical optimisation and its exploitation as a tool. In doing so, Chude-Sokei draws a parallel to the history of slavery and reminds us that up to the present, humans have degraded other humans into tools for their claim to power, legitimising their actions by the fictitious construction of non-existent racial differences.

In contrast, »AAI« sets a positive utopia in which AI and technology provide new impulses as emphatic, imperfect, and idiosyncratic accomplices, in order to free humanity from its current cultural and moral stagnation.

anarchic.ai

Soundwalk Collective with Charlotte Gainsbourg, Lyra Pramuk, Atom TM, Paul B. Preciado, and Willem Dafoe »Lovotic«

Sound installation, 2021

Lovotics is a new field of research that seeks to explore and develop the possibilities of sexual and emotional relationships, and even love, between humans and robots. Soundwalk Collective interrogates the impulses, ideas, and needs underlying this research and ventures into a future where sex, intimacy, and desire are reformulated through the intertwined connection of humans, robotics, and artificial intelligence.

Human identity in an age of hybrid entanglement of the human and the machine requires and enables the construction of new forms of intimacy, gender, and sexuality. At present, however, we use such technologies primarily to produce programs of limited sexual iterations without questioning preformatted categories of gender and sexuality upheld in the interest of bio-political and economic appropriation. In contrast, Soundwalk Collective, together with actors Charlotte Gainsbourg and Willem Dafoe, queer theorist Paul B. Preciado, and musicians Lyra Pramuk and

Atom™, who contribute texts, sounds, and voices, ask whether the future of intimacy could rather be an exponentially expanding kaleidoscope of sexuality.

Throughout the piece, gender-blurring voices of various post-human entities allow a new language to emerge, which is generated by self-learning algorithms based on a database of excerpts from 20th century studies and literary texts on sexuality and gender.

soundwalkcollective.com

Marcin Pietruszewski & Alex Freiheit »Synthetic Pulsar«

Sound installation, 2021

»Synthetic Pulsar« looks at the pulsar as a dazzling multi-dimensional object of scientific and creative focus. While the pulsar traverses a wide range of disciplines – astrophysics, sound technology, and computational speech design – the workings and nature of such an object can never be fully captured, hence remaining incompletely understood.

Astrophysical pulsars are phenomenal objects: rapidly rotating neutron stars that emit beams of radio waves that circle the sky much like lighthouse beams. They are amazingly precise timekeepers that can be used as clocks to test relativity, or for timing and navigation. With a diameter of only about 15 kilometers and a density comparable to that of an atomic nucleus, they also provide a laboratory for extreme physics. The discovery of pulsars by Jocelyn Bell Burnell, who served as a scientific advisor to Marcin Pietruszewski, is considered one of the greatest astronomical discoveries of the 20th century.

Her discovery also gave impulses for the development of the so-called pulsar synthesis technique, which serves as the material basis for »Synthetic Pulsar« in the form of the program The New Pulsar Generator (nuPG), designed and programmed by Pietruszewski. This sound synthesis technique, originally invented by computer music pioneer Curtis Roads, enables the creation of characteristic vowel-like glottal timbres. In the piece, these enter into tension with the AI-synthesised voice of Polish performance artist and vocalist Alex Freiheit (aka Siksa), who, as narrator, thematises processes of synthetic formulation. The central place given to a computer program within the piece positions itself against the usual view of technology as a mere tool, neutral and not worthy of meaningful engagement when thinking about the »true meaning of music.« The work provokes us to look through and beyond the ostensive neutrality of technology by making us aware of the particularities of a computer program at different levels of its articulation: as a historical artifact, as culture, and as a discursive object.

www.marcinpietruszewski.com

siksa.bandcamp.com

Jessica Ekomane & Rully Shabara »Obsolescence«

Sound installation, 2021

The joint work of Berlin-based sound artist Jessica Ekomane and Yogyakarta-based vocalist Rully Shabara, best known for his collaboration with Wukir Suryadi under the name Senyawa, is intended as a sonic reflection on distance as well as the possibilities of technologically mediated presence and its transformation.

To circumvent the current pandemic situation that keeps Shabara home, the artists attempt diverse methods to give Shabara a tangible presence within the installation. Using extended voice techniques, Shabara's voice reflects a search for ways to extend beyond human abilities. Ekomane's digital processing of Shabara's voice recordings echoes ongoing attempts to bring technology closer towards humanness. As a result of this experimental arrangement, a new sonic entity appears, trapped in constant dilemma, and provoking multiple imaginations about the physical and machinic realities that may have produced it.

jessicaekomane.com

www.rullyshabara.id

Echoic Choir

Performance by Stine Janvin and Ula Sickle

10 September, 18:00 & 21:00

HAU Hebbel am Ufer (HAU2)

Tickets: 15 € / reduced 12 €



Together with the DAAD Artists-in-Berlin Program, CTM presents the Berlin premiere of »Echoic Choir«, a new collaboration between vocalist and musician Stine Janvin and choreographer Ula Sickle. Given the frustrating impossibility of being active in nightlife and club culture during the pandemic, »Echoic Choir« invokes memories of the ritual of shared clubbing experiences and late-night dance floor frenzies.

»Echoic Choir« is an abstraction of the synaesthetic experiences of raves and nightclubs. The notion of the intimacy of dancing in a club has gradually become a vague memory over the past year. By revisiting this setting within new parameters, Janvin and Sickle aim to provide new perspectives on a familiar scenario. The audience is invited to participate in a collective ritual by being physically present, and by invoking their body memory, creating a feeling of togetherness while maintaining physical distance and hygiene rules.

The starting point for »Echoic Choir« are Janvin's vocal techniques developed for her project »Fake Synthetic Music,« with which she succeeds in recreating electronic and digital sounds without any vocal processing. Together with an ensemble of performers led by Sickle, a voice and movement choreography is created, where performers physically articulate their own sensory memories of rave experiences, and activate similar memories in the audience. As a communal and immersive experience, the performance aims at a bodily resonance that echoes group communions past and now just barely again present, giving space to feel longing and desire as well as painful voids.

»Echoic Choir« was developed during Stine Janvin's residency at the DAAD Artists-in-Berlin program (July 2020 – July 2021).

stinesthetics.com

ulasickle.com

Presented by DAAD Artists-in-Berlin Program and CTM Festival.

Performers: Annalise van Even, Michelle Cheung, Rishin Singh, Roman Ole, Stine Janvin, Ula Sickle. Light: Marcel Weber (MFO). Sound: Olivia Oyama.

»Echoic Choir« is a co-production by Wiener Festwochen, MUNCH (Oslo), STUK House for Dance, Image and Sound (Leuven), Dampfzentrale Bern, and the DAAD Artists-in-Berlin Program. With support from Vlaamse Gemeenschap, the Vlaamse Gemeenschapscommissie, and Kunstenwerkplaats (Brussels).

Amproprification VI: Missa Papae Marcelli

Concert by Maximilian Marcoll with the Ensemble

AuditivVokal Dresden

10 & 11 September, 19:00 and 21:00

HAU Hebbel am Ufer (HAU1)

Tickets 20 € / reduced 15 €



Max Marcoll's »Amproprification VI« is an electronic transformation of the 16th century mass »Missa Papae Marcelli« by Giovanni Pierluigi da Palestrina. Performed acoustically by the Ensemble AuditivVokal Dresden, Palestrina's well-known sacred work is profoundly transformed and recomposed by Marcoll, who modifies the ensemble's vocal output in real time through electronic amplification.

»Amproprifications,« a neologism of the words »appropriation« and »amplification,« is the title for a series of works conceived by Marcoll for performers and automated amplification based on historical pieces of music. Like all the other Amproprification pieces, the sixth iteration of this series, namely Palestrina's well-known mass, remains completely unchanged in its progression. Not a single sound is added or omitted. Rather, the »Amproprifications« are silent compositions that exist only in relation to the original work. The electronic amplification ranges from slow, barely perceptible fader movements to extremely fast and brutal chopping. Marcoll's re-creation manifests as a sequence of references that point from silence to sound, from the Renaissance to the present, from vocal to electronic music, from church mass to concert hall, and from music to visual art: The score consists entirely of visualisations of electronic amplification and is intended not for performance, but for an exhibition of five large-scale prints.

By attempting to »peel« new pieces from old ones, Marcoll invites new listening attitudes in relation to older familiar works, which in turn are transformed into something new and wholly unexpected. This concert presents Marcoll's »Amproprifications« of all five movements of Palestrina's mass for the first time, as a unique premiere.

www.marcoll.de

auditivvokal.de

»Amproprification VI« is funded by Hauptstadtkulturfonds, and Lotto Stiftung Berlin. Supported by iem – Institute of Electronic Music and Acoustics, Graz.

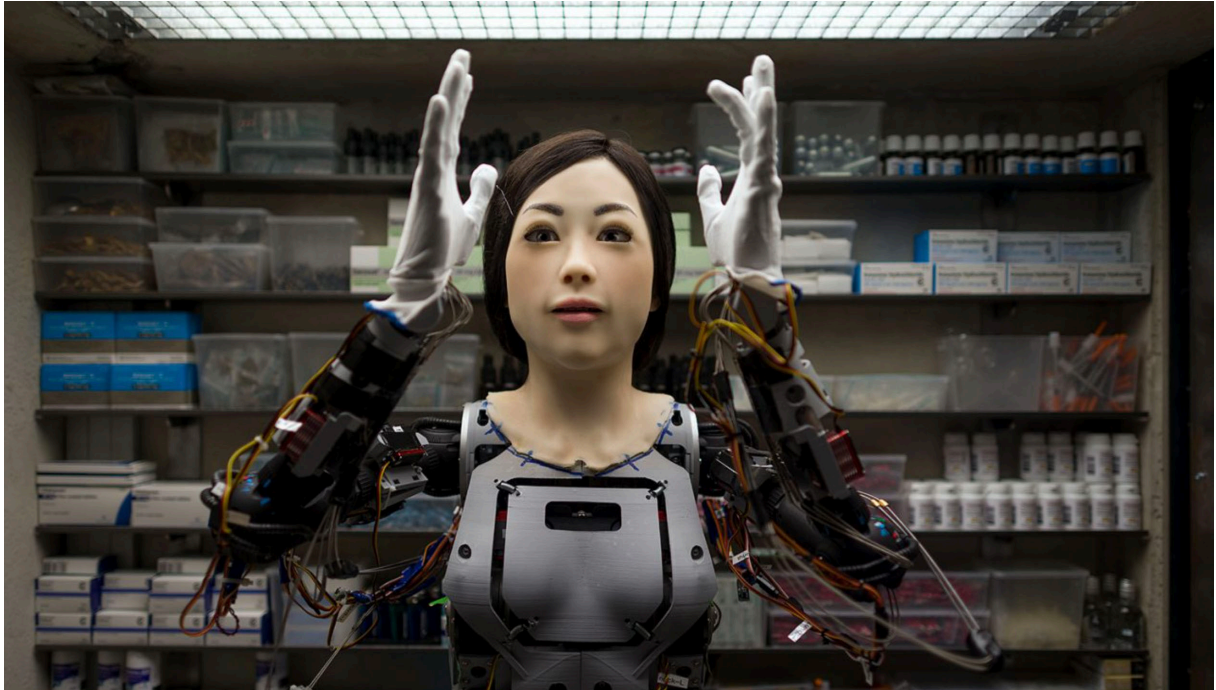
Happiness

Installation by Dries Verhoeven

3 – 12 September, outdoor location and run times will be announced soon

Free. Age restriction: 18 years and older, or accompanied by a parent or guardian

Language: English



A small concrete container in urban space, looking much like a cross between a public toilet and a pharmacy, houses »Happiness« by Dutch theatre maker and visual artist Dries Verhoeven. Inside this unauthorised pharmacy is a humanoid robot – inspired by seminal robotics researcher Hiroshi Ishiguro’s Geminoid-F robot – that talks to visitors about various drugs, painkillers, and antidepressants used to affect our emotional realities by altering the serotonin and dopamine levels in our brains. With its combination of robotics and drugs, the work points to the transitions, entanglements, and overlaps between the synthetic/artificial and the natural/biological. Visitors are introduced to the potentials of medical and robotic technologies that we use to change, gather, escape, and expand ourselves, or seek something beyond our current humanity. Where are the demarcations between humans and machines when we are constantly optimising and adapting ourselves through complex technologies?

driesverhoeven.com

»Happiness« was commissioned by SPRING Festival Utrecht and the NDSMwerf Foundation, Amsterdam. The installation was made possible with the support of the Embassy of the Kingdom of the Netherlands, Fonds Podiumkunsten, BPD Cultuurfonds, Fonds Fentener van Vlissingen, stimuleringsfonds creatieve industrie, Amsterdams Fonds voor de Kunst and BNG Cultuurfonds.

COVID-19 Measures

The health of our visitors, participants, and employees remains our highest priority. We will continuously adapt and keep you informed of changes in event plans and hygiene concepts, which will be adapted dynamically to current pandemic regulations. Hygiene regulations will be announced on our website with the start of ticket sales.

Tickets

Event tickets will be available soon via the CTM or HAU Hebbel am Ufer websites:

<https://www.ctm-festival.de/festival-2021/tickets>

Presse Contact

Guido Möbius

› guido@autopilotmusic.com

› +49 (0) 30 29002161

Festival Contact

CTM Festival

Veteranenstr. 21, 10119 Berlin

› press@ctm-festival.de

› +49 (0)30 4404 1852

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