

# CTM Festival 2022 – Contact

## EXHIBITION AND BONUS TRACKS

23rd Edition, Part 1: 19 January – 6 February 2022 / Part 2: 24 – 29 May 2022



CTM 2022 Contact asks how we might establish positively transformative modes of contact with other realities beyond our own, be it between people with different ways of life, in different parts of the world, between generations, or with our planetary environment and the diversity of its life forms. What modes of listening are relevant and urgent in the present moment and how might we listen in more compassionate ways?

In response to the worsening Covid-19 conditions this winter, CTM's 23rd edition has been split into two parts. Part 1 focuses on select concerts, the festival exhibition, installations, plus online talks and workshops to kick-off our Discourse programme. Part 2 is scheduled to take place in May and will center on the festival's concert and club programme.

Due to the ongoing Covid-19 pandemic, we unfortunately cannot rule out the possibility that certain events might need to be canceled or postponed. We hope for the best and to be able to connect with each other under one roof again.

[www.ctm-festival.de](http://www.ctm-festival.de)

# CTM 2022 Exhibition – Connected Alienation / Vernetzte Entfremdung

With works by Ale Hop, Ali Eslami & Mamali Shafahi, Dana Gingras /  
Animals of Distinction, Hugo Esquinca, Ibrahim Quraishi

Scenography by raumlaborberlin

Curated by Oliver Baurhenn

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Opening: 28.1.2022 | 17:00 – 22:00

Runs 29.1. – 27.3.2022

Opening times: Sun–Wed 12:00–20:00 & Thurs – Sat 12:00–22:00

Kunstraum Kreuzberg / Bethanien

Free entrance

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The CTM 2022 exhibition [»Connected Alienation / Vernetzte Entfremdung«](#) provides a look into various aspects of working collaboratively in pandemic times. The works by Ale Hop, Dana Gingras / Animals of Distinction, Hugo Esquinca, and Ibrahim Quraishi are the

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result of artistic exchanges across distances and time. They involve a wide range of voices that spans among other Peaches, Alaska Thunderfuck, Hanna Schygulla, Marina Abramović, Lucrecia Dalt, Ana Quiroga, Noah Chomsky, Sarah Williams, Moises Horta, and KMRU. Taken together, they point to potentials, effects, successes, and pitfalls of telematically mediated contact and encounters. How can connections, artistic exchange, and mutual understanding be developed and nurtured when physical togetherness is not possible? How might they fail under such circumstances?

The exhibition highlights the limits of digital togetherness, and the loneliness that can arise when virtual experiences and spaces suddenly replace in-person contact and shared physical experience. The telematic tools that mediate this online togetherness, which are rarely noticed or placed centre stage, occasionally shine through the works.

The work by **Ale Hop** was conceived in a context of immobility, and imagines an hallucinatory journey along the vast South American territories. Through sound and visual vignettes created in collaboration with thirteen musicians around the world, as well as with the artist Moises Horta who used an AI tool to »translate« and »mis-translate« speech into image, creating non-identical temporalities and points of vistas.

Choreographer **Dana Gingras / Animals of Distinction**'s six-part video series was created as a response to an unpredictable and sudden end to international touring during our pandemic. The goal was to bring dancers, video artists, and musicians out of an enforced isolation and to offer a fresh, vibrant and spontaneous meeting ground for unpredictable encounters and connections between international artists.

Throughout the pandemic, **Hugo Esquinca** felt catapulted in a sort of catatonia that he attempts to relay through his experiential sonic work.

**Ibrahim Quraishi** takes us on a sonic and visual journey to the abysmal voids that result from losing common ground in moments of tragedy and flux. Involving a multitude of collaborators and voices, he points to the dangers of lack of connection, ruptured ties, or total lack of contact.

Finally, two works by **Ali Eslami and Mamali Shafahi** provide a counterpoint. Conceived in pre-pandemic times, the works sourced Instagram as an archive to explore social media as an ephemeral phenomenon that influences our contemporary digital culture and visual / aesthetic expressions. Seen in the pandemic context, where reliance on these platforms as means of connection and expression increased, they take on a new meaning.

The limited (and likely technologically-mediated) contact that we had, as well as the contact that we missed having, impacts our lives as cultural workers, artists, producers, and art lovers. The works within this exhibition all strive for contact in their own ways, resulting in intimate and touching revelations. Each offers a durational experience that traces the trajectories and time needed to adapt to our drastically altered and still-changing pandemic way of life.

# Connected Alienation – Bonus Tracks

With works by Collo Awata & Madam Data, Gaspar Cohen, pantea & u-matic & telematique, Nohe Noshe

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Opening: 28.1.2022 | 17:00 – 22:00

Runs 29.1. – 6.2..2022

Opening times: Sun–Wed 12:00–20:00 & Thurs – Sat 12:00–22:00

Kunstquartier Bethanien Projektraum

Free entrance

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Under the title [»Connected Alienation – Bonus Tracks,«](#) four installations will be presented in the Kunstquartier Bethanien Projektraum. Most of the works were created through CTM's ongoing international artistic collaborations. Temporality and ongoing, durational processes flow between the works, which respectively explore nonlinear paradigms as tools to exit from our colonial framework, possibilities offered by cultural loops and circuits within the archive, continuous flux and growth in extreme or fragile ecosystems, and healing resonances that might dissolve accumulated pandemic patterns.

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# Access and Hygiene Rules

Entrance to the exhibition and the Bonus Track is free. In-person Access is offered under the »2G+ rule« (vaccinated and/or recovered, plus booster shot or negative test). Please check our detailed [event access rules](#).

## CTM 2022 Press Office

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