

CTM Festival 2023 – Portals

Date & Theme, Open Calls, Shape+ Platform



FESTIVAL FOR ADVENTUROUS MUSIC & ART, BERLIN
24th EDITION, 27 JANUARY – 5 FEBRUARY 2023

Sound and music open portals to other realities and to the experiences of others. As such they transport us to real, speculative, and imaginary worlds, which in turn always point back to the reality of a world's creator. These wormholes allow us to engage with utopian longings, the complex stories of social and artistic movements, alternative histories, collective identities, or deeply personal experiences. Yet in thinking about music as portals and practices of world-building, one must inevitably also deal with questions of access and exclusion.

CTM 2023 uses the metaphor of Portals as curatorial shapes through which, on the one hand, we attempt to make contact with specific modes of experience, histories, communities, and speculative futures, and, on the other, reflect on the preconditions, thresholds, regulation, and fundamental function of sound and music as gateways to other realities.

CTM's 24th edition will take place 27 January – 5 February 2023 at Berghain, HAU Hebbel am Ufer, silent green, radialsystem, and other Berlin venues. While we expect that in 2023 we can return to pre-pandemic structures, we are ready to respond to unforeseen changes with experimentation and creativity.

Two open calls are now announced. Together with Deutschlandfunk Kultur – Hörspiel / Klangkunst and in collaboration with Goethe-Institut, ORF musikprotokoll im steirischen herbst, and Ö1 Kunstradio, our yearly CTM Radio Lab open call seeks proposals from artists worldwide with an interest in exploring the hybrid possibilities of radio and live performance. The Research Networking Day invites students and junior researchers to submit proposals to present their research and exchange with other colleagues and researchers working on related ideas.

Further details on the open calls and the festival theme are to be found on the following pages or on our website: <http://www.ctm-festival.de>

Portals – CTM 2023 Theme

Sound and music open portals to other realities and to the experiences of others. A societal moment and its long history can be expressed in a music genre, a track, a certain tonality, a rhythm, or even a single sound, a small tonal shift, or in the combination of two musical elements. Complex stories of social movements, resistance, and empowerment can resound within such sonic fragments. The longing for a utopia, alternate worlds, the reality of a community, or an individual's idiosyncratic mental map can be articulated. And vice versa: the sounding of such a musical marker, agent, or medium can transport listeners to its underlying stories, realities, and modes of experience, drawing them deeply into states of being, emotions, and discourses.

We are transported to other physical and mental states through sonic affects and resonances, which evoke emotions and sensations, activate the imagination, and echo memories. However, as abstract as experimental forms of music and sound may seem, they are also grounded in storytelling, not only through obvious forms such as lyrics, but by taking place in and responding to present and historical contexts, which they continue to expand. The choice of contributors, structures, tools, and materials also produces meaning. Collaborations across geographies and cultures, for example, or pulling together materials and ideas from different times and places, create unexpected connections in the form of spatio-temporal folds and tunnels as well as new historiographical forking, which from then on may follow their own trajectories. Such portals and wormholes transport us to real, speculative, and imaginary worlds, which in turn always point back to the experience and reality of a world's creator.

Portals, and the worlds they give access to, can be created using a wide variety of techniques: they can favour bodily, affective, ritual, mnemonic, emotional, narrative, or documentary approaches – or combinations thereof – and use immersion, alternative temporalities, and world-building. Artists must ask themselves through which means and modalities a portal operates. Does it invite active immersion and engagement, or does it create an irresistible pull across a threshold? Should listeners remain as observers or become co-producers? Is the focus on the commonality or the limits of shared experience? Should access be widened, or should a reflection on privilege, differences, and inequalities be achieved by standing in front of closed doors?

In thinking about music as portals and practices of world-building, one must inevitably deal with questions of access and exclusion. What creates permeability? Who is addressed? Who gets access and how is access governed? And who owns the material and immaterial resources to be able to create portals and the worlds behind them in the first place?

CTM 2023 uses the metaphor of the portal as a curatorial shape through which, on the one hand, we attempt to make contact with specific modes of experience, histories, communities, and practises of world-building, and, on the other, we reflect on the preconditions, thresholds, regulation, and fundamental function of sound and music as gateways to other realities.

CTM Radio Lab 2023

Call for Works

Since 2014, the CTM Radio Lab has commissioned new works that explore the intersection of radio with live performance or installation within the context of the festival's yearly theme. The initiative is led by CTM Festival and Deutschlandfunk Kultur – Radio Art / Klangkunst in collaboration with Goethe-Institut, ORF musikprotokoll im steirischen herbst, and Ö1 Kunstradio.

The call is open to artists worldwide and relevant to fields of experimental music, sound art, radio art, new radio drama, and performance. The commissioned works will premiere at CTM 2023 Festival in Berlin (27 January – 5 February 2023), and will be subsequently broadcast in Deutschlandfunk Kultur's Klangkunst programme in spring in the form of a 40–55 minute radio piece. The Österreichischer Rundfunk (Austrian Broadcasting Service) will also present the works via one or more of its platforms: the Ö1 Zeit-Ton or Ö1 Radiokunst – Kunstradio radio shows, and/or the ORF musikprotokoll im steirischen herbst festival in Graz (Autumn 2023).

Projects must clearly explore the potentials of combining radio and live performance / installation; proposals that simply mention the creation of a radio version following a live showing will not be given priority. Projects must equally respond to CTM 2023's theme of Portals.

While we expect that in 2023 we can return to pre-pandemic structures, applicants to this year's Radio Lab should take into account that conditions might change in winter 2023, such that certain adaptations to their project might be required. We will be in contact with successful applicants to discuss and advise on such changes if any new regulations arise in autumn.

Two selected works will be supported by a production budget/fee of 5000€ each. Technical/staging costs for CTM and for possible presentations at ORF musikprotokoll im steirischen herbst festival will be covered additionally, upon discussion with the organisers.

Deadline: 30 August 2022

Further information and to apply:

<https://www.ctm-festival.de/festival-2023/open-calls/ctm-radio-lab-2023>

Research Networking Day 2023

Call for Presentations and Papers

The Research Networking Day (RND) is an exchange platform for students and researchers from different graduate and postgraduate programmes traversing the fields of audio, arts, media, design, and related theoretical disciplines. This RND edition will take place in collaboration with the Berlin University of the Arts (UdK), Paderborn University, and the German Association for Music Business and Music Culture Research (GMM).

The RND 2023 open call seeks innovative and critical submissions from all areas of study addressing the scope of CTM 2023's Portals theme. The selected candidates will give short presentations (10 min.) within different modules, linked by discussion rounds and completed by a closing discussion at the end of the day. Presentations should take place in English.

RND offers an international platform to exchange with various colleagues and researchers working on related ideas. The initiative also provides a chance to share your research via audio/video after the festival via CTM's [Soundcloud](#) and [Youtube](#) channels.

While we expect that in 2023 we can return to pre-pandemic structures, applicants should be prepared to submit a pre-recorded video of their presentation or to give the presentation online, in the case that an event with physical attendance is not possible. We will be in contact with successful applicants in November/December 2022 about further details on the event's format.

Deadlines and How to Apply

Please send a presentation abstract of max. 200 words plus a short bio to rnd@ctm-festival.de with subject: »RND Portals«.

Application deadline: 30 September 2022.

RND programme announced: October 2022

CTM 2023 Portals: 27 January – 5 February 2023 with exact date of RND presentations tba

As in previous years, we unfortunately cannot grant any funding for travel and accommodation, but participants will receive access to CTM 2023 on- and offline events.

Shape+ Artist Platform

Artist Roster Announced for 2022-23

Building upon the previous SHAPE platform, the new SHAPE+ initiative for innovative music and audiovisual art has announced the list of artists to be supported in the platform's first year of activity, which combines a selection of audiovisual projects and sound artists alongside musical acts that range from club music and forward-thinking media art to free improvisation and spatial music. This new stage of the SHAPE platform will be marked by an emphasis on residencies and, where possible, greener forms of travel. SHAPE+ is a project by 13 European partner organisations, and is co-financed by the Creative Europe programme.

The 2023 roster includes:

| | |
|---|-------------------------|
| 7777 の天使 (PT) | m.a.t.a.d.a.t.a. (LV) |
| ABADIR (EG/DE) | Mihalis Shamas (CY) |
| Aho Ssan (FR) | NFNR (UA) |
| Ale Hop (DE) | NZIRIA (IT) |
| Aleksandra Słyż (PL/SE) | Oï Les Ox (FR) |
| BABAU (IT) | Passepartout Duo (IT) |
| Bella Báguena (ES) | Perila (RU/DE) |
| Biliana Voutchkova (BG/DE) | Pisitakun (TH/PT) |
| Bryozone (UA) | Qow (EG/CZ) |
| Evita Manji (GR) | Rehab Hazgui (TN) |
| Felisha Ledesma (US/DE) | Roxane Métayer (BE/FR) |
| Forces (FI) | Stefanie Egedy (BR/DE) |
| Frédéric D. Oberland & Irena Z. Tomažin (FR/SI) | Thea Soti (HU/SRB/FR) |
| Heta Bilaletdin (FI) | Tony Elieh (LB/DE) |
| Isabella Forciniti (AT/IT) | Ursula Sereghy (CZ) |
| Katarina Gryvul (UA) | Vanligt Folk (SE) |
| Luis Pestana (PT) | Vica Pacheco (MX/BE) |
| Marina Herlop (ES) | Wojciech Rusin (PL) |
| Maryana Klochko (UA) | Yara Mekawei (EG/DE) |
| | Zbigniew Chojnacki (PL) |

More details: <https://shapeplatform.eu/2022/shape-platform-announces-2022-list-of-artists/>

Contact

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