

CTM Festival 2023 – Portals

Final Programme Announcement



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

The CTM 2023 programme is now complete. A closing concert presented together with transmediale will feature the strong aesthetics of Amnesia Scanner and Freeka Tet, who explore their deep fascination with system vulnerabilities, informational overload, and sensory excess. Several more music highlights round out the festival's programming. The A2A Transmission workshops series is back, this time in person, offering sound practitioners several intimate sessions with seasoned artists, on topics of performance and production. CTM's Portals Discourse programme is also announced.

The festival will take place 27 January to 5 February 2023 at multiple Berlin venues, including Berghain, HAU Hebbel am Ufer, silent green, and more. With the [Portals](#) theme, CTM 2023 aims to highlight the potentials of sound and music as gateways to other realities that give access to specific modes of experience, histories, communities, and speculative futures.

Details on the festival programme, and the festival theme are to be found on the following pages or on our website: <http://www.ctm-festival.de>

Final music programme confirmations are:

Amnesia Scanner & Freeka Tet (INT) »Strobe.rip«

Isabella Forciniti (IT/AT)

Philou Louzolo (NL)

Tanat and Nuh Peace (TH)

Team Rolfes (INT) »3-2-1-Rule«

Film screening:

»**Can and Me**« by Tessa Knapp and Michael P. Aust (DE, 2022) followed by an artist talk with **Irmin Schmidt** (DE)

A2A Transmission workshops with:

Brian Bamanya aka **Afrorack** (UG)

Audrey Chen (US/DE)

Jay Mitta (TZ)

Lush Lata (IN)

Menzi (ZA)

Stefanie Egedy (BR/DE)

Discourse programme with:

Altay Bozkurt (TR/DE)

Anna Kravets (UA)

Authentically Plastic (UG)

Brandon LaBelle (US/DE)

Diana Azzuz (SY/UA)

Eugene Angelo (UK)

Fenna de Jong (NL)

Film screening: »**Singeli Movement: Greed for Speed**« by Jan Moss / Nyege Nyege Tapes (2022)

Ionana Vreme Moser (RO/DE)

Jay Mitta (TZ)

Kathleen Bomani (TZ)

Mariana Berezovska (UA/DE)

Miloš Hroch (CZ)

Nazanin Noori (IR/DE)

NZIRIA (IT)

Queen Asher & Rehema Tajiri (TZ)

Whitney Wei (US/DE)

Yewande Adeniran (UK)

und viele weitere mehr...

Transmediale x CTM 2023 Finale

Despite an always-growing fanbase, the duo **Amnesia Scanner** have managed to remain relatively enigmatic. Their trajectory has over the last years brought forth a steady string of digitally-grotesque, aesthetically-cryptic videos and releases that jolt bodies into irregular dancing action and carnivalize the present. Revealed through these strong aesthetics is a deep fascination with system vulnerabilities, informational overload, and sensory excess. Closing out the 2023 editions of transmediale and CTM, Amnesia Scanner will premiere their new work »strobe.rip« in collaboration with multidisciplinary artist **Freeka Tet**. The combination of provocative aesthetics from two celebrated artistic projects fuses into an affecting narrative about isolation and survival within today's collapsing ecosystems and information environments. At the core of their work is an interest in how the contemporary experience is mediated, including the ways in which listening to music and live performance is evolving as digital ecosystems are proliferating. With extremely detailed, 16k, fantasy vivid colours, and maximum texture, the concert will serve as the launch to a new collaborative body of work to be unleashed throughout 2023 via further live performances plus digital and physical releases on the lauded label PAN, in various formats.

Opening the night are **Team Rolfes** with »3-2-1 Rule,« a VR-puppeted, motion capture avatar-ed, mixed-reality narrative project that will appear in a live stage adaptation at CTM. Directed by Sam Rolfes and written by spam poet Jacob Bakkila, the story follows Eris Wonderful, a memory hunter gig worker in a near-future metaverse. This manic AV mashup of real-time 3D avatar theatre, metaverse-parody games features an original score by Galen Tipton, a half-sardonic digital slapstick, half-hyperpop scream ballad.

Last Wave of Confirmed Acts

Longtime friends and collaborators in Bangkok's burgeoning experimental scene, **Tanat and Nuh Peace** join forces with a meld of costume, performance, video, and party vibes, taking inspiration as much from noise and queer cultures, as from the politics, sounds, and scenes of their native Bangkok. They round out the collaborative CTM x transmediale lineup at Berghain Säule.

Rounding out the programme of special 4DSOUND commissions at MONOM is SHAPE+ supported artist **Isabella Forciniti**, who is interested in the potentials of sound within improvisation and spatialised settings, reaching also into the audiovisual domain through her scoring of gender-critical silent movies from the early 20th century. In her current research, she explores the musical and social potential of digital networking via mobile devices, taking into consideration artistic, scientific and technological perspectives. Furthermore, the previously-announced artist **Aleksandra Słyż** will present a limited-capacity open studio session ahead of her premiere staging at MONOM.

Joining the Refuge Worldwide floor at RSO.berlin is **Philou Louzolo**, who explores an intrinsic, deeply personal need to connect the traditional ancestral sound of his African heritage, with progressive sounds of afropop, r&b, trap, dancehall, fusion, and intergalactic electronic music.

A2A Transmission Workshops

A2A Transmission is a series of six workshops for artists by artists. The programme takes place at Morphine Raum and aims to help sound practitioners expand their skill sets and practices through direct exchange with seasoned artists. Experimental vocalist **Audrey Chen** will exchange on her practice, which aims to explore the physicality of voice and convey personal stories without language. **Jay Mitta** will give a workshop on his approach to producing singeli tracks, **Menzi** will lead a gqom production session, and SHAPE+ supported **Stefanie Egedy** will give an introduction to working with low-frequency sound waves. **Lush Lata**, a member of India's first all-female/non-binary electronic music collective Coven Code, will give a DJing workshop aimed to share skills and tips with other womxn artists. The Ugandan artist and modular synth builder **Brian Bamanya**, also known under the artist name **Afrorack**, will introduce his practice in a session that aims to show beginners how to build electronic sound generators with limited resources. Bamanya's workshop is presented with and at FabLab Neukölln – a collaboration of workish.berlin & 42 Berlin.

Film »CAN and Me«

CTM Festival will continue its long running focus on pioneering artists and achievements in experimental and electronic music, which this year will feature the presentation of a work by Maryanna Amacher, a performance by Limpe Fuchs, the exhibition »We Found Our Own Reality« on India's first electronic music studio, and, on the opening day of the festival, the Berlin premiere of the new documentary film »CAN and Me« by director **Michael P. Aust**. The film offers an intimate look into the life and work of **Irmin Schmidt**, founder of the Cologne-based band CAN, widely hailed as pioneers of the German krautrock scene, which shaped generations of musicians in pop and electronic music. The film will be shown in the presence of Irmin Schmidt, who will join a conversation with the director after the screening.

Open Call:

An Emotional Encyclopedia of War

How and when do we prepare for an emergency? What does it do to our bodies and what sense of responsibility does it evoke, practically and emotionally? As part of her winning Radio Lab proposal, »An Emotional Encyclopedia of War,« winner and Kyiv-based Anna Kravets proposes a series of exchanges on matters of (emotional) emergencies in a bunker-like setting. Materials recorded during these sessions will form the basis of her radio piece, which will be aired on Deutschlandfunk Kultur and ORF Austrian Broadcasting service. An open call is forthcoming this week.

CTM 2023 Discourse Programme

The 2023 Discourse programme will provide multiple entry points into the festival theme of Portals.

Opening the programme will be artist, writer and theorist **Brandon LaBelle**, with a presentation on the brand new Listening Biennial Reader, which draws attention to listening as a relational capacity, a philosophical and ecological proposition, a creative practice, and research method.

Two artists and researchers – **Yewande Adeniran** (aka lfeoluwa) and **NZIRIA** – will present their explorations of different temporalities, and how artistic means of the digital can be used to combine techno-futuristic ideas with elements of folklore rooted deep in the past, ancient spiritual traditions, and mythological ideas. While Adeniran will explore the role of the drum in the spiritual traditions of the Yoruba in Nigeria as a medium of communication, which experiences subversive re-articulations in the colonial era, but also in the techno music of the present, NZIRIA will delve into their research into Neapolitan culture, interrogating and reinterpreting its origins and some of the topoi of Neapolitan culture through a queer lens.

As a consequence of the progressive disappearance of performative spaces caused by economic and political policies and the multiplication of niche »no-audience underground« subgenres, many artists have moved into a thriving online digital underground that shuns spatio-temporal specifics to create its own folklore vernacular. These global communities of artists will be explored in a panel discussion with music writer **Miloš Hroch**, and musician and researcher **Luigi Monteanni** among others.

In the physical venue sphere, a panel discussion moderated by Resident Advisor's Editor-in-Chief **Whitney Wei** assembles representatives from Generation Z – **Altay Bozkurt**, **Eugene Angelo**, and KLAUW Collective's **Fenna de Jong**. This generation is often missing in clubs and festivals, run by millennials, or Gen Xers. As these nascent 18-25 year-olds become acquainted with this counterculture, what's their take? And what challenges will arise? How has the era of social media and post-pandemic pains affected this generation's ability to socialise?

Within the context of Russia's war of aggression on Ukraine and the current uprising in Iran, a panel discussion moderated by **Mariana Berezovska** of Borshch Magazine will bring together several performers from the RIDNE/Rybachka evening at HAU2 – **Diana Azzuz**, and **Nazanin Noori** – plus Radio Lab commission winner **Anna Kravets**, to exchange on their experiences of the expectations around cultural production in times of war and oppression.

Singeli is the raw, unpolished sound of Dar es Salaam, the capital of Tanzania. A panel moderated by **Kathleen Bomani** will bring together some of singeli's key players, including **Queen Asher & Rehema Tajiri**, and **Jay Mitta**. Jan Moss' new film **Singeli Movement: Greed For Speed**, documenting the rise of singeli in its birthplace, will also be shown.

In her MusicMakers Hacklab Input talk, **Ioana Vreme Moser** will dive into the mineral realms of computer hardware and take a look at fluidics, in a talk that reimagines the morphology of our electronic machines.

Previously-announced, a daylong discourse programme »We Found Our Own Reality« will reflect upon exchanges and resonances between the Indian and global experimental music and design communities both historically and into the present, featuring talks by **Rahila Haque** with **Paul Purgas**, **Regina Bittner**, **You Nakai**, **Nabihah Iqbal**, and Coven Code's **Lush Lata**.

The 2023 Portals Discourse programme will come to a close at HAU2, under the title »The Time For Denial is Over.« Led by **GROUP50:50** and presented as a companion event to their evening

performances »The Ghosts are Returning,« the afternoon programme that regroups activists and thinkers from Europe and Africa to further discuss the foundations for a transnational restitution movement.

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.

Tickets and Accreditation

[Festival passes and tickets](#) to festival events are on sale in limited quantities. Festivalgoers can choose between the CTM Pass, which grants access to most of the festival's events, or the Connect Pass which offers additional access to transmediale festival programming. Remaining single event tickets will become available in the coming weeks.

The [press accreditation](#) application period is now open, with a deadline of 9 January 2023 to apply. Journalists can apply to cover CTM or transmediale respectively, or for a combined accreditation to both festivals.

Press Contact

Zuri Maria Daiß

› zurimariadaiss@ctm-festival.de

› +49 (0)30 44037071

Festival Contact

CTM Festival

Veteranenstr. 21, 10119 Berlin

› press@ctm-festival.de

› +49 (0)30 4404 1852

CTM 2023 Partners & Funders

A Project by



Funded by



In Cooperation with



Programme Partner



Supported by



Media Partners



Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.