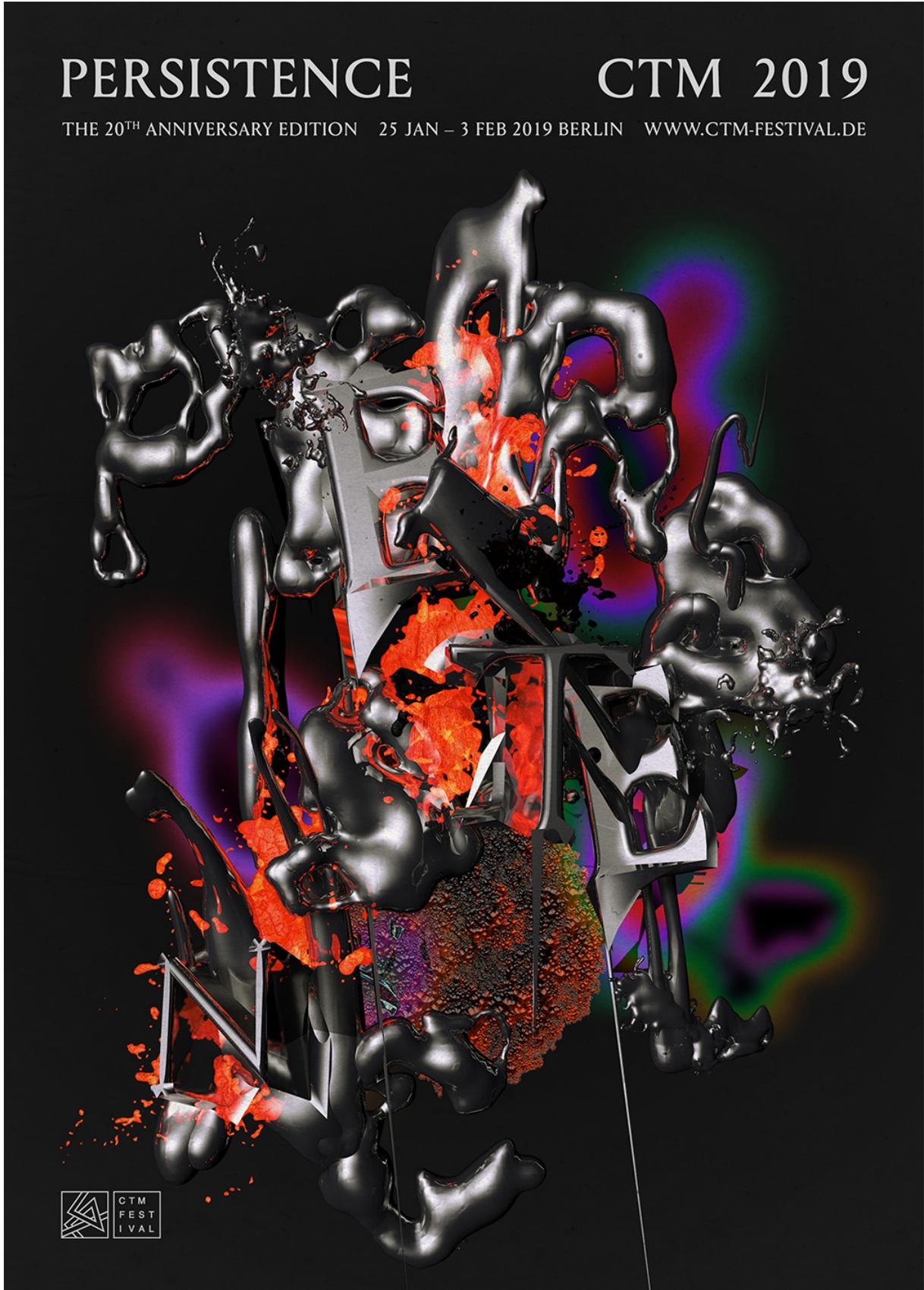


PERSISTENCE

CTM 2019

THE 20TH ANNIVERSARY EDITION 25 JAN – 3 FEB 2019 BERLIN WWW.CTM-FESTIVAL.DE



CTM FESTIVAL 2019 – PERSISTENCE THIRD WAVE OF ARTISTS & PROJECTS ANNOUNCED

FESTIVAL FOR ADVENTUROUS MUSIC & ART, BERLIN

20th Anniversary Edition, 25 January – 3 February 2019

CTM's 20th birthday edition continues to crescendo with a number of special projects.

The **Nusasonic** initiative, a project that plunges into a broad spectrum of experimental sound and music cultures in Southeast Asia, brings a slew of sonic pioneers, experimenters, and voyagers over from Thailand, Indonesia, Singapore, and others. **Gabber Modus Operandi**, **Kok Siew-Wai**, **Setabuhan**, **Pisitakun**, **Sarana**, **Zoo**, and many more will venture through improvised noise, rock fusion, and gabber-tinged digital sarcasm. **Död Mark**, **Yung Lean**'s punk band with **GUD**, make their live debut, and **Fatima al Qadiri** gives a live rendition of her latest album, *Shaneera*. **Croatian Amor** performs on the eve of his *Isa* album release. **LSDXOXO** presents **Floorgasm**, a night including contemporary club mainstays **Juliana Huxtable** and **Wallis**. Berlin femme-forward, sex-positive queer collective **Lecken** presents a takeover at SchwuZ. Russian political provocateurs **IC3PEAK** provide a voice for a generation of frustrated youth. Singular voices such as innovative producer and vocalist **Deena Abdelwahed**, enigmatic noise duo **Prison Religion**, and club spiritualist **TSVI** round out an already extensive programme. Groundbreaking writers, theorists, and researchers including **Robin James**, **Liz Pelly**, and **Brandon Labelle** offer Discourse programme highlights.

The **CTM 2019 MusicMakers Hacklab** Open Call and the **Research Networking Day 2019** Open Call are now closed, and participants will be announced before end of December.

As always, CTM takes place parallel to and in collaboration with transmediale festival. The jointly organised **Vorspiel 2019** programme will launch on 18 January at ACUD Macht Neu, opening a city-wide programme that features 58 Berlin-based artists, initiatives, and venues. While the programme will be announced in January, you can check the full list of partners on vorspiel.berlin.

The CTM 2019 programme will be finalised early January with last artist confirmations, the exhibition, daytime conference programme, and other special events – stay tuned!

› www.ctm-festival.de

THIRD WAVE OF CTM 2019 ARTISTS & PROJECTS

AJA ^[UK] / **Andreas Siagian** ^[ID] / **Brat Star** ^[CA/DE] / **Caliph8 & Nonplus** ^[PH] / **C-drík** ^[INT] / **Croatian Amor** ^[DK] / **Deena Abdelwahed** ^[TN/FR] / **Död Mark** ^[SE] / **Fatima al Qadiri** ^[INT] / **Floorgasm with LSDXOXO** ^[US], **Juliana Huxtable** ^[US], **Wallis** ^[DE] / **Gabber Modus Operandi** ^[ID] / **IC3PEAK** ^[RU] / **Iron Sight** ^[DK] / **John Bence** ^[UK] / **Kilo Vee** ^[CN] / **Kombo with Bhakti Prasetyo** ^[ID], **Cheryl Ong** ^[SG], **Kok Siew-Wai** ^[MY], **Rully Shabara** ^[ID], **Yuen Chee Wai** ^[SG], **Ramberto Agozalie** ^[ID] & more / **Lecken with Carmen 16** ^[RO/DE], **KILLA** ^[FR/DE], **PAARTANZ** ^[LU/DE], **S Ruston** ^[UK/DE] / **Lintang Radittya** ^[ID] / **Nguyen Hong Giang** ^[VN] / **Noctilucent** ^[CN] / **Opium Hum** ^[DE] / **Pisitakun** ^[TH] / **Prison Religion** ^[US] / **Tarawangawelas & Rabih Beaini** ^[INT] / **Rambo** ^[PH] / **Rui Ho** ^[CN/DE] / **Sarana** ^[ID] / **Schtum** ^[AT] / **Setabuhan** ^[ID] / **Sick Girls** ^[DE] / **Sodadosa** ^[ID] / **Tara Transitory & Nguyễn Baly** ^[INT] / **TSVI** ^[UK] / **Violet** ^[PT] / **Zoo** ^[ID]

A programme at MONOM in 4DSOUND with:

Ambátt ^[IS] / **Casimir Geelhoed** ^[NL] / **Drew McDowall** ^[UK] / **John Connell** ^[UK/DE] / **Sophie Birch** ^[DK] / **Tiernan Cross** ^[AU] / **Yair Elazar Glotman & Mats Erlandsson** ^[INT] & more

And first Discourse programme highlights with talks by:

Brandon LaBelle ^[US/DE] / **Liz Pelly** ^[US] / **Paul Rekret** ^[UK] / **Robin James** ^[US] / **Salomé Voegelin** ^[DE]

An already formidable slew of artists are joined by a series of compelling acts to offer a full spectrum of genre-bending sounds.

Död Mark was initiated in a shady Berlin bar as GUD and Yung Lean's murky side of the mirror. The manic, uneasy project stumbles along a knife's edge through a white noise, drum and bass vortex, bred and improvised in the void between "Unknown Death 2002" and "Unknown Memory." **Död Mark** is a melancholic, lo-fi journey through unnerving areas filled with the debris of modern music, crossing the border of insanity into dangerous and forbidden soundscapes, and channeling love and loss as something indistinguishable. The duo debut their live show at CTM. Their headlining concert will be supported by self-described "audiovisual terrorists," **IC3PEAK**, a provocative duo hailing from Moscow, who have become one of the leading voices for a disenfranchised Russian youth. Their album *CKA3KA*, released in 2018, is a Russian horror fairytale. Its arc passes through delicate, ethereal textures, frantic trap, and the occasional moment of clarity. The band recently found itself at the center of a campaign by Russian authorities against „undesirable music“ with their concerts being shut down and the band detained by police. Danish noise project **Iron Sight**, the solo project of notorious The Empire Line vocalist Isak Hansen, joins the night with his bristling synths and a voice made from barbed wire.

In her Berlin live debut, **Fatima al Qadiri** presents a version of *Shaneera*, her most recent EP for Hyperdub. The release shows-off Qadiri's evil, femme alter ego, and joyfully articulates a love letter to evil and benevolent queens around the world. Finding agency in the word "shanee'a," an Arabic term which means "outrageous" or "foul," Qadiri celebrates queerness and gender defiance via Arabesque melodies and fiery drum arrangements. Appearing on the same bill is **Deena Abdelwahed**, the innovative Tunisian DJ, vocalist, and producer, whose debut album, *Khonnar*, was recently released by InFiné Music. *Khonnar* is a manifesto for a generation that does not seek to please or to conform; it follows her acclaimed *Klabb* EP in its adventurous blend of bass music, techno, and jazz-tinged vocals.

Loke Rahbek is **Croatian Amor**, who will be performing on the release date of *Isa*, his forthcoming album on Posh Isolation. The label co-founder's sixth LP under this alias promises contributions from

Puce Mary, Soho Rezanejad, Alto Aria, and Yves Tumor, in addition to an adventurous, considered artistic approach. Alluding to a messianic entity, the album circles themes of tragedy and comfort to animate a sense of hope.

Communities create spaces for social and personal experimentation as much as they offer united platforms for resistance and collective change. In addition to previously-announced nights with Tbilisi's Bassiani and Berlin's Through My Speakers crews, queer club icon **LSDXOXO** will present the inaugural edition of **Floorgasm** – a queer-centric party focusing on unyielding sounds – featuring **Juliana Huxtable** and **Wallis**. LSDXOXO is the House of Vogue ambassador known for 2016 mixtape *Fuck Marry Kill* (via the influential GHE20G0TH1K), as well as 2018's Baltimore club-tinted *Body Mods*. Polymath Juliana Huxtable is a DJ, producer, writer, poet, and artist, responsible for organising NYC's SHOCK VALUE night, and for authoring *Mucus in My Pineal Gland*. Berlin-based producer **Wallis** crafts crunching, caustic techno. Another crew joining the 20th edition is **Lecken**, the Berlin queer collective championing sex-positive, femme-forward spaces, with residents **S Ruston**, **KILLA**, **PAARTANZ**, and **Carmen 16**.

CTM returns again to **MONOM**, Berlin's Center for Spatial Sound. The programme spans sound sculptures selected from a range of past commissioned works as well as new experiments. 4DSOUND software developer **Casimir Geelhoed** attempts to grasp the essence of anxiety with themes such as confusion and overstimulation. **Tiernan Cross** will perform "Schema," a production developed at the Spatial Sound Institute in Budapest that thematises the nexus of consciousness between human and object in the post-biological world, and explores sonic relationships between the self, nature, and technology. Following the release of their collaborative record *Negative Chambers*, **Yair Elazar Glotman** and **Mats Erlandsson** have reconvened to compose a long-form work using electronically treated zithers and harmoniums in combination with extensive tape manipulation. The pair will present the latest iteration of this work with a small chamber ensemble consisting of **Lucy Railton**, **Liam Byrne**, **Hilary Jeffrey**, and **Simon Goff**. A collaborator within legendary bands Coil and Psychic TV, **Drew McDowall** will elaborate on his *The Third Helix* release that unravels the DNA of hallucination. **Ambátt** is a collaboration between Icelandic artists Pan Thorarensen and Thorkell Atlason, also known as two-thirds of electronic music trio Stereo Hypnosis. In collaboration with Up Node, Copenhagen-based electronic composer and sound artist **Sophie Birch**, who has released on Infinite Waves, will also perform. The MONOM spatial sound programme closes with a new overnight, durational performance by Berlin-based composer **John Connell**. Performed entirely in the dark, *Interiority* works with sonic objects as manifestations of complex, symbolic inner experience. Attendees are invited to submit audio of personal meaning in advance. Woven throughout the evening's palette, these fragments interact and evolve into a cohesive whole, encouraging participants to re-contextualise the memories and associations they represent.

As in past years, CTM's programme also explores the noisier, harder, and more sinister sides of music. **John Bence** is the composer and producer behind the ghostly and ominous *Kill* (2018). Recorded at ETOPIA, Centre for Art and Technology, Zaragoza, Spain, and released by Yves Tumor's Grooming label, *Kill* tells the story of a murder, suicide, and judgment by God through the lens of a tormented protagonist with allusions to early chant, elegies, and anguished confessionals.

Poozy and False Prpht are Virginia duo **Prison Religion**. Funneling rage, disbelief, horror, and humor into shapeshifting, noisy music, the Halcyon Veil affiliates weave together musical legacies both old and new. Their sound draws on metal, hardcore, contemporary club, industrial, and techno, as heard on *O FUCC IM ON THE WRONG PLANET*, a commentary on the state of the world today. In Prison Religion's words, "We're living in Idiocracy. What the fuck is going on?"

SHAPE supported duo **Schtum** distill oscillating rhythms, noise, feedback, and microtonality into tense, menacing, and abrasive sounds. They distress, re-contextualise, and deform sounds, stretching them towards latent breaking points.

More confirmations explore other genre-bending sides of the club spectrum. **TSVI**'s highly infectious rhythms can be relied on to propel partygoers toward the dancefloor. Following the release of debut LP *Inner Visions*, TSVI will play a DJ set that delves into hard drum, UK bass, dancehall, tarraxo, and more.

Violet is the Portuguese DJ, producer, and Naive label boss. Her *Togetherness* EP marked the fledgling label's first release, which has since gone on to share music from Eris Drew and Octo Octa, among others. A bastion of her local scene, and a champion for feminist and queer club spaces, Violet co-founded independent online radio station Rádio Quântica, is part of the crew behind techno queer feminist party Mina, and also hosts nights at Lisbon's Lux Frágil.

Genome 6.66 Mbp affiliate **Rui Ho** offers a singular blend of Western club influences and Chinese melodies. After breaking out with her debut EP, *戰記*, Rui Ho branched out, showcasing her ability to craft lush, ambient atmospheres – as heard on *Becoming is an Eventful Situation* on Objects Limited. She has been invited to play a fast-paced, breathless DJ set at CTM. Two further artists associated with Shanghai's Genome 6.66 Mbp will also appear: label co-founder **Kilo Vee**, and **Noctilucents**.

Brat Star displays an aversion to both rules and convention. The DJ has played for Spanish rapper Yung Beef, guested on coucou chloé's NTS Radio show, and promoted her own boundary-demolishing nights. She'll be joined on the bill by Berlin duo **Sick Girls**, guaranteed to spin anything weighty, rumbling, and sub-bass heavy.

The **CTM 2019 Discourse programme** takes shape with a few highlight modules and talks. Speaking about different forms of resilience within music cultures are cultural theorists **Robin James**, **Paul Rekret**, **Salomé Voegelin** and **Brandon LaBelle**. A wide range of inputs will also bring together actors in music, culture, and technology to discuss current ideas, concepts, and concrete projects that could enable the preservation of free spaces and a sustainable, open, and pluralistic music ecosystem. Streaming economy specialist **Liz Pelly** will give a keynote talk. Multiple case-study and discussion sessions will range from innovative strategies in organising festivals with **Roskilde** and **Into the Great Wide Open**; through considerations artists can take when looking for the right booking agency as presented by **Poly**, **Discwoman**, and **Suspension Artists**; financial infrastructure that gives agency to creators and communities, such as **Blockchain My Art**; or a look at the press ecosystem via sustainable journalism platform **Civil**, and an interactive talk on decoding the language of music writing with **Christine Kakaire**. Multiple artist talks, public Input sessions within the **MusicMakers Hacklab**, as well as **Research Networking Day** presentations by junior and senior researchers traversing the fields of audio, art, media, design, and more, will round out the weeklong Discourse programme.

NUSASONIC – CROSSING AURAL GEOGRAPHIES



In recent years, CTM has been increasingly building and intensifying truly mutual collaborations with like-minded partners around the globe. Thanks to Nusasonic, the newest and biggest collaboration to date, a large number of musicians and projects from Southeast Asia will be featured in the CTM 2019 programme. Adopting a multi-perspective approach, Nusasonic is a collaboration between CTM Festival and **Yes No Klub** (Yogyakarta, Indonesia), **WSK Festival for the Recently Possible** (Manila, The Philippines), and **Playfreely/BlackKaji** (Singapore) that explores how contemporary sound practices enable connections and dialogues within the Southeast Asian region, and with Europe. An initiative of **Goethe-Institut Southeast Asia**, the project kicked-off with a two week long Artistic Lab and Festival in Yogyakarta in October 2018.

Several highlight projects and artists will appear at CTM 2019 as part of the initiative. Best known for his powerful vocals as part of duo Senyawa, Rully Shabara will appear with his new project, **Setabuhan**. Comprised solely of percussion (drummers Ramberto Agozalie and Caesarking), and Shabara's voice, the project is a modern reinvention of tribal trance. They take inspiration from the monotonous, interlocking beats of the ancient Central Sulawesi animistic ritual, *Balia*. The ritual focuses on healing people possessed by evil spirits, exorcising and appeasing the spirit through repetition, dance, and movement. Their performances are accompanied by displays of martial arts – the project does not promote violence, but rather proposes cathartic ways of managing aggression via the release of raw energy.

Rully Shabara is also part of **Kombo**, a DIY platform that aims to facilitate and develop a dialogue between local and international improv music scenes. Researching and testing alternative sonic and compositional methods, Kombo was started in 2014 by Shabara and Satya Prapanca. Experimental musician **Bhakti Prasetyo**, percussionists **Cheryl Ong** and **Ramberto Agozalie**, experimental vocalist **Kok Siew-Wai**, improviser **Yuen Chee Wai**, and Berlin-based musicians will come together for a night of spontaneous music.

Experimental punk band **Zoo** began in 2005, and were initially known for noisy, fast-paced music. In recent years, they have begun fusing traditional, tribal elements to create a new strain of rock music. Zoo will appear ahead of their forthcoming album, *Khawagaka*, on Yes No Wave. The record explores their own unique fictional universe, replete with its own culture, language, and religion.

Gabber Modus Operandi is the accidental project born out of Kasimyn and Ican Harem's celebrations of anarchic cultures, from folk to street, and past to present. Shared, healthy obsessions with jathilan, gabber, dangdut koplo, Chicago footwork, grindcore, and noise form the foundation of Gabber Modus Operandi's exuberant digital sarcasm and singular take on high-energy sounds.

Turbulent snarls, polyrhythmic beats, and warm breaks coalesce in the work of Manila-born **Caliph8**. Active in the city's visual and sound art scenes for close to twenty years, Caliph8 has released on Dub Temple Records (Brisbane) and SVBKVLT (Shanghai), among others, and counts the likes of Keiji Haino, Otomo Yoshihide, and Yuen Chee Wai as collaborators. He'll be joined by sonic experimenter

and DJ **Nonplus**, whose work with sound is a globally scaled montage of past sensibilities, and strange tonal and rhythmic vocabularies that result in new cultural hybrids and intentional sonic anomalies.

Sound and performance artists **Tara Transitory & Nguyễn Baly** present work-in-progress “Bird Bird, Touch Touch, Sing Sing,” an immersive site-specific performance initially developed at HAU Hebbel Am Ufer. Together they explore Southeast Asian and diasporic queer histories; and (de)colonial approaches to sound, synthesis, noise, and rhythm.

Thai artist **Pisitakun** grapples with political speculation and frustration. His work marks a break from that of many of his peers; not content with offering palliatives, nor with simply decrying corruption, Pisitakun interrogates fundamental values within a tumultuous and challenging climate. In his album *Black Country*, heavyweight techno and acidic noise offer a means of “expressing ideas and feelings which would otherwise be too dangerous to utter.” (The Quietus)

Tarawangawelas will join previously announced **Rabih Beaini**. The duo, who hail from Bandung, Indonesia, perform a contemporary take on Tarawangsa, the sacred music from Sundanese West Java – as heard on *Wanci*, their 2017 record released on Morphine. The minimalist, cosmic album offers a careful contemporary interpretation of one of the most mystical and spiritual genres in Indonesia.

Dark ambient project **Sarana** utilise both electronic and acoustic elements to explore self-healing strategies through noise. The group, based in Samarinda, Indonesia, are known for fashioning jarring textural experiments.

Due to the central place of noise music cultures within many parts of Southeast Asia, a screeching noise programme at Berghain Säule will unite a range of artists from the region with noise colleagues from Europe. Performing are Vietnamese composer, producer and experimental multi-instrumentalist **Nguyen Hong Giang**; Manila-based instrument builder and noise artist **Rambo**; and Indonesian harsh noise act pioneer **Sodadosa**, one of the driving forces behind Jogja Noise Bombing (JNB), an open community for noise artists from around the city of Yogyakarta. Inspired by graffiti bombing, JNB keep the city’s noise pulse strong by organising guerilla gigs in the street all the way to multi-day festivals and workshops. Synth builder and experimentalist **Lintang Raditya** and DIWO artist-activist **Andreas Siagian** will also join, together with **Peter Kirn**. The trio will be co-facilitating the 2019 MusicMakers Hacklab under the experiment-driven *Adaptation* title. Musician and researcher **C-drík**, an important connector and researcher in the global noise scene, as well as **AJA**, whose recent self-titled release on Opal Tapes, deploys “rhythmic noise, bomb heavy drum machine, convolving vocal utterance and a dedicated hell-landscape of field recordings, abrupt sound design and blistering drone,” (Opal Tapes) round out the night.

Nusasonic is collaboratively created between Yes No Klub (Yogyakarta), WSK Festival for the Recently Possible (Manila), Playfreely/BlackKaji (Singapore), and CTM Festival (Berlin). It is an initiative of Goethe-Institut.

FESTIVAL PASSES, TICKETS, PRESS ACCREDITATION

CTM 2019 passes remain on sale. Festivalgoers can choose from **CTM 2019 regular passes**, as well as **CTM / transmediale 2019 Connect Passes** that grant access to both festivals. Available while quantities last.

Press accreditation is open, with an application deadline of **7 January 2019**.

Tickets are now on sale for most events, and will fully be available before the end of December.

For more information and to purchase please visit: <https://www.ctm-festival.de/festival-2019/tickets/>

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This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.