GET PERSONAL

Clubs are an atmospheric phenomenon, they are warps with its own time and laws, a spaceship that is extending itself into the existent space, whose cover it is penetrating before taking off. One will be breathed in through an osmotic membrane which is separating the club from the urban space. Once inside, you will find yourself amidst an architecture of moods that is fading out daily life and the everyday environment. An event of lights, neon tubes, projections and video images is gloving stronger than the club's actual location which is falling into darkness. This atmosphere evolves as something artifical, the architecturally defined space will be electrically dematerialised and transformed into a virtual space. It becomes a universally conceivable sign one can relate and connect to. All over the world, clubs are being designed to focus on the emphatic experience: The defining of a product, the limits of an individual's available time, the frontiers of rational control, and, in general, the limitations of the body and of the space must be crossed. The outward directed crossing of limits corresponds with an inward crossing of limits when being lost in the dive into sounds and images.

In relying on its specific atmosphere, the club also refers to an opposite movement: It stands in juxtaposition to the telecommunicative ubiquity because it recognises the club's very location and physical presence. An atmosphere is not simply present, it is generated through the perception of an individual who is emotionally affected by it, a process that demands a person's full physical senses. Anybody can thus become a co-producer of the mood by serving as a sender or recipient of impulses of perception. The atmosphere itself is never completed, but constantly modified by those who are present. This is one of the reasons why the club evolves in an extensive network of social relationships. It is a system of continuous feedbacks and a wide variety of contacts.

The tension of this fundamental ambivalence serves as background for the club. Employing installations of light, video, sound and movement, architectural and touchable elements, the club is searching for the balance in the ever experimental interpretation of processes of communication. This multilogical structure functions increasingly better the more opportunities of intervention and access everybody has, and the more equally the different media can be applied in the event. Subsequently, the means of production should allow for improvisation and interaction. Currently, video in particular, in its technological development, is on the verge of seizing these opportunities and repeating a development electronic music has already experienced. The Vj is gaining significance. And the closer the Vj and his capabilities will be to those of the musicians, the more stunning the relationship between images and music will become.

The club transmediale defines itself as a mulitmedia entity. As a club, it will offer a forum for the visual and acoustic experiments in the framework of the media art festival. The leitmotif is a different, post-techno perception of a club: images, in their presence and in their means of production, are adopting the opportunities of acoustics. The club will develop a new infrastructure with an extended technical equipment. All elements of the atmosphere and its generating process will receive the same amount of resources and equal attention.

But the very nature of the club will only be created on the level of the direct, individual interaction in and around small developing networks. Once again, the club transmediale offers a platform to intensify relationships at night, to get into direct conversation, and for the mixing of identity contructions of artists, aucience and the press on the only common basis we have - our physical manifestation: Get personal.

CTM

club transmediale

festival for electronic music and related visual art

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