



PRESS RELEASE

CTM.11 – #LIVE!?*The 12th edition of CTM****Festival for Adventurous Music and Related Visual Arts Berlin***

24. Januar 2011

Date: **1 – 6 February 2011**
 Venues: **HAU, Festsaal Kreuzberg, Maria am Ostbahnhof, Berghain, .HBC a.o., Berlin**
 Website: **www.clubtransmediale.de**

Welcome to the 12th edition of CTM (*club transmediale*), Berlin's unique and stylistically most open-minded music festival. Feted repeatedly as "Germany's most important venue for electronic and experimental music" and "Berlin's Best Pop Festival", it strikes camp this year in Kreuzberg, namely at HAU and around the "Kotti" – an area that *Festsaal Kreuzberg, West Germany, Monarch, Paloma Bar* and *Kotti-Shop* have transformed into a new mainstay of headstrong independent music and art. Club nights in *Berghain* and *Maria am Ostbahnhof*, a series of chamber music concerts in *.HBC*, a demonstration of wave field synthesis and installations at the *TU Berlin*, and an exhibition in *Kunstquartier Bethanien* round off the program.

With these new and established partner venues CTM not only creates the perfect setting for each gig and project in its program – from minimalist synth drones and audio-visual experiments through to neo classical-electronica, drag, witch-house, neo kraut, psychedelia and the latest club bastards in the post-dubstep universe – it also speaks out more emphatically than ever in defence of an independent, experimental and adventurous music scene that stays alert and tuned to socio-political sensibilities rather than bow to commercial and tired routines: an attitude that is by no means a given, despite Berlin's exceptional musical and cultural diversity. CTM.11 stays true to itself, once again assembling a unique blend of events bound to delight and inspire nightlife hedonists, friends of breakneck experimentation and critical minds alike.

PROGRAM

Extended **Club Nights** at Berghain and Maria am Ostbahnhof on the weekend of February 4–6 present an update on affairs in the ever-expanding club music universe. There's a special focus on the diverse and continually shifting styles derived from the exploded genres of dubstep, grime and UK funky. Catch up with the latest developments on the UK scene around mastermind *Kode9* at the big *Hyperdub* night at Berghain on Friday 4.2, when *Darkstar*, *King Midas Sound*, *Ikonika*, *Cooly G* and others among the label's advance guard will test the membranes of Berlin's premium sound system. Another special highlight is the *Modeselektion* night scheduled for Saturday, 5.2 in Maria am Ostbahnhof, compiled by Berlin's own home-grown heroes of the bass line, *Modeselektor*, who invited along some of their talented cronies: the video collective *Pfadfinderei*, *Jackmaster*, *Ben UFO*, *Cosmin TRG* and *Siriusmo*. Other highlights include a *Perlon* night at Panorama Bar, club concerts by Swedish techno-minimalists *The Field*, French duo *Zombie Zombie*, and the young Cologne trio, *MIT*, who fuse Kraftwerk-inspired conceptual electronica with the cold wave aesthetics of Joy Division – and will present their latest album at the festival.

The **Concert and Performance Program** at HAU, Festsaal Kreuzberg, West Germany and .HBC puts flesh on the bones of the festival theme "#LIVE!?" by exploring the interfaces between music, art and technology as well as displaying strategies for "live" performance in various formats: palpable practice that comes under a more theoretical slant when our invited panel of international theoreticians and artists step up to the mike at a two-day **Symposium** in HAU 1. Other **Discourse Formats**, a **Film Premiere**, **Workshops** in Kotti-Shop, and the **CTM.11 Exhibition** at Kunstquartier Bethanien promise further insight into the festival theme as well as hands-on learning by doing.

On the weekend prior to the festival (28. – 30. January) CTM, transmediale, Create Berlin and a multitude of Berlin partners invite you to the first edition of *DAS Weekend*. The **Digital Art & Sound Weekend** puts the spotlight on the many artists, spaces and initiatives in Berlin dedicated to exploring the converging zones between digital arts, experimental music and sound art — and invites everyone active in this field to add their own events and/or exciting ideas and energy to the mix.

You'll be spoilt for choice again on Sunday 6. Feb, for the festival will end as usual with a lavish **Closing Party** at Berghain's Panorama Bar, featuring notorious Chicago House eccentric, *Green Velvet* and the head of the Dutch Clone label, *Serge*. Meanwhile, stiff competition takes the stage at HAU 1 in the shape of the **free jazz legend Peter Brötzmann**, in concert on the occasion of his 70th birthday with his trio *Full Blast* and special guest *Mats Gustafsson*.

LINE-UP

Ben UFO (UK) / Black Fog (SE) / Bok Bok (UK) / Cooly G (UK) / Cosmin TRG (RO) / Darkstar (UK) / Depressed Buttons (US) / DJ Serge (NL) / DJ TLR (NL) / DJDS (US/DE) / Dorian Concept (UK) / Full Blast (Brötzmann / Pliakas / Wertmüller) (DE/CH) / Girl Unit (UK) / Gold Panda (UK) / Green Velvet aka Cajmere (US) / Greg Haines (UK/DE) / Greg Pope & Gert Jan Prins (UK/NL) / Half Hawaii (DE) / Hauschka (DE) / Hildur Gudnadottir (IS) / Hype Williams (UK) / Ikonika (UK) / Jackmaster (UK) / James Blackshaw (UK) / Jason Forrest (US/DE) / John Chantler (AU) / K-X-P (FI) / King Midas Sound (UK) / Kode 9 and the Spaceape (UK) / KTL (US/AT) / Lawrence English (AU) / Library Tapes (SE) / Mark Du Mosch (NL) / Mats Gustafsson (SE) / Mattin & Matthieu Saldin (ES/FR) / MIT (DE) / Modeselektor (DE) / Morton Subotnick (US) & Lillevan (DE), Special Guest: SooJin Anjou (KR) / o F F & GrþilGrþil (FR/DK) / Pariah (UK) / Raime (UK) / Ryan Francesconi (US) / Sammy Dee (DE) / Scratcha DVA (UK) / Siriusmo (DE) / Sleigh Bells (US) / Terror Danjah (UK) / The Field (SE) / The Haters (US) / Vincent Lemieux (CA/QC) / ZIP (DE) / Zombie Zombie (Plays John Carpenter, FR) / Tujiko Noriko Trio (JP/AU) / Ursula Bogner (DE) / Masayoshi Fujita & Jan Jelinek (JP/DE) u.a.

Sowie das *CineChamber*-Projekt der *Recombinant Media Labs* mit:

Deadbeat & Lillevan (CA/DE) / Edwin van der Heide (NL) / Monolake Live (DE/NL) / Signal (DE) / Herman Kolgen (CA/QC) / Ryoichi Kurokawa (JP) / Fred Szymanski (US) / Morton Subotnick & Sue C (US) / Semiconductor (UK) / Masako Tanaka & Markus Popp (JP/DE) / Daniel Menche (US) / Naut Humon (US) / Biosphere & Egbert Mittelstädt (NO/DE) / Louis Dufort (CA/QC) / Skoltz_Kolgen (CA/QC) / Lillevan & Fennesz (DE/AT) / Jochem Paap & Scott Pagano (NL/US) / Scott Arford (US) / Tikiman with Scion Live (DE) / Aymeric Hinaux (FR) / Jeffers Egan & MimiCof (US/JP)

31.1. / 20:00 / HAU 1

OPENING CONCERT

MORTON SUBOTNICK & LILLEVAN "Silver Apples of the Moon Revisited"

Special Guest: SooJin Anjou

CTM.11 kicks off early, on the evening of January 31, with an exceptional concert in HAU 1: in collaboration with Berlin video artist **Lillevan** and the Korean piano virtuoso **SooJin Anjou, Morton Subotnick**, pioneer of electronic music, intermedial artist and co-inventor of one of the world's first modular analogue synthesizers presents the German premiere of his new 3-part composition, "Silver Apples of the Moon Revisited". Subotnick thereby traces a line from two world-renowned pieces from his analogue past – *Silver Apples of the Moon* (1967) and *Wild Bulls* (1968) – through to the digital present, as ever drawing on a broad range of techniques that has decisively shaped the progression of electronic music. For this concert he employs a Buchla synthesizer, computer and voice. In collaboration with SooJin Anjou the composition takes up themes from *Electronic Ghost Scores*, in which Subotnick manipulates the sounds of acoustic instruments in realtime and deploys performers as sound machines aka live *control voltages*. With Lillevan, he further explores his longstanding interest in intermedial arrangements. The concert epitomizes the increasingly hybrid character of audiovisual performance practices, and so gives plenty of food for thought on this year's upcoming Festival theme, **#LIVE!?**

The concert by Morton Subotnick marks a further milestone in the Festival's spectacular series of performances by trailblazers in the world of electronic music, which over the last few years featured such luminaries as Jean Jacques Perrey, Pierre Henry, Conrad Schnitzler, Phill Niblock, Yasunao Tone, Keiji Haino, Underground Resistance and Wolfgang Voigt – and now demonstrates once again the close, creative interweave of contemporary music, intermedial art forms and Pop culture in quintessential electronic music.

The CTM.11 Opening Concert received support from the **Federal Commissioner for Culture and Media** and **Ableton**.

› www.mortonsubotnick.com

› www.lillevan.com

› www.soojinanjou.com

1.– 6.2. / HAU 2

RECOMBINANT MEDIA LABS PRESENTS

CINECHAMBER

The Recombinant Media Labs CineChamber is a scalable and intimate, immersive, self-contained space conceived as a mobile environment and incubator for inter- and pluramedia works. Ten large screens surround an 8x12m chamber, which features 8.8.2 multi-channel sound and custom-made kinetic floor vibration units. The CineChamber can be "played" or manipulated like an AV instrument, and challenges artists and musicians to penetrate the deepest still unexplored recesses of aural, optical and cinematic expression.

For the CineChamber installation at CTM, **Monolake & Tarik Barri** (DE/NL), **Deadbeat & Lillevan** (CA/DE), **Edwin van der Heide** (NL), and **Signal** (DE) are developing new compositions and performances.

CineChamber presents "PlayThing", both as an opening event and grand finale: an audio-surround-premiere designed, composed and mixed personally by the great and sadly deceased **Maryanne Amacher** (US). RML's directors **Naut Humon** and **Edwin van der Heide** give a brief introduction to her work.

A continuous loop of four different 45" programmes will be shown day and night from February 2.–6.

MODULE 1

Edwin van der Heide (NL), Ryoichi Kurokawa (JP), Fred Szymanski (US)

MODULE 2

Signal (DE), Morton Subotnick & Sue C (US), Semiconductor (UK) , Masako Tanaka & Markus Popp (JP/DE), Daniel Menche (US)

MODULE 3

Monolake & Tarik Barri (DE/NL), Biosphere & Egbert Mittelstadt (NO/DE), Naut Humon (US)

MODULE 4

Lillevan & Deadbeat (DE/CA), Scott Arford (US), Jochem Paap & Scott Pagano (NL/US), Skoltz_Kolgen (CA/QC), Louis Dufort (CA/QC), Herman Kolgen (CA/QC), Lillevan & Fennesz (DE/AT)

Further live performances, incl. one by **Tikiman with Scion** begin at 18:00 on Sunday, 6.2.

› www.rml-cinechamber.org

1. – 4.2. / HAU 1

SYMPOSIUM AND DISCOURSE

It is by no means the first time in media history that the mass dissemination of film, radio and TV has sparked heated discussion of just how "live" and "authentic" mediatized subject matter may be. Yet the ubiquity of digital live technologies and wildfire spread of the internet have added new urgency to these questions: a medial revolution is again underway, radically altering patterns of consumption and perception, artistic practice, and the value chains of cultural industries.

The symposium **WHAT IS LIVE?** On February 1 and 2 at HAU 1 brings together international experts in the media field, who are well placed to throw light on these and other questions arising in the gaps between theory and practice. Participants: Beate Peter (UK), Christoph Gurk (DE), Daniel Gethmann (AT), Ei Wada (JP), Gabriele Klein (DE), Greg Pope (UK), John Croft (UK), Katja Kwastek (DE), Malcolm LeGrice (UK), Mick Grierson (UK), Philip Auslander (US), Regine Buschauer (CH), Rolf Großmann (DE), Shintaro Miyazaki (DE), Steve Dixon (UK), Werner Jauk (AT), Wolfgang Ernst (DE), Yvonne Spielmann (DE), Naut Humon (US), Yutaka Makino (JP), and others.

The one-day presentation **PIONEERS** on February 3 at HAU 1 pays tribute to the outstanding artists Morton Subotnick, Maryanne Amacher, Max Neuhaus and Raymond Scott, whose inspiring work laid the groundwork for much present-day artistic practice.

The one-day symposium **FESTIVAL AS LAB** at February 4 at HAU 1 endeavours to redefine the festival format and invest the concept 'liveness' with new meaning. Participants: Alain Mongeau (CA/QC), Drew Hemment (UK), Ela Kagel (DE), Jacob Korn (DE), Thomas Dumke (DE), Simon Vincent (UK/DE) and others

Details of the complete programme can be found at: www.clubtransmediale.de

28.1. – 6.2. / 14 – 19:00 | Kunstquartier Bethanien

CTM.11 EXHIBITION – ALLES, WAS SIE ÜBER CHEMIE WISSEN MÜSSEN

› Opening 28/01 › 19:00

› Opening Performance › "Substrate" by **Martin Kuentz & Martin Howse** (DE/UK) › 20:30

Curated by Hicham Khalidi and Suzanne Wallinga, organised by the Dutch art space TAG.

Under the title *Alles, Was Sie über Chemie wissen müssen* (Everything You Need To Know About Chemistry), The Hague & Amsterdam-based art platform, TAG presents an exhibition and performance program at *Kunstquartier Bethanien* and *West Germany*, especially curated for CTM.11. The video and sound installations, drawings and performances by international artists, including **Helen Dowling, Sharon Houkema, Joyce Hinterding, Sara Campos, Rik Smits, Bram Vreven, Jelle Feringa, David Letellier, Jorinde Voigt, Dennis Oppenheim** and **Joan Jonas**, explore the interfaces between human beings and objects, between action and perception.

The title derives from a chemistry publisher's release of a book bearing the title *Everything You Should Know About Chemistry* on its cover. The pages inside the book were blank. The artists showing in this eponymous exhibition use their own bodies to instigate a creative process. They strike a balance between levitation and concentration, and share with their audience the potential attitudes the body may adopt in the face of certain objects: acceptance or rebuttal, surrender or domination, through to loss of control. Helen Dowling's manipulated images and soundtracks invite the recipient to accompany her in exploring physical and psychological potential or even the limits of a person or situation, in that every deviation from the norm becomes a medial intervention. Bram Vreven's installation references the hypnotic optical effects of experimental film in that he uses technical portrayals of motion to investigate processes of representation. Sharon Houkema's drawings are the outcome of hours-long drawings sessions that encompass her movements, environment, pattern detection and paths travelled. *Alles, Was Sie über Chemie wissen müssen* is a further step in TAG's ongoing inquiry into the relationship of contemporary visual arts and media art. Projects launched by the TAG platform facilitate an exchange of ideas and expertise in the fields of free and applied arts, visual and media arts. The present exhibition is concerned primarily with perception; not in the sense of aesthetic reflection or technological meditation but in the sense sketched in the following by philosopher Gernot Böhme: "...a primary experience of atmospheres, of moods, such as are encountered in man-made and natural environments – in which there is no strict separation between a human being and an object".

Sound performances by **Martin Kuentz & Martin Howse** and **Stephanie Pan** at Kunstquartier Bethanien and the performance series *Loud Luggage / Booming Baggage I-IV* by **GX Jupiter Larsen & The Haters** at West Germany bring together performers, objects and selected media in an electric encounter.

The exhibition opens on January 28 and runs till February 6.

› <http://tag.do/>

FURTHER HIGHLIGHTS

POSITIVELY LOUD! – CTM.11 OPENING NIGHT > 31.1 > *Festsaal Kreuzberg*

The concert program kicks off with *Positively Loud!* in Festsaal Kreuzberg (directly after the opening in HAU 1). This night is an invitation to raise your glass to the crossover fusion of rock and club music. New York noise-pop duo *Sleigh Bells* rocks us into a new dimension of digital hardcore, blending honey-sweet r'n'b vocals with bombastic hiphop beats and a wall of fuzzed-out guitars while cut-up maestro *Jason Forrest* slices together great moments from glam rock, punk, funk and booty bass, in a wild and gleeful orgy of copyright infringement.

> www.infinitybells.com > www.cockrockdisco.com

PRISMATIC SHADOWS > 3.2. > *Festsaal Kreuzberg*

For every producer who boot-asses new mutant offspring onto the market, there to attest to myriad musical influences, an acre of genre-busting beyond opens up in the land where hyphens fade. Prismatic Shadows attempts to survey all that's afoot in the contemporary digital diaspora but, in the presence of dancefloor diligence, among shards of shattered mirror ball, when artists like *Raime*, *Hype Williams*, *Pariah* and *Dorian Concept* sink their dark grooves into the twilight zone of pop-cultural references, ascriptions fail to stick and categories cataclysmically convulse.

> www.myspace.com/hyphewilliams

> www.myspace.com/pariahbeats

> www.myspace.com/dorianconcept

HYPERDUB CLUB NIGHT > 4.2. > *Berghain*

Hyperdub, the label founded by musician and author *Kode9*, is a permanent frontrunner when it comes to expanding the so-called hardcore continuum – the ever-mutating sound universe around dubstep, grime and UK funky. Presented in collaboration with Berghain, Kode9 presents a concentrated shot of sound power that leaves nothing to be desired. Featuring *Kode9* and *Spaceape* (live), *King Midas Sound* (live), *Darkstar* (live), *Cooly G*, *Ikonika*, *Terror Danhja* and *Scratcha DVA*.

> www.hyperdub.net

MODESELEKTION > 5.2. > *Maria am Ostbahnhof*

Modeselektion is the new hypersocial project of *Modeselektor*, who curate festival stage acts and club nights all over the world and publish compilations with all who take part (and anyone else they love and cherish) on their Monkeytown label. For CTM.11 they've invited along Hesse Audio big boss *Ben UFO*, *Jackmaster of Numbers*, *Cosmin TRG*, *Siriusmo* and of course, as always, the video collective *Pfadfinderei*. The agenda? Go nuts for freestyle, with no borders & bananas across the board!

> www.modeselektor.com

> www.monkeytownrecords.com

ZOMBIE ZOMBIE PLAYS JOHN CARPENTER / K-X-P / BLACK FOG > 5.2. > *Festsaal Kreuzberg*

With their mix of analogue synthesizer sounds, neo Krautrock, cosmic disco and 1970s horror film soundtracks, *Zombie Zombie*, the Finish *K-X-P* (ex Opl bastards) and *Black Fog* not only make your hair stand on end but field an incessant beat that will get you on the dance floor. *The Field* mastermind Axel Willner makes a premiere presentation of his new project *Black Fog*.

> www.myspace.com/therealzombiezombie

> www.myspace.com/kxpofficial

> www.myspace.com/blackfogmusic

PALAIS WITTGENSTEIN – NEW CHAMBER MUSIC CONCERTS › 2.2. – 5.2. › .HBC

In the framework of the festival *CTM-concerts* – our festival offspring aka booking agency – a series of chamber music concerts in the fine ambiance of the .HBC – with *Hauschka* on a primed piano, Icelandic cellist *Hildur Gudnadottir*, Joana Newsom's arranger *Ryan Francesconi*, virtuoso of the 12-stringed guitar *James Blackshaw*, and more talented people besides. Please note: only 100 places available per concert; adjoining restaurant will be open.

› www.clubtransmediale.de/ctm-concerts

› www.hbc-berlin.de

ICAS KITCHEN › 1.2. – 5.2. › *Paloma Bar*

For CTM.11, the I.C.A.S. (International Cities of Advanced Sound) Network, co-founded by CTM in 2007, presents itself with a programme of performances, DJ-sets, actions and wild ideas at *Paloma Bar*, which functions as the social hub of the network. The *Paloma* will be the festival's figurative kitchen – the place everyone squeezes into too little space to pass on gossip, knowledge and ignorance. But heh, it's warm, the fridge is full of cold beer, and each day features one of the network's festivals — from *Skanu Mesz* (Riga), *Insomnia* (Tromsø), *TodaysArt* (Den Haag) and *Cimatics* (Brüssel) thru' to *Full Pull* (Malmö), *Rocolectiv* (Bukarest), *Sperm* (Prag) and more besides.

› <http://icasnetwork.org>

DAS WEEKEND › 28. – 30.1. › *at numerous Berlin venues*

On the weekend prior to the festival (28. – 30. January) CTM, transmediale, *Create Berlin* and a multitude of Berlin partners invite you to the first edition of **DAS Weekend**. The **Digital Art & Sound Weekend** puts the spotlight on the many artists, spaces and initiatives in Berlin dedicated to exploring the converging zones between digital arts, experimental music and sound art — and invites everyone active in this field to add their own events and/or exciting ideas and energy to the mix.

› www.dasweekend.de

CTM.11 AUDIO COMPILATION

In cooperation with our long-standing partners *De-Bug* magazine and the music download portal *zero*" we present the official CTM.11. #LIVE?! compilation: a selection of tracks from this year's featured artists gives a slice of the spice of festival life, between the poles of experimental music, club music and Pop.

Featuring tracks by: *Monolake*, *Signal*, *Hype Williams*, *Modeselektor*, *Cosmin TRG*, *Gold Panda*, *Siriusmo*, *Zombie Zombie*, *The Field*, *Erik K Skodvin*, *Mark Du Mosch*, *Raime*, *Hauschka*, *Ikonika* and *Half Hawaii*.

For the duration of the festival the compilation can be downloaded for free at:

› www.zero-inch.com/hello/ctm11

› www.zero-inch.com

› www.de-bug.de

THEME

With the festival theme **#LIVE!?**, CTM.11 reflects the aesthetic, societal and economic implications of the growing importance of real-time media, the live experience and of so-called "liveness". Discussing these issues on the basis of audio-visual media performance, experimental music practice and pop culture, the festival aims to spark dialogue and exchange between theory and practice, bringing together scientists and artists and collaborating with a variety of guest curators, partners and universities.

The everyday, throwaway use of the term "live" in connection with the reception of music, culture and media products suggest that its meaning is fully transparent and without conflict. Yet, on closer inspection, and in the attempt to set a definition, a whole array of questions comes up: Is the "live" quality defined by the synchronicity of creation and reception? By real-time processes? Is it the spontaneity of subjective decisions? And does that subsequently assign errors to the function of apparent markers for "liveness"? Or is a more common understanding needed, of open-ended, non-determined processes, which leave room for the unforeseen, but which are not necessarily the results of spontaneity or failure? Do generative systems then have the potential to produce "liveness"? Or could the transparency of production processes serve as a better criterion, since live performance and replay of recorded media are otherwise indistinguishable? Which role do we assign communication with an audience? How important is collective experience? Is non-reproducibility a sufficient criterion? Are bodily presence, authenticity or aura the crucial terms? What significance has the affect as the immediate and unconscious physiological reaction towards external stimuli?

Furthermore "live" describes not only the current boom of the live concert with its authentically sweating bodies. The signal streams of television and radio broadcasts are "live", and so is the more recent plethora of new online and mobile media formats as well as data generated by media apparatuses in real-time in, for example, computer music, audiovisual performance or the social web, where "liveness" manifests itself in the form of interaction within responsive environments. The term "liveness" tries to embrace these new qualities. In computer science it is used to describe procedural data, which only exists in the very moment it is being generated and processed. With the ubiquity of digital technology, of the internet and mobile media, real-time technologies in multifarious form define the daily routines of today's digital media culture. And in doing so change not only our patterns of consumption and reception, but also artistic practices, the stage performance and the value chains of cultural industries to the extent that a new paradigm of "live" or "liveness" can be spoken of.

"Liveness" is not only about real-time technologies. In a much broader sense it describes a living presence and attention to the specific moment. While the invention of recording media provided an alternative to (the hitherto only option of) art as a live experience – eventually bringing the term into existence as a differentiator that had previously never been needed – they are now being replaced by hybrid media formats that increasingly integrate characteristics of "liveness". Since the very earliest days of audiovisual recording and reproduction, media artists have experimented with their use in live situations, be it film, records, video, audio tape or the computer. The more performance practice integrates electronic and digital media for the real-time synthesis of data, the more ambiguous the notion of "live" becomes; what artists and audience might consider, accept and desire as "live" and what they will not.

Where subjective intentions, the body and its perceptive apparatus intersect with media technology, the definition of "live" gets progressively lost in the haziness of multiple possibilities. Different surroundings and differing levels of medialization lead to distinct occurrences of "liveness". At the centre we find the

question whether the live experience is exclusively bound to the presence of flesh and blood performers – or if machine performance also holds the potential to produce live experience, for example through creating an outstanding perceptual intensity. Can machines be performers? Should we, in addition to media performance, also be speaking of performance media?

TRANSMEDIALE

As always, CTM's sister festival *transmediale – festival for art and digital culture* runs parallel to CTM at the *Haus der Kulturen der Welt* (HKW). Together the two festivals constitute a unique event with huge international impact. The joint CTM and transmediale festival offers the most relevant and radically comprehensive review of how new technologies and digital culture are shaping today's world.

With the theme **RESPONSE:ABILITY** transmediale.11 postulates a call for action in terms how we live on and with the Internet today. Having become a central stage for the unfolding of our public and private lives, we must ask not only how this experience of online-liveness affects and transforms our bodies and subjectivities but also, importantly, which responsibilities and possibilities this engenders for participating in the continuous process of its evolution. Especially now that economic and political mega-infrastructures striving for control and regimentation threaten to make a smooth space into a striated one.

The 2011 themes of CTM and transmediale complement and cross-pollinate, enabling an intensive collaboration between the two platforms. The two festivals therefore will link and interweave their discourse programmes. Furthermore CTM and transmediale join forces to present the **transmediale Award**. On February 5, the prizewinners, chosen by an international jury from more than 1000 entries, will be presented to the public in a festive ceremony at the *Haus der Kulturen der Welt*. Afterwards, both festivals invite you to the **Award Party** to celebrate at Maria am Ostbahnhof.

Detailed information on the transmediale programme is available on the webpage

› www.transmediale.de

VENUES

BERGHAIN / PANORAMA BAR – Club night and closing party

› *Am Wriezener Bahnhof / 10243 Berlin Friedrichshain*

BETHANIEN – Exhibition

› *Mariannenplatz 2, 10997 Berlin*

FESTSAAL KREUZBERG – Concert program

› *Skalitzerstrasse 130, 10999 Berlin Kreuzberg*

GENERAL PUBLIC – Exhibition

› *Schönhauser Allee 167c / 10435 Berlin Prenzlauer Berg*

HAU – Music and discourse program

› *Hallesches Ufer 32 & Stresemannstr. 29 / 10963 Berlin Kreuzberg*

.HBC – Concert program

› *Karl-Liebnecht-Strasse / 10178 Berlin Mitte*

KOTTI SHOP – Workshops

› *Adalbert 4 / 10999 Berlin Kreuzberg*

MARIA AM OSTBAHNHOF – Club nights

› *An der Schillingbrücke / 10243 Berlin Friedrichshain*

MONARCH – Festival bar

› *Skalitzerstrasse 134 / 10999 Berlin Kreuzberg*

NR4 – Installation Seven Speakers

› *Adalbert 4 / 10999 Berlin Kreuzberg*

PALOMA BAR – Festival bar

› *Skalitzerstrasse 134 / 10999 Berlin Kreuzberg*

TU BERLIN – Program on Wave Field Synthesis

› *Strasse des 17. Juni 135 / 10623 Berlin*

WEST GERMANY – Performances

› *Skalitzerstrasse 133 / 10999 Berlin Kreuzberg*

TICKETS

CTM-Festival-Pass	80.- €
CTM/Transmediale-Kombi-Pass	105.-/ 80.- € (ermässigt/concessions)
Konzerte / Clubnächte	10 – 24 € (ermässigt/concessions)
Tagesticket Symposium	11 / 7 € (ermässigt/concessions)
Einzelne Symposium-Session / Film	7 / 5 € (ermässigt/concessions)
CineChamber Module	12 / 8 € (ermässigt/concessions)
CineChamber Live Performance	15 / 10 € (ermässigt/concessions)
CineChamber Live Night	7 5 € (ermässigt/concessions)
Ausstellung	3 €
Workshops	free – 35€
Monarch	5 €
Paloma Bar	free
West Germany	5 €
TU Berlin	free

Online ticket pre-sale at:

› www.clubtransmediale.de

Ticket office HAU 2

Hallesches Ufer 32

10963 Berlin

daily 12 – 19:00

Tel: 030 259004 27

Fax: 030 259004 13

IMPORTANT

Events start on time – doors open 30 min. prior.

ORGANISATION

CTM.11 is organized by *DISK/ club transmediale GbR* and the *DISK – Initiative Bild & Ton e.V.*

› www.clubtransmediale.de

› *Email: postbox@clubtransmediale.de*

› *Tel.: 0049 / 30 / 44 04 18 52 | Fax: 0049 / 30 / 44 04 58 27*

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