



30. October 2012

PRESS RELEASE

**Save-the-Date for the 14th edition of CTM – Festival for Adventurous Music and Arts, Berlin**

**CTM.13**

**THE GOLDEN AGE**

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**January 28 – February 3, 2013**

**HAU, Berghain, Kunstraum Kreuzberg / Bethanien and more**

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The 14th edition of CTM – Festival for Adventurous Music and Arts – will take place from January 28 – February 3, 2013 in different venues in Berlin including the HAU theatre, Berghain, Stattbad, and Kunstraum Kreuzberg/Bethanien, as well as the historic Funkhaus Nalepastrasse, home of the DDR National Broadcasting Corporation until 1990.

CTM is the most important festival of innovative, pop, electronic, and experimental music in German-speaking countries today, and has received repeated praise from media including the title of “Berlin's best pop festival“. The festival's music program is supplemented by extensive daytime events including workshops, art installations, panel discussions, screenings, and presentations that illustrate the latest musical developments within a framework of new technologies, new artistic trends, music history, and current social themes.

CTM's 2013 theme takes the festival's mandate of exploring unconventional new music as a starting point to venture further than ever before into the nebulous zone beyond individual genres, styles, formats, scenes, or traditions. Within this murky frontier of interconnected yet radically diverse musical niches, the future of pop music coexists with the avant-gardes of past and present, historically-informed refinement stands next to eclectic mashups, and abstract sound research merges with the club sounds of the moment. The most exciting music emerges where unexpected encounters occur. And it might well be that the conditions for such unbridled creativity have likely never been as favourable as we find them today. Entitled The Golden Age, CTM.13 thus reflects on the (over-)abundance of music in the modern world, and its consequences for individuals, aesthetics, politics, and economy.

As always, the CTM festival will be held in parallel to and in collaboration with transmediale -festival for art and digital culture - which takes place at the Haus der Kulturen der Welt.

**[www.ctm-festival.de](http://www.ctm-festival.de)**

## FIRST PROGRAM ELEMENTS ANNOUNCED!

We're pleased to announce prolific Berlin promoter and DJ Michail Stangl (Boiler Room, ≠ not equal, Leisure System) as a new co-curator of CTM's music program that aims to walk the line between the playful affirmation of aesthetic plentifulness of the one side, and radically subjective restrictions on the other.

As a prelude to the music program, beloved US duo Matmos will perform their new album, *The Marriage of True Minds*, at the CTM.13 Opening Concert on January 28<sup>th</sup> at HAU 1. Scheduled for release in February 2013 on Thrill Jockey, their new album was recorded through four years of experimentation in Ganzfeld telepathy experiments that seek proof of ESP.

Also on the bill is Diamond Version, a new collaboration between Raster-Noton label heads Carsten Nicolai and Olaf Bender. With an EP already out on MUTE, the duo is set to release two more this November 2012 and January 2013, right ahead of their CTM.13 performance, which will be only their second live show under this new project banner. Their EP series will then culminate in a full-length album in June 2013. Joining Diamond Version on stage will be Atsuhiro Ito, who plays a modified fluorescent tube (the Optron) like a guitar, adding to the raw noise and dynamic visuals of the performance.

The world of austere, sculpted sound that defines Diamond Version is interpreted on a different register by UK duo Emptyset, have been steadily honing a dark, metallic sound that evokes their native Bristol, an industrial center under drastic reconstruction. Performing in support of a recent release on Raster-Noton, Emptyset's new live AV show plays with gritty analogue visuals that amplify the raw precision of their sound.

Myrminerest is the new Hallucination from Current 93's David Tibet. They will perform their first album, "*Jhonn, Uttered Babylon*", which was written by David about his close friendship with Jhonn Balance of experimental group Coil and about Jhonn's tragic death. The album was composed by David with founding member James Blackshaw. With all lyrics by Tibet and all music written by Blackshaw, the project features James Blackshaw on classical guitar/Indian harmonium and David Tibet as vocalist, Andrew Liles (guitar and percussion), Reinier van Houdt (piano), Aloma Ruiz Boada (violin) and Davide Pepe (visuals).

Through a series of performances and events, CTM.13 is also proud to create a portrait of the German composer Ernstalbrecht Stiebler in collaboration with Berlin's m = minimal label and including musicians Agnieszka Dziubak (PL), Werner Dafeldecker (AT), and ensemble L'Art pour L'Art (DE). As one of the first German composers to adopt minimalist composition techniques, Ernstalbrecht Stiebler is one of the pioneers of a strict, reductionist, repetitive, sound-oriented music. In the light of recent trends in electronic music, the methodologies developed by artists such as Stiebler take on a renewed importance, but have not been fully recognized to date. Specializing in connections between experimental electronic, minimal club music, Krautrock, the Berlin school, and contemporary music, the m = minimal label has recently published a few of Stiebler's works, thereby taking a first step towards a wider reception of this artist.

Under the name Oneirogen, New York based composer and multi-instrumentalist Mario Diaz de Leon creates hallucinatory washes of sound with electric guitar, electronics, and acoustic instruments. With his latest release *Hypnos*, out this past August 2012, Oneirogen descends into an otherworldly territory of ethereal synths and unsettling distortion framed within techniques of modern composition, underground metal, and noise electronics.

Despite an aversion to the limelight, post-punks Iceage made waves with their urgent, abrasive gloom when they surfaced on Danish underground label Escho in 2011. With a new album scheduled for release in January 2013, the group's mash of frantic, disinterested, hardcore energy is a reminder that

the fringe of the post-punk movement is still fighting tooth and nail.

In cooperation with the PAN label, which can be described without exaggeration as one of the most exciting and conceptually compelling platforms for experimental music around today, CTM will present a night of high contrast performances and installations, where new projects by SND's Mark Fell (UK), Florian Hecker (AT), Keith Fullerton Whitman (US), Jar Moff (US), and Lee Gamble (UK) set out on a spatial sound journey throughout the Berghain. Culminating with a session of Extended Play with Heatsick (UK), the evening illustrates the label's fascinating wealth of works across genres, generations, and scenes.

Another unusual program highlights Purge, currently the most daring and eclectic party series in Berlin. Setting up within the atmospheric Stattbad for their CTM.13 instalment, Purge nights are a black and fearless mixture of neo-goth and industrialized electronics, acid magic, ritual-rave, and witched-out hip-hop, trance-inducing drones, and black metal blasts.

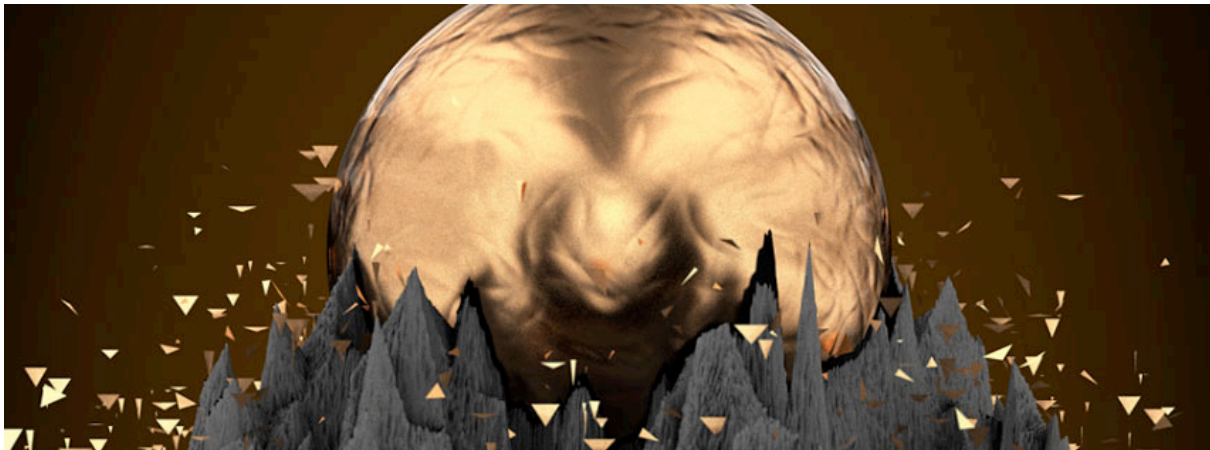
As in previous years, the festival's Exhibition will be housed in the Kunstraum Kreuzberg / Bethanien, which will already be open on Friday, January 25<sup>th</sup> in the context of an extensive Berlin-wide partner program. Repeating last year's format, the weekend of January 25-27<sup>th</sup> sees a large number of independent Berlin art, music, and media organizations open their doors to introduce projects that connect to the festival themes of both CTM and transmediale. Ongoing until February 24<sup>th</sup>, the CTM.13 Exhibition explores, among other, the interpretation and editing of pop music in internet user culture, and highlights how through the appropriation of music – mostly in the form of music video remakes – a new musical vernacular with far-reaching implications is appearing beyond professional networks of composers, musicians and music promoters.

The Kunstquartier Bethanien, within which the Kunstraum Kreuzberg / Bethanien is housed, will also host a newly designed program segment entitled Transfer, an interdisciplinary laboratory and meeting ground for professionals and interested members of the general public. Encompassing a conversation program, theoretical discussions, presentations, workshops, and networking events, the Transfer program aims to intensify the exchanges between experimental artists, musicians, cultural workers, music technology developers, researchers, and industry professionals.

And not to forget, CTM and transmediale will once again present a number of signature collaborative projects at the Haus der Kulturen der Welt.

Stay tuned as the second wave of CTM.13 artists and program series will be unveiled early December, along with a newly redesigned festival website! The full CTM.13 program will be available the first week of January 2013.

**THEME**



Under the title, The Golden Age, CTM.13 reflects on the (over-)abundance of music in the modern world and its consequences for individuals, aesthetics, politics and the economy.

Under the conditions deployed by digital culture, globalization and postmodernism, that which has always been key aspirations and promise of art and pop culture now fully unfolds: unleashed subjectivity and an unharnessed imaginary meet the wide public acceptance of its diverse forms of expression. Those manifest not so much as essential originality but rather as the products of continuous processes of self-design based on the ad lib appropriation and transformation of an eclectic range of resources.

Against this backdrop, today's music presents itself as more diverse than ever before, and never before have the listeners' ears been so receptive. This "anything goes" situation, barely constrained by canons, technological limitations or gatekeeper authorities, fosters what appears to be a paradisaical flowering of fully realized creative potential: The Golden Age. Its hallmark is a kind of ubiquitous eclecticism, that equally characterizes contemporary art music, pop-cultural niches and remnants of the mainstream, and brushes aside tired differentiation between high and low.

But that which initially appears to be the manifestation of long-fought-for creative freedom quickly also reveals its shadow side: arbitrariness, competition for the limelight, narcissism, redundancy, or sterility are just some of the buzzwords up for discussion. Consequently, not all artists optimistically welcome the explosion of aesthetic diversity on the digital matrix, or the opportunities for recombination it affords them. By radically restricting themselves to a limited range of source material and strictly defined methods, or by stubbornly working through meticulous variations on long since established styles, such artists swim against the current, even when their work thereby turns out no less eclectic than anyone else's.

Eclecticism has been a base credo for the CTM Festival since the get-go, and this year will be no different. Under the consciously polemic and glistening, ambivalent theme The Golden Age, we'll investigate artistic approaches to the contemporary cornucopia and the yawning chasms it hides, and simultaneously reflect critically on our own curatorial practice.

## EARLY BIRD PASSES AND PROFESSIONAL ACCREDITATION

A range of CTM.13 and transmediale 2013 Early Bird Festival Passes are available at discounted prices between 70 – 150 EUR until December 17, 2012. Festivalgoers can choose between CTM.13 Passes and Kombi Passports that grant access to both CTM.13 and transmediale 2013.

Professional visitors are invited to apply for special discounted passes at 100 €.

To purchase Early Bird Passes or to apply for professional accreditation please visit: [www.ctm-festival.de](http://www.ctm-festival.de)

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## PARTNERS & SPONSORS

Funded by:

Hauptstadtkulturfonds | European Union Culture Program | Initiative Musik

In Cooperation with

transmediale 2013 | Kulturprojekte Berlin GmbH | HAU | Berghain | Kunstraum Kreuzberg / Bethanien

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This project has been funded with support from the European Commission. This publication [communication] 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.