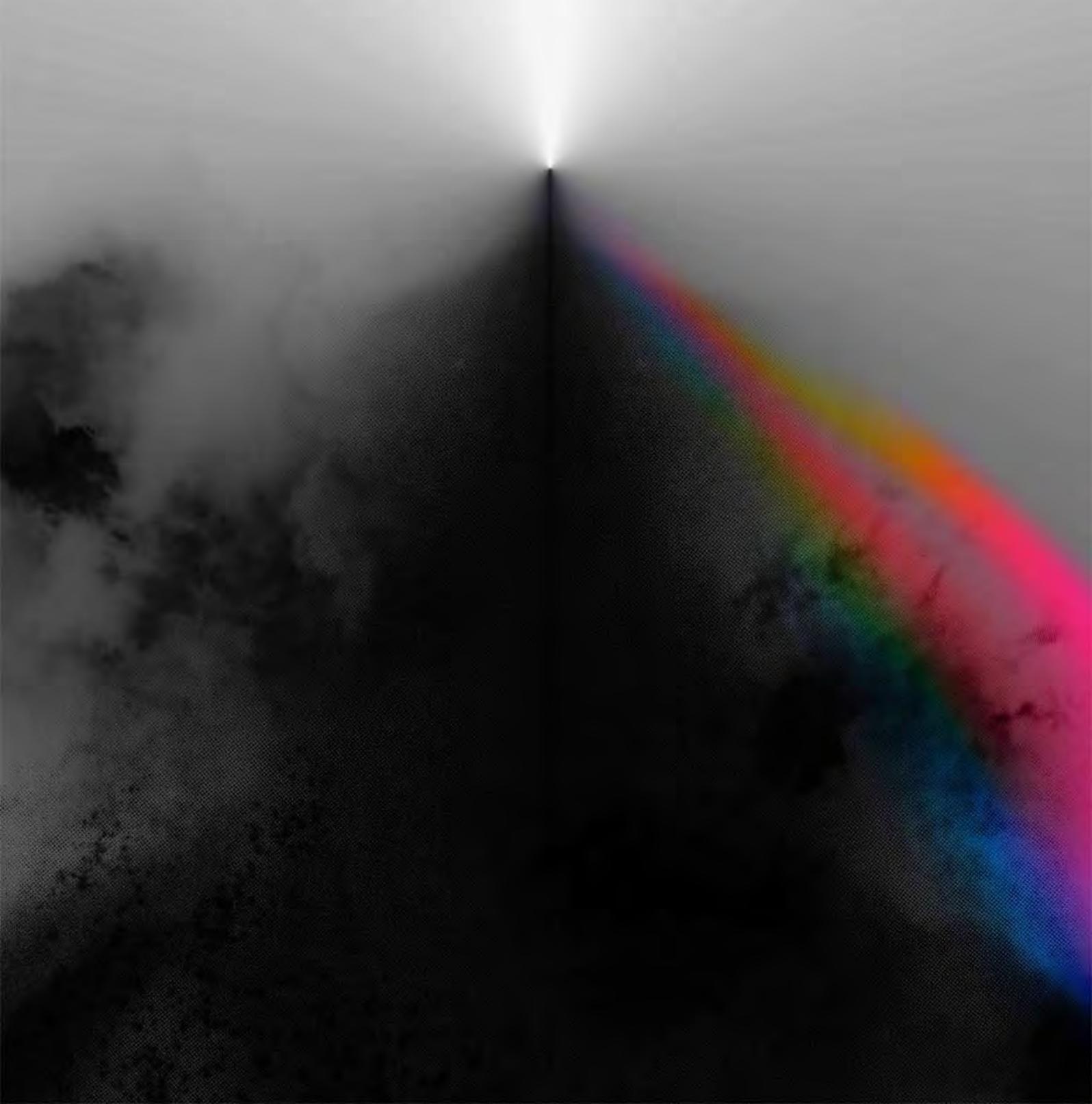


SPECTRAL

CTM.12 – Festival for Adventurous Music & Related Arts
30.1.–5.2.2012 / Berlin / www.ctm-festival.de



29 December 2011

PRESS RELEASE

Save the date for the 13th edition of CTM!

Festival for Adventurous Music and Related Visual Arts Berlin

CTM.12

SPECTRAL

Date: **30 January – 5 February 2012**
plus 27.01.2012: opening of the CTM.12 Exhibition (until 19.02.2012)

Locations: **HAU, Berghain, Kunstraum Kreuzberg / Bethanien, Passionskirche, Kater Holzig, Horst Krzbrg, Gretchen and more**

Website: **www.ctm-festival.de**

With an extensive program of concerts, discourses, and an exhibition space, *CTM.12 – Festival for Adventurous Music and Related Arts* is appropriating the festival theme *SPECTRAL* to explore the current reemergence of all things ghostly, mysterious and dark in experimental music, avant-pop, and art – and to speculate about its possible causes and inherent potentials.

A reversal is taking place on the fringes of today's pop culture: drag, witch house, hypnagogic pop, hauntology, analog synthesizer music, neo-industrial, and drone music all focus on the energy of negativity and unconsciousness. Throughout these various styles one explores revisitations of past music and media and their unfulfilled utopias and dystopias, conjures eerie presences that rise from the deep material structures, and rejects the state of lively present with bitterness, euphoria or everything in between. Deceleration, decay, fumigation, noise, deformation, liquefaction, mystery, nostalgia, kitsch, emptiness, loss, withdrawal, the longing for transcendence, mundane alchemy, and xeno-communications are the buzzwords of an aesthetic that counters the relentlessness of hyper-capitalist production and its incessant demand for positive engagement. Parallels can be drawn to current protest movements, from *Occupy Wall Street* to *Anonymous*. In both cases, the avoidance of a positive alternative vision is formulated in an unsettling response to a confusing situation: Engagement that does not call for anything specific makes an essentially impossible demand, and thus poses what is perhaps the most radical challenge to the current social order.

In this sense, the reawakened interest in the uncanny and in the ephemeral qualities of analog technologies and real materials must be understood as a response to a fundamental malaise when everything has reached a dead-end. Faced with a context of exponentially growing archives and crisis

as a permanent state, it seems as if the future of Western societies and their pop culture is doomed to lie in the past. Everything seems to already exist, to have been done before, and is endlessly repeatable through rapid advances in technology. True novelty is nowhere to be found. Despite all this, we find ourselves compelled to engage in breathless activity. What remains is an obsession with the technological and cultural artifacts of our own recent past. Lacking any future perspectives, art, music, and society constantly draw from ceaselessly recycled sources of media, forms, and materials. The combinatorial game and crude tinkering with the found, DIY media archaeology, and turbulent bricolage at flea markets, archives and the dumps of global civilization thus become a last resort, where a master plan is absent by necessity. But it is precisely such uneasy contexts that prevent us from settling comfortably into the past and ultimately becoming ghosts; as there is no rest in sight, the search must continue. Where the medial surfaces have not been smoothed over and the tension of the material is retained, where no deliberate artistic strategy is pursued, where the monstrous and hallucinatory effects of media are laid bare, lies an opportunity to leave open the cracks and fissures through which a future newness may still seep in to confront us.

The thirteenth edition of the *CTM Festival* will be held from **30 January to 5 February 2012**. As always, CTM runs parallel to and in cooperation with Berlin's festival for art and digital culture, *transmediale*, which celebrates its 25th anniversary in 2012.

In addition to a comprehensive music program at *HAU, Berghain, Passionskirche, Gretchen, Kater Holzig, Horst Krzbrg* and *.HBC*, a discourse series developed in collaboration with the philosopher, psycho-historian and author **Andreas L. Hofbauer** will address the festival's theme by pursuing questions concerning art, theory, and music. *Ghosts Off The Shelf* is an exhibit created by the curator, art critic, and architect **Thibaut de Ruyter** at the *Kunstraum Kreuzberg / Bethanien*, and explores the artistic use of the exponentially growing capacities of technical archives and their "inherent ghosts". *The Crystal World Open Laboratory* by **Martin Howse, Jonathan Kemp** and **Ryan Jordan** examines the material foundations of our digital world. This, further installations by **Ralf Baecker, Nik Nowak, AUDiNT, Chris Salter, Anke Eckardt**, works by **Felix Kubin, Ursula Bogner**, and more can be experienced from 27 January on, when the exhibition opens as part of the comprehensive partner program *Vorspiel*, within which a number of independent Berlin art, music, and media spaces will present their activities.

At *Haus der Kulturen der Welt, transmediale* and CTM team up to present three spectacular nights of audiovisual performance, that will see the legendary **Joshua Light Show** collaborate with Norwegian improvisers **Supersilent**, Krautrock giant **Manuel Göttsching**, and synth-drone hallucinist **Oneohtrix Point Never**.

THE CTM.12 MUSIC PROGRAM LINEUP AT A GLANCE

Ancient Methods (DE) / **Andy Votel** (UK) / **Anstam** (DE) / **Antoni Maiovvi** (UK/DE) / **Baby Ford** (UK) / **Balam Acab** (US) / **Ben Frost with Borgar Magnason and Shazahd Ismaily** (IS/US) / **Bill Kouligas** (GR) / **Borngräber & Strüver** (DE) / **Byetone** (DE) – DJ set / **Catherine Christer Hennix & The Chora(s)san Time-Court Mirage** (SE/INT) / **Charles Matthews** (UK) / **Christian Vogel** (UK) / **Co La** (US) / **Conrad Schnitzler** (DE) / **Cosmo Vitelli** (FR) / **Cut Hands** (UK) / **Delfonic** (DE) / **diskJokke** (NO) / **DJ Elephant Power** (BE) / **Eleh** (US) / **Éliane Radigue with Charles Curtis, Carol Robinson & Bruno Martinez** (FR/US) / **Ghettosperic DJs** (DE) / **G.H.** (UK) / **Grouper with Jefre Cantu Ledesma present “Circular Veil”** (US) / **Harmonious Thelonious** (DE) / **Haxan Cloak** (UK) / **Heatsick** (UK) / **Hieroglyphic Being** (US) / **Hildur Gudnadottir** (IS) / **Holy Other** (UK) / **Hudson Mohawke** (US) / **IAMTHATIAM** (US) / **Ital** (US) / **James Ferraro** (US) / **Jana Winderen** (NO) / **Kangding Ray** (DE/FR) / **Kassem Mosse** (DE) / **Kettel** (NL) / **Köhn** (BE) / **Kuedo** (UK) / **Lando Kal** (US) / **Loud-E** (NL) / **Manuel Götttsching** (DE) / **Mara Trax** (Mayaan Nidam & Vera, IL/DE) / **Marcus Davidson** (UK) / **Marc Weiser aka Rechenzentrum** (DE) / **Marius Reisser** (DE) / **Mark Fell** (UK) / **Mika Vainio** (FI) / **Mohn** (Wolfgang Voigt & Jörg Burger) (DE) / **Morphosis** (LB) / **Mouse on Mars** (DE) / **Novo Line** (US) / **oOoOO** (US) / **Oneohtrix Point Never** (US) / **Opium Hum** (DE) / **O’Tannenbaum Djs** (NL) / **Oval** (DE) / **Phurpa** (RU) / **Pole** (DE) / **Pre-Cert Home Entertainment** presents the music of **Applehead, Slant Azimuth, Anworth Kirk** (UK) / **PRSZR** (PL/AT) / **Puzzle** (INT) / **Qluster** (DE) / **Roly Porter & MFO** (UK/DE) / **Sammy Dee** (DE) / **Sendai** (BE) / **Shlohmo** (US) / **Shrubbn!! & Transforma** (DE) / **Salva** (US) / **Solstienensemble Kaleidoskop** (DE) / **Sølyst** (DE) / **Stellar OM Source** (NL) / **Supersilent** (NO) / **Tapprik Sweezee** (DE) / **The Eternal Chord** (UK) / **Thomas Fehlmann** (DE) / **Tim Hecker** (CA) / **U-matic & Telematique** (DE) / **Wolfgang Seidel & Free Arts Lab** (DE) / **Zip** (DE).

The complete program at a glance on:

› www.ctm-festival.de/ctm-festival/program-preview.html

Detailed information at:

› www.ctm-festival.de

› twitter.com/#!/CTM_Festival

› www.facebook.com/CTMFestival

SELECTED HIGHLIGHTS

HAU 1

For the opening of CTM.12 at HAU 1 the celebrated cellist **Charles Curtis** and ensemble-mates **Carol Robinson** and **Bruno Martinez** (basset horns) will perform “Naldjorlak I, II, III”, by the now 80-year-old Grande Dame of French electronic music, **Éliane Radigue**. For over 40 years, Radigue has used an ARP 2500 modular synthesizer and tape to create drone compositions of long duration and deep contemplation. By reducing her works to a few sound events that gradually appear, overlap, recede, and oscillate in critical frequencies over long periods of time, Radigue produces a hyper-attentive environment in which each sound is maximally charged. Space and time seem to deform and dissolve. Sound becomes a door into a world beyond. The three-part “Naldjorlak” piece, one of Radigue’s few compositions for acoustic instruments, was written from 2005-2009 specifically for the above-mentioned trio performing at CTM.12.

World premiere of **Mohn (Wolfgang Voigt & Jörg Burger)**. With a first album expected for spring 2012 on Kompakt, Voigt (GAS, Mike Inc) and Burger (The Modernist) will be performing an AV concert of dark, slow-motion techno that combines variants of ambient music, bass drum and a lot of plasticizer to embark on a quest for the sublime.

HAU 2

A special listening room will be set up at HAU 2 over the entire duration of the festival so as to present sound environments and performances that unfold over a longer time period and nurture different forms of attention. The basis is a revisitation of the **Zodiak Free Arts Lab** founded in 1967 by Conrad Schnitzler, Hans-Joachim Roedelius, Boris Schaak and others on the ground floor of the HAU 2 building, and operated until early 1969. As a new kind of space for open experimentation between music, art, and performance, the Zodiak provided one of the crucial focal points for the musical awakening of artists and bands such as Kluster, Ash-Ra Tempel, Tangerine Dream, Human Being, Agitation Free, Klaus Schulze, and other projects often inadequately described as Krautrock and Kosmische Musik. The program will open with compositions for *Disklavier* by the one and only **Conrad Schnitzler**, who passed away at the age of 74 on 4 August this year. One of the key figures in the development of an unorthodox, free form of electronic music, a student of Beuys and Stockhausen, hermit, cofounder of Kluster (together with Hans-Joachim Roedelius and Dieter Moebius), and briefly a member of Tangerine Dream, Schnitzler was a tireless experimenter and has been an inspiration to countless young musicians that followed. In honor of his work, **Wolfgang Seidel**, co-founder of Ton Steine Scherben and longtime friend of Schnitzler’s, will perform his “Cassette Concert”. Seidel is one of the very few performers in the world who was authorized during Schnitzler’s lifetime to perform this work. HAU 2 events also notably include presentations by **Hans-Joachim Roedelius** and **Onnen Bock** with a guest appearance of **Armin Metz**. Performing under the name **Qluster**, they tap into the concept of improvised music using mostly analogue electronic sound generators that Roedelius developed with Kluster at the time of the Zodiak. Opening this night will be **Köhn**, a new improvisational analog synth project from Belgium.

Following the first three Zodiak days, the program at HAU 2 continues with other contemporary artists that have been carrying on a likeminded spirit: Adding to the **Pre-Cert Home Entertainment showcase** (a label founded by Demdike Stare and Finders Keepers and that features the music of **Anworth Kirk**, **Applehead**, **Slant Azimuth**), and the collaborative, 7-hour audio hypnosis by US guitar-loop artist **Grouper** with **Jefre Cantu-Ledesma**, is a special appearance by **Catherine Christer Hennix**, a Swedish-American composer, mathematician and philosopher respected for the

transcendental power of her drone pieces and schooled by luminaries such as La Monte Young and Hindustani raga master Pandit Pran Nath. For the performance, a computer-generated video and drone installation by Christer Hennix will serve as the starting point for explorations by the **7-piece Chora(s)an Time-Court Mirage** ensemble that includes a stunning array of microtonal instruments (trumpets, trombone, tuba), voice, and electronics.

Closing the festival program at HAU with a sonic ritual will be Moscovites **Phurpa**, a throat singing choir deeply-steeped in the ancient magical traditions of the pre-buddhist *Bon* religion. Active since the 1990s, Phurpa, recently released a critically acclaimed album on Stephen O'Malley's *Ideologic Organ* label. Taking the polyphonic singing style of Tibetan ritual music to a lower key and a slower pace, Phurpa's meditative music "unveils many spectral illusions and invigorating evolutions in sonic possibilities" (O'Malley). In cooperation with Berghain's *Not Equal* series.

House of World Cultures

German premiere of the **Joshua Light Show**, an audiovisual project based in New York, that has performed with musical luminaries such as Jimi Hendrix, Janis Joplin and Jefferson Airplane. Soaked in the psychedelic iconography of rock culture, the Joshua Light Show is distinct for its "wet show" of coloured oils mixed and manipulated to create magical, biomorphic forms. The project held a longtime residency at New York's historic Fillmore venue in the late 1960s, and also appeared at Woodstock, Carnegie Hall, the Lincoln Center, Centre Georges-Pompidou, the Tate Liverpool and more. Programmed in collaboration with transmediale, the Joshua Light show will perform three concerts at the *House of World Cultures*, collaborating with Norwegian avant-garde jazz group **Supersilent** on Wednesday, ambient drone experimenter **Oneohtrix Point Never** on Friday, and, as a special highlight, the legendary Krautrock giant and vanguard minimalist composer **Manuel Göttsching** on Saturday, whose groundbreaking piece "E2-E4" celebrated its 30th birthday in December 2011.

Berghain

Mouse on Mars album launch with support from **Solistenensemble Kaleidoskop**, **Sølyst**, the new project of Kreidler drummer Thomas Klein, and **DJ Elephant Power**. Jan Werner and Andi Toma of **Mouse On Mars** have spent the past two decades creating some of the most inventive and beguiling electronic compositions to bridge the worlds of electronic and rock music. Reinvigorated after a long pause, the duo claims to be "writing their most exciting new stuff for years – possibly decades". Find out for yourself as they premiere their long-anticipated 11th album, *Parastrophics*, to be released on Modeselektor's influential imprint Monkeytown Records in late February.

Tri Angle showcase with **Balam Acab**, **Holy Other**, **oOoOO**, plus support by **Kuedo** and **Puzzle**. A young, US label that has been garnering attention since its debut in 2010, Tri Angle features a tightly-curated roster made up of a new generation of artists (many of them in their early 20s) that draw influences from ambient, bass and other established genres to create music that defies easy description, though attempts have been made with labels such as witch house or drag. Showcase highlights include the European premiere of Balam Acab, a new liveset by oOoOO, the presentation of Kuedo's new album *Severant* (Planet-Mu) as well as a DJ set by Leisure System resident Puzzle. **The Haxan Cloak**, the latest signing to Tri Angle will play the night before in a program together with **Cut Hands**, the new project of Whitehouse's William Bennet.

CTM is also pleased to confirm a special program venture with Berghain in curating the second instalment of its brand new *Not Equal* series that is dedicated to exploring the line between listening and dance music. The CTM *Not Equal* lineup takes the listener through many stages of intensely gritty and physical sonic explorations. Taking part in CTM's showcase at the Not Equal night are the rare appearance by **Ben Frost** in a trio with **Borgar Magnason** (contra bass) and **Shazahd Ismaily** (drums, synth), a premiere of **Mika Vainio's** new, guitar-driven live show, the world premiere A/V show by UK's **Roly Porter** (of Vex'd fame) with video collective **MFO**, and the gritty techno of **Morphosis**. The solo debut of **G.H.** (Gaz Howell), a member of Pendle Coven and *Modern Love* mainstay since the label was still in its fledgling stages, and German duo **Ancient Methods**, described by Boomkat as "pitch black techno war funk", round out this exceptional night.

The same evening, the program at the Berghain Kantine heads in an entirely different direction: **James Ferraro**, **Kettel**, and **Co La** make seductively eerie to nightmarish expeditions to the landfills, flea markets and discounters of pop culture. They create an equally grotesque as clear-sighted panorama of the hyper-synthetic communication and consumer worlds, spanning between rampant materialism and digital mega-entertainment.

Earlier on in the week festivalgoers will be treated to another markedly physical experience at Berghain, featuring the **world premiere of Sendai**, the new A/V-collaboration between Belgian techno mainstays **Peter van Hoesen** and **Yves de Mey**, who are slated to release their first full-length in February 2012 on van Hoesen's *Time to Express* label. Raster-Noton co-founder Olaf Bender aka **Byetone** will also be making a DJ appearance in support of the night, for which we have already announced label-mate **Kangding Ray** and a solo live performance by SND's **Mark Fell**.

Gretchen & Horst Krzbrg

Debuting on Modeselektor's *Fifty Weapons* imprint, **Anstam** have managed to remain mysterious despite gathering an increasing fan base for their dystopian blend of dubstep, grime, junglism and techno. On Saturday, February 4, they will be joined in Gretchen's main room by the glistering hyper-real cyber R&B of *Warp Records'* **Hudson Mohawke** and a DJ set by *Hotflush's* **Lando Kal** (of Lazer Sword fame) in a lineup that already includes a nod to LA's Low End Theory scene (think Flying Lotus, Gaslamp Killer, Daedalus) via performances by newcomers **Shlohmo** and **Salva**, and a freaky disco-edits party with **diskJokke**, **Cosmo Vitelli**, **Anton Maiovvi** and **Loud-E** in Gretchen's room 2.

As if this wasn't enough, we've made available a **special 20 EUR Saturday Night Pass** that also grants access to the Grouper & Cantu-Ledesma performance at HAU 2, the above-mentioned program at Gretchen, plus a lineup at Horst Krzbrg featuring the new explorations taken by seminal techno and crackle dub artist and scape label founder Stefan Betke, aka **Pole**. He will be performing material from his brand new 3-EP series *Waldgeschichten* (Kompakt, 2011). Joining Pole is **Harmonious Thelionious** (aka. Antonelli Electr.), also supporting his new album *Talking* (Italic, 2011), which combines recordings of african drumming with western minimalism and sequencing. Chicago house producer **Hieroglyphic Being** (Klang, Mathematics, International DeeJay Gigolo), also performing at a different CTM.12 showcase under his IAMTHATIAM moniker, and the crunchy Detroit sounds of **Kassem Mosse** (DE) round out this deep probe into the raw realness of electric currents.

Passionskirche

At the Passionskirche, Canadian **Tim Hecker** will perform his “Organ Concert”, based on his concept album *Ravedeath, 1972*, which takes the currently perceived devaluation and abuse of music as a starting point to address motifs such as musical disobedience, acoustic destruction, and a pervasive negativity. For his performance Hecker will specially mic the church organ in order to overlay the instrument’s natural sounds with digital real-time processing.

The festival will close with an evening program title *Touch.30: Spire* and celebrating the thirty-year anniversary of the British label *Touch* with this year’s *Prix Ars Electronica* winner **Jana Winderen**, the organ project **The Eternal Chord**, the Icelandic cellist **Hildur Gudnadottir**, organ concerts by **Charles Matthews** and **Marcus Davidson**, plus the group improvisation of “Organology”. The highlight of the evening is a performance by the synthesizer enigma **Eleh**, whose sound is described by The Wire writer Tony Herrington as a “*formula for opening a portal to what David Toop has referred to as the dark void, that spectral realm magicked into being (or exposed by) the drone, in which audio apparitions and chimeras dance through smoke and mirrors, suggesting the existence of occult planes and dimensions, multiple other realities, worlds within worlds.*”

DISCOURSE SERIES

The discourse series, put together by Andreas L. Hofbauer and Jan Rohlf, gets to grips with the underlying currents in this year's Festival program, sounds out artistic oscillation fields and their respective parameters, and strives to pursue the fleeting manifestations of all things spectral. Loosely conceived, overlapping modules – devoted to a thematic spectrum encompassing *Posttraumatic Euphoria*, *Trash/Flows*, *Invisible Attacks* and the rallying cry *Respect spectrE!* – are designed to give rise to a special kind of think tank. The question of how theoretical clusters can be built into spectral constructions of reality for the purpose of accelerating or vaccinating these to either liberate fertile seeds for alternative designs or turn against their original sources in a frenzy of destruction and annihilation will be investigated from a diverse range of viewpoints. If indeed we are all sailors on the mother ship, answers must be found to such questions as whether the captain's name is Ahab or Vere, whether Billy Budd or perhaps even that spectral, non-sailor-like Bartleby is at the helm – or whether we are all caught in the bustle of the pleasure boat *Fidèle*, where con-men are busy, setting traps.

Iranian philosopher **Reza Negarestani**, now living in exile in Malaysia, will discuss the effects of xeno-communication, whereby it is no longer a matter of us remaining open to an occurrence but rather of the dark material currents that open us up. **Mark Fisher** from the UK (noted by Slavoj Žižek for his 'best diagnosis of the cul-de-sac in which we find ourselves at present') will talk about the impact of hauntology and the current capitalist state of siege. **Byung-Chul Han** (KR/DE), presently the most innovative philosopher in Germany, addresses in his lecture the defining impact of stone on certain types of architecture – including silicon architecture – and in particular its unyielding resistance to light in a transparent society. **Julian Wolfreys** (UK), renowned not least for his influential interview with Jacques Derrida (published under the title 'As if I were dead') devotes his slot to the shadows cast and musings muttered by cities and walls. Secrets and the phantom impact of their transmission and re-enactment are the topic addressed by the **International Necronautical Society**. Geographer and temporal alchemist **Bradley L. Garrett** (UK) hacks the encoded and overlapping patterns of memory inscribed in our physical urban environments and produces quite special answers to the question of what 'laying a ghost' might mean. Artists **James Ferraro** (US) and **Daniel Lopatin** (US), who take the stage at CTM also as musicians, speak about their approach to the weird psychedelics of increasingly hyper-real realms of consumerism and communication. **AUDINT** (the author of *Sonic Warfare* **Steve Goodman**, and **Toby Heys**, UK) will discuss the invisible deployment of physical violence and potential counterstrategies.

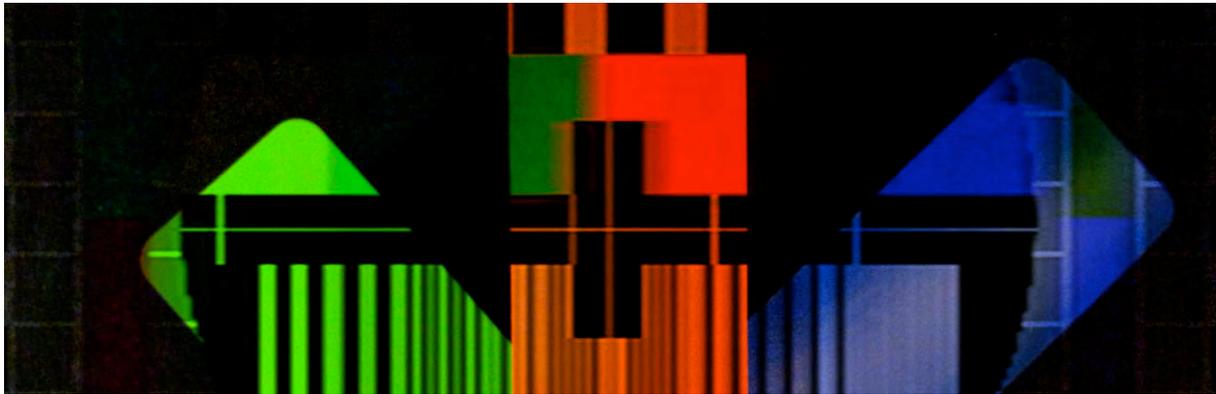
Artistic interventions are a further highlight of the theoretical discourse agenda – **Martin Clausen** (DE) investigates the potentially devastating effects of brainwashing by engaging his audience at HAU 3 in an exercise worthy both of Franz Anton Mesmer and modern coaching professionals while **Laura López Paniagua** (ES) dispatches an audio-archive full of anonymous secrets into the city, like an indecipherable shibboleth – and its themes are reflected of course also in the music and exhibition programs (see details above and below).

Screenings of work by **Nina Menkes** (US) *Phantom Love*, **Bradley L. Garrett** (UK) *Urban Explorers: Quests for Myth, Mystery and Meaning* and **Ken McMullen** (UK) *Ghost Dance* are likewise scheduled.

EXHIBITION & ART INSTALLATIONS

The exhibition program of CTM.12 approaches the festival theme SPECTRAL from various different perspectives.

Ghosts Off The Shelf



The exhibition *Ghosts Off The Shelf*, created for the *Kunstraum Kreuzberg/Bethanien* by the art critic and curator Thibaut de Ruyter, is about the slow disappearance of analog video formats and the current renaissance of their own specific aesthetic. We all still possess a few of those objects, and because we no longer have the relevant equipment, we can't see (or even know) what's on those tapes. The artists in the exhibition produced, in the last decades, some forgotten (i.e. invisible and perhaps never-seen) video pieces. Thibaut de Ruyter asked them to give him 'ghosts', pieces that exist only in their memories but which will find a new existence through the presentation within the exhibition. This project is about a certain aesthetic but also about the disappearance of our own memories and data, things that we wanted to keep forever but which will, because of technological progress soon no longer exist. Thus *Ghosts Off The Shelf* explores the artistic use of the exponentially growing capacities of technical archives and their "inherent ghosts".

Participating artists a.o. Theo Altenberg, La Boîte à Gants Productions (Gilles Berquet & Mirka Lugosi), Barbara Breitenfellner, Martin Dammann, Valerie Favre, Jason Forrest, Christian Gfeller, Richard Grayson, Graf Haufen, Carl Michael von Hausswolff, Elke Silvia Krystufek, Joep van Liefeland, Ingrid Luche, Jacek Niegoda, Yokna Patofa, Jorge Queiroz, Monica Ross, Christian Vialard, Alexandra Vogt, Canine Pyromania selected video art and detritus from the transmediale archive curated by Ruth Kemper & Baruch Gottlieb, RVB-Transfert (redukt) curated by Pierre Belouïn-Optical Sound, Emmissions from Anarchives, curated by Jan Rohlf & Lilli Maxine Ebert.

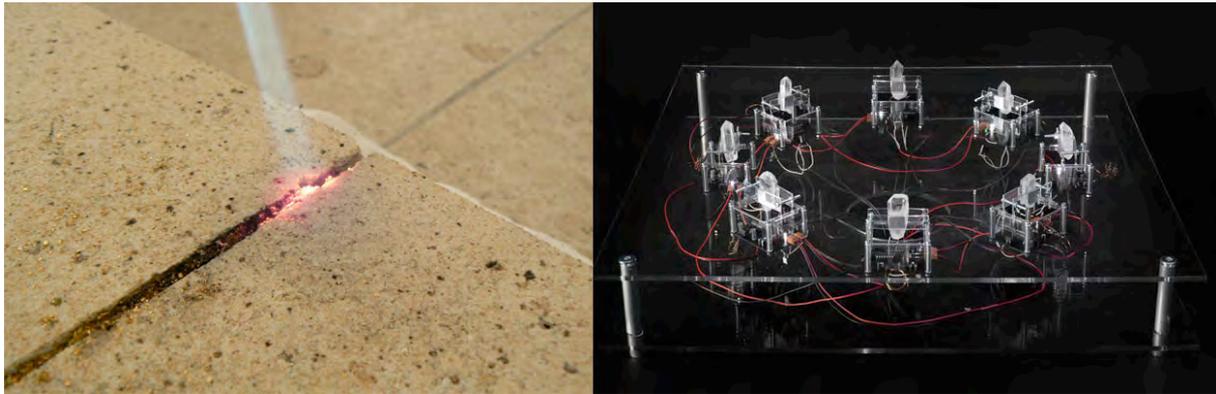
Kunstraum Kreuzberg/Bethanien

Opening: Friday 27.1.2012, 19:00

Exhibition: 28. January – 19. February 2012

Opening times: daily 12 – 19:00

The Crystal World Open Laboratory



In *The Crystal World Open Laboratory* by **Martin Howse**, **Jonathan Kemp** and **Ryan Jordan**, the basic materials of digital devices (gold, silver, palladium, silicon, etc.) are recovered by mechanical and chemical methods. Here, the often dangerous process of recovering rare raw materials from the waste cycles are revealed, just as is practiced by the dispossessed in all parts of the world for reasons of survival. In a second step, the raw materials gained during the process are used to construct new electrochemical test arrangements for producing sound, light and other events that make use of chaotic material processes. The closed, completely determined environment of digital calculations is broken into and opened up by forcible de-crystallization and re-crystallization in order to etch psychophysical distortions and uncertainties into the crystalline cycles. At the end of the workshop period the results will be displayed in a mixture between presentation and performance. Afterwards, the setting, the materials and the created artifacts will remain visible as an exhibit.

As part of the project *The Crystal World*, Ralf Baecker shows his installation "Irrational Computing". The installation is an artistic examination of the materials, aesthetics, and potential of digital processes. The installation is based on semiconductor crystals, the raw materials of information technology, and, through targeted manipulation of these materials, it forms a digital signal processing engine that operates on the dividing line between order and chaos. "Irrational Computing" reinforces the mystique and magic of these materials, which are the core of the technology that exists all around us.

> <http://crystal.xxn.org.uk> > www.no-surprises.de

Kunstraum Kreuzberg/Bethanien

Opening: Friday 27.1.2012, 19:00

Exhibition: 28. January – 19. February 2012

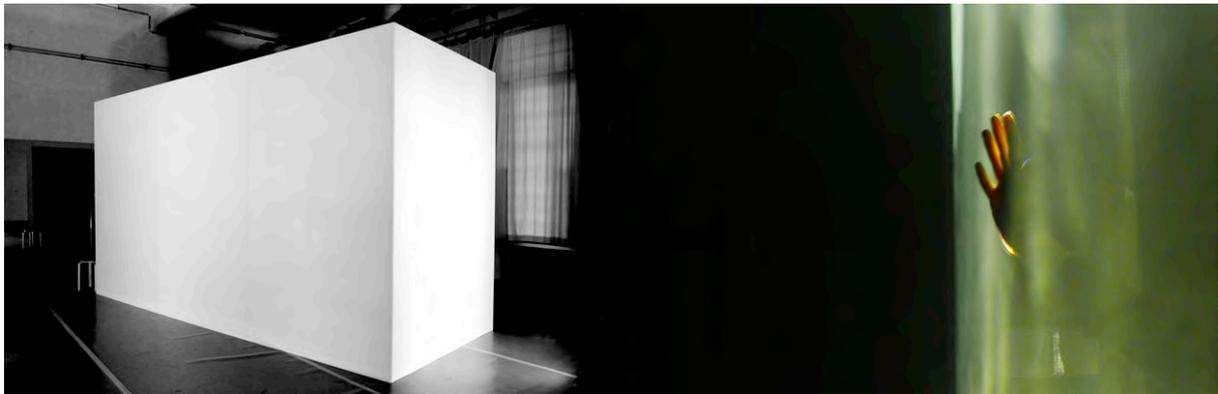
Opening times: daily 12 – 19:00

Workshop: 30.1. – 4.2. and presentation: The Crystal World Salon on Sunday 5.2., 16:00

Other installations

The installations "Just Noticeable Difference (JND)" by **Chris Salter** and "Between I You I And I Me" by **Anke Eckardt** lead visitors into a world of liminal perception and evoke the imagery of technical magic and the phantom effects of our perception that take us beyond the safe ground of clear cause-effect relationships.

> www.chrissalter.com > www.ankeeckardt.org



The "Dead Record Office" by **AUDiNT** (short for "Audio Intelligence"), an artistic research team consisting of Steve Goodman aka Kode 9, Toby Heys and Jon Cohrs, documents and directs the military-disciplinary use of sound, contrasting the supposed "good vibrations" of musical entertainment with the "bad vibes" of conflict, control and paranoia.

> www.audint.net



Another room, with works by **Felix Kubin**, **Ursula Bogner**, **Alexander Christou** and **Laura López Paniagua**, poses questions about the internal dynamics and endurance of media archives and the secrets of others that are contained within them – or which can be reconstructed from them.

Projektraum des Kunstraum Kreuzberg/Bethanien

Opening: Friday 27.1.2012, 19:00

Exhibition: 28. January – 5. February 2012

Opening times: daily 12 – 19:00

Panzer



In Lokdock, the Berlin artist **Nik Nowak** will show his object "Panzer" (Tank), the artistic representation of a sound weapon that echoes the aesthetics of military "stealth" technologies, the brute force of armored vehicles and the culture of mobile sound systems. This combination causes a vague fascination for the bad vibes of aggressive frequencies and impressively addresses the role of sound as a means of controlling masses and tuning space.

Opening: 27.1. 19:00,

Exhibition: 31. January – 5. February 2012

Opening times: daily 18 – 22:00

Ort: Lokdock, next to Berghain, Am Wriezener Bahnhof, 10243 Berlin

Tuesday 31.1., 22:00 performance Nik Nowak vs Ultramodem (Nik Nowak, sound & Moritz Stumm visuals).

In the Berghain, during the concerts, Nowak will also show "Das Geschehen", a collaboration with Moritz Stumm, with contributions by Stephen O'Malley, Stellar OM Source, Marius Rehm, Michael Schultze, Tim Plamper, and MFO.

› www.niknowak.de

TRANSMEDIALE 2012 – IN/COMPATIBLE

1. – 5. February 2012

Haus der Kulturen der Welt

As always, CTM's sister festival *transmediale – festival for art and digital culture* runs parallel to CTM presents with the new Artistic Director Kristoffer Gansing a multidisciplinary program of conferences, exhibitions, workshops, screenings and performances at the *Haus der Kulturen der Welt*. The theme of the 25th edition, *in/compatible*, investigates the productive and destructive sides of incompatibility as a fundamental condition for cultural production in times of crisis.

The two-day symposium *in/compatible: systems | publics | aesthetics* comprises interdisciplinary panels on the in/compatible's logics of production in today's network culture. In keeping with this topic, the exhibition *Dark Drives: Uneasy Energies in Technological Times* displays works of art and artefacts of everyday culture that direct our attention to the dark side of our technologised lives. Under the title *The Ghosts in the Machine*, the performance programme reflects upon the in/compatible relationship between analogue and digital media. The video programme *Satellite Stories* raises the question of the compatibility between human beings and the products they create. Celebrating its 25th anniversary, the festival also offers glimpses of the history of media art and culture in Berlin.

In close collaboration *transmediale* and CTM present the legendary Joshua Light Show live in concert with Manuel Göttching, Supersilent and Oneohtrix Point Never. Another highlight is the launch of a new project platform, the *reSource for transmedial culture*. An initiative by *transmediale* and a collaborative venture with CTM and the Kunstraum Kreuzberg/Bethanien, *resource* wants to become a new framework for festival-related projects that happen throughout the year in the city of Berlin with decisive touchdowns at each festival. The objective of the *reSource* is to act as a link between the cultural production of art festivals and the local and international collaborative networks in the field of art and technology, hacktivism and politics.

Featuring Ant Farm, Babak Afrassiabi & Nasrin Tabatabai, Chris Burden, Jennifer Chan, Shu Lea Cheang, Gabriella Coleman, Jodi Dean, Harun Farocki, Matthew Fuller, Dominic Gagnon, Goodiepal, Orit Halpern, Graham Harman, Stefan and Ralph Heidenreich, Tsila Hassine, Susanne Jaschko, JODI, Sture Johannesson, Joshua Light Show, Eckhart Lottman, Basim Magdy, Bjørn Melhus, Rosa Menkman, Sergio Messina, Ziv Neeman, Neozoon, Johannes P Osterhoff, Morten Riis, Roe Rosen, Billy Roisz, Andreas Schneider, Pit Schultz, Robert Sakrowski, jon.satrom, Igor Štromajer, Florian Wüst, Siegfried Zielinski and many others.

Together, CTM and *transmediale* 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.

Programme Overview *transmediale* 2012

› www.transmediale-2012-programme-overview

More information:

› www.transmediale.de

VORSPIEL

26. – 29. January 2012

Art / sound / digital culture at 20 venues across Berlin

transmediale and CTM's *Vorspiel* is a pre-festival program where over 20 partner venues invite you to a series of exhibition openings, performances, artist talks, and special events that take place beyond the main venues of either festival.

Vorspiel will take place on the weekend prior to both festivals, from Thursday 26 – Sunday 29 January 2012, at independent organizations, galleries, project spaces and other venues across Berlin. The Vorspiel program partners have been selected by transmediale and CTM according to one of the following criteria: content that relate to the *in/compatible* and/or *Spectral* thematic frameworks of the festivals, key collaboration partners, and high artistic quality. Experience some of Berlin's best experimental arts, music and sound via this unique, pre-festival weekend.

Participating venues:

_Vilém_Flusser_Archiv
 Art Laboratory Berlin
 Ausland
 c-base
 Collegium Hungaricum Berlin (.CHB)
 Computerspielemuseum
 Errant Bodies
 Galerie [DAM]Berlin
 LEAP
 Nationalgalerie im Hamburger Bahnhof
 NK Projekt
 Nordic Embassies
 O'Tannenbaum
 Schering Stiftung
 Substitut
 Supermarkt
 uqbar

Further information:

> www.ctm-festival.de/vorspiel

TICKETS

Besides individual tickets for single events, we offer the *CTM Festival Pass* as well as a *Kombi Pass*, which gives access to events of both, CTM.12 and transmediale 2012.

Prices:

Individual tickets concert program: 10 – 22 €

Individual tickets discourse program: 7 € / 5 € concessions

CTM.12 Festival Passes: 90 – 130 €

CTM.12 & transmediale.12 Kombi Passes: 130 – 150 €

Saturday Night Ticket: 20 €

Online pre-sale:

› <http://www.ctm-festival.de/ctm-festival/tickets.html>

VENUES

BERGHAIN / PANORAMA BAR / KANTINE

- › *Am Wriezener Bahnhof / 10243 Berlin-Friedrichshain*
- › *www.berghain.de*

GRETCHEN

- › *Obentrautstr. 19-21, 10963 Berlin-Kreuzberg*
- › *www.gretchen-club.de/*

HAU 1-3

- › *Hallesches Ufer 32 & Stresemannstr. 29 / 10963 Berlin-Kreuzberg*
- › *www.hebbel-am-ufer.de*

HAUS DER KULTUREN DER WELT

- › *John-Foster-Dulles-Allee 10 / 10557 Berlin-Kreuzberg*
- › *www.hkw.de*

.HBC

- › *Karl-Liebknecht-Strasse / 10178 Berlin-Mitte*
- › *hbc-berlin.de*

HORST KRZBRG

- › *Tempelhofer Ufer 1, 10961 Berlin-Kreuzberg*
- › *horst-krzbrg.de*

KATER HOLZIG

- › *Michaelkirchstr. 23, 10179 Berlin-Friedrichshain*
- › *www.katerholzig.de*

KUNSTRAUM KREUZBERG/BETHANIEN

- › *Mariannenplatz 2, 10997 Berlin-Kreuzberg*
- › *www.kunstraumkreuzberg.de*

LOKDOCK

- › *neben dem Berghain, Am Wriezener Bahnhof / 10243 Berlin-Friedrichshain*
- › *lokdock.com*

PASSIONSKIRCHE

- › *Marheinekeplatz 1, 10961 Berlin-Kreuzberg*
- › *www.heiligkreuzpassion.de*

PRESS PICTURES

Selected high resolution press images and the CTM.12 logo can be downloaded from the press section of our website:

› www.ctm-festival.de/press-info/download-files-images.html

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ORGANIZATION

CTM is an independent project organized by *DISK – Initiative Bild & Ton*.

› www.diskberlin.de

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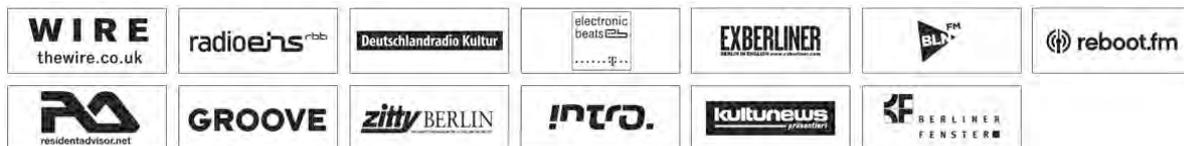
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