FESTIVAL FOR ADVENTUROUS MUSIC &
RELATED VISUAL ARTS / BERLIN

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DAY PROGRAM

Events start on time – doors open 30 min. prior

31.1.–6.2.2011	HAU1	HAU2	HAU3	WEST GERMANY
MON 31.1.				
TUE 1.2.	12–19:00 *WHAT IS LIVE?* *Symposium Day 1* Details see page 66.			
WED 2.2.	12–19:00 *WHAT IS LIVE?* *Symposium Day 2* Details see page 66.	13–17:00 *CINECHAMBER* *Modules I–IV* 18:00 *Live Performance* Signal [DE]		18–24:00 *REGENWALD 2011* Derek Holzer [US/DE] & Mads Bech Paluszewski [DK] and workshop participants
THU 3.2.	*PIONEERS* 12:00 Lecture: Morton Subotnick [US] *„A Personal History“* 14:00 Lecture: Kabir Carter [US] *„Space & Body“* 20:00 *FILM PREMIERE* *„Deconstructing Dad – The Music, Machines, and Mystery of Raymond Scott“* by Stan Warnow, US 2010	13–17:00 *CINECHAMBER* *Modules I–IV* 18:00 *Live Performance* Monolake Live [DE/NL]		18–24:00 *REGENWALD 2011* Derek Holzer [US/DE] & Mads Bech Paluszewski [DK] and workshop participants
FRI 4.2.	12–19:00 *FESTIVAL AS A LAB* *Symposium* Details see page 78.	13–17:00 *CINECHAMBER* *Modules I–IV* 18:00 *Live Performance* Deadbeat & Lillevan [CA/DE]		18–24:00 *REGENWALD 2011* Derek Holzer [US/DE] & Mads Bech Paluszewski [DK] and workshop participants
SAT 5.2.		13–17:00 *CINECHAMBER* *Modules I–IV* 18:00 *Live Performance* Edwin van der Heide [NL]		18–24:00 *REGENWALD 2011* Derek Holzer [US/DE] & Mads Bech Paluszewski [DK] and workshop participants
SUN 6.2.		13–17:00 *CINECHAMBER* *Modules I–IV* 18:00 Introduction by RML *Live Performances* 18:30 Jeffers Egan & MimiCof [US/JP] 19:30 Egbert Mittelstädt [DE] Aymeric Hainaux [FR] 20:30 Tikiman with Scion Live [DE]	15:00 *ROBOTER BAUEN – ROBOTER SEIN* *Workshop Presentation* 16:00 *INVENTIONAL ALLTAG* *Workshop Presentation*	

TU BERLIN / SCHNEIDERS BÜRO	KOTTI-SHOP & NR4	HAUS DER KULTUREN DER WELT	KUNSTQUARTIER BETHANIEN	PALOMA BAR
			14–21:00 *ALLES WAS SIE ÜBER CHEMIE WISSEN MÜSSEN* *CTM.11 Exhibition, curated by TAG*	
	18–22:00 *SEVEN SPEAKERS* *Installation*	19:00 *TRANSMEDIALE OPENING* Performance Herman Kolgen [CA/QC] *„Dust“*	14–21:00 *ALLES WAS SIE ÜBER CHEMIE WISSEN MÜSSEN* *CTM.11 Exhibition, curated by TAG*	
19:00 » SCHNEIDERS BÜRO *GUIDED TOUR TO SCHNEIDERS BÜRO* With Navs Modular Lab [DE]	18–22:00 *SEVEN SPEAKERS* *Installation*		14–21:00 *ALLES WAS SIE ÜBER CHEMIE WISSEN MÜSSEN* *CTM.11 Exhibition, curated by TAG* 19:00 *YOU ARE HERE:* Performance by Stephanie Pan [NL]	
	18–22:00 *SEVEN SPEAKERS* *Installation*	16–18:30 *DIGITAL LIVENESS – REALTIME, DESIRE AND SOCIABILITY* *CTM/TM Interface Keynotes* Philip Auslander [US], Mushon Zer-Aviv [IL], Eric Kluitenberg [NL], Moderator: Drew Hemment [UK]	14–21:00 *ALLES WAS SIE ÜBER CHEMIE WISSEN MÜSSEN* *CTM.11 Exhibition, curated by TAG* 19:00 *YOU ARE HERE:* Performance by Stephanie Pan [NL]	
	18–22:00 *SEVEN SPEAKERS* *Installation*		14–21:00 *ALLES WAS SIE ÜBER CHEMIE WISSEN MÜSSEN* *CTM.11 Exhibition, curated by TAG*	19:00 *ICAS KITCHEN* TodaysArt [NL]
12–18:00 » TU BERLIN *TEMPORAL OBJECT #1 & 2* Installation by Yutaka Makino [JP]	18–22:00 *SEVEN SPEAKERS* *Installation*	19:00 *TRANSMEDIALE AWARD CEREMONY*	14–21:00 *ALLES WAS SIE ÜBER CHEMIE WISSEN MÜSSEN* *CTM.11 Exhibition, curated by TAG*	13:00 *ICAS KITCHEN* Full Pull [SE]
12–18:00 » TU BERLIN *TEMPORAL OBJECT #1 & 2* Installation by Yutaka Makino [JP] 14–17:00 » TU BERLIN *HÖRSAAL* Installation by Bernhard Leitner [DE] 17:00 » TU BERLIN *WFS DEMO* 18:00 » TU BERLIN *CONCERTS* Shintaro Imai [JP], Robert Henke [DE] boris d hegenbart-matsui [DE]			14–21:00 *ALLES WAS SIE ÜBER CHEMIE WISSEN MÜSSEN* *CTM.11 Exhibition, curated by TAG*	

NIGHT PROGRAM

Events start on time – doors open 30 min. prior

31.1.–6.2.2011	HAU1	HAU2	FESTSAAL KREUZBERG	WEST GERMANY	PALOMA BAR	MONARCH
MON 31.1.	20:00 *OPENING CONCERT* Morton Subotnick & Lillevan, [US/DE], Special Guest: Soojin Anjou [KR] *„Silver Apples of the Moon Revisited“*	21:30 *OPENING COCKTAIL* DJ Marc Weiser [DE] at WAU	22:00 *POSITIVELY LOUD!* *Opening Concert Night* Sleigh Bells [US] Jason Forrest [US/DE] DJ Niki Matita [DE]			21:00 *SELECTORS CHOICE* DJ Officer, Officer [DE]
TUE 1.2.		22:00 *CINECHAMBER* Maryanne Amacher [US] *„Plaything“*, Introduction by Naut Humon & Edwin van der Heide	22:00 *DUAL DUEL* *Performance / DJ-Battle* Lippok vs Nicolai [DE] *„New Place. New Game“*, MoHa! [NO], Idan Hayosh [IL] & Anu Vahtra [EE] *„Fire & Ignorance“*	21:00 *REGENWALD 2011* *Opening of the Installation by:* Derek Holzer [US/DE] & Mads Bech Paluszewski [DK] and workshop participants	21:00 *ICAS KITCHEN* Skanu Mezs [LV], Rokolectiv [RO], Martin Craciun & Androoval [UY]	21:00 *SELECTORS CHOICE* Guido Moebius & Der Samtbody [DE]
WED 2.2.		20–24:00 *CINECHAMBER* *Modules I–IV*	22:00 *ROOM40 / FAITICHE* Ursula Bogner [DE], Masayoshi Fujita & Jan Jelinek [JP/DE], John Chantler [AU], Lawrence English [AU], Tujiko Noriko Trio [JP/AU]	24:00 *LOUD LUGGAGE / BOOMING BAGGAGE I* *Performance* GX Jupitter Larsen [US]	21:00 *ICAS KITCHEN* Insomnia [NO] Sperm [CZ]	21:00 *SELECTORS CHOICE* Philip Sherburne [US]
THU 3.2.	20:00 *FILM PREMIERE* *„Deconstructing Dad – The Music, Machines, and Mystery of Raymond Scott“* by Stan Warnow, US 2010	20–24:00 *CINECHAMBER* *Modules I–IV*	22:00 *PRISMATIC SHADOWS* *Concerts* Raime [UK], Hype Williams [UK], Pariah [UK], Dorian Concept [UK], Falko Teichmann [UK]	24:00 *LOUD LUGGAGE / BOOMING BAGGAGE II* *Performance* The Haters [US]	21:00 *ICAS KITCHEN* Les Siestes Électroniques [FR]	21:00 *SELECTORS CHOICE* Last.fm DJ-Team [UK]
FRI 4.2.		20–24:00 *CINECHAMBER* *Modules I–IV*	22:00 *EUPHORIC DISTRESS* KTL [US/AT] *Concerts* Greg Pope & Gert-Jan Prins [UK/NL] *„Light Trap“*	24:00 *LOUD LUGGAGE / BOOMING BAGGAGE III* *Performance* The Haters [US]	19:00 *ICAS KITCHEN* TodaysArt [NL]	21:00 *SELECTORS CHOICE* Eric Mattson [CA/QC] Zero“ DJ-Team [UK]
SAT 5.2.		20–24:00 *CINECHAMBER* *Modules I–IV*	22:00 *DANCE UNDEAD* *Concerts* Black Fog [SE], Zombie Zombie [FR], *„Play John Carpenter“*, K-X-P [FI]	24:00 *LOUD LUGGAGE / BOOMING BAGGAGE IV* *Performance* The Haters [US]	21:00 *ICAS KITCHEN* Full Pull [SE]	21:00 *SELECTORS CHOICE* Charlie Dior [NL/DE]
SUN 6.2.	20:00 *CLOSING CONCERT* Full Blast [Brötzmann / Pliakas / Wertmüller] [DE/CH] *Special Guest:* Mats Gustafsson [SE]	18:00 *CINECHAMBER LIVE NIGHT* 22:30 *CINECHAMBER* Maryanne Amacher [US] *„Plaything“* 22:00 *FESTIVAL FADE OUT* DJ Couple [DE] at WAU				

MARIA AM OSTBAHNHOF	CHEZ JACKI	BERGHAIN	PANORAMA BAR	.HBC	HAUS DER KULTUREN DER WELT
				20:00 *PALAIS WITTGENSTEIN* Simon Scott [UK] Erik K. Skodvin aka Svarte Greiner [NO] Markus Fjellström [SE]	21:00 » HKW *LIVE:RESPONSE* *In cooperation with transmediale* People Like Us [UK] *„Genre Collage“*, Cecile Babiole & Vincent Goudard [FR] *„Donjon“*
				20:00 *PALAIS WITTGENSTEIN* Ryan Francesconi [US] James Blackshaw [UK]	
22:00 *SPECTRAL ECLECTICS* *Concerts & Club Night* MIT [DE], WU LYF [UK], The Field [SE], Gold Panda [UK], Depressed Buttons [US]	22:00 *DRAG'N'DROP* *Club Night* o F F & Gr†llGr†ll [DE/DK] Sick Girls [DE], Gay Mormon Kissing Club vs Gucci Goth [DE/US]	20:00 *HYPERDUB NIGHT* *Concerts & Club Night* Darkstar, King Midas Sound, Kode9 & Spaceape, Terror Danjah, Scratcha DVA, Ikonika, Cooly G [UK]	24:00 *GET PERLONIZED* *Club Night* Zip [DE], Sammy Dee [DE], Vincent Lemieux [CA/QC], Half Hawaii [DE]	20:00 *PALAIS WITTGENSTEIN* Hauschka [DE] Hildur Guðnadóttir [IS]	21:00 » HKW *LIVE:RESPONSE* *In cooperation with transmediale* Herman Kolgen [CA/QC] *„Inject“*, Daito Manabe [JP] *„Face Visualizer, Instrument and Copy“*
23:00 *MODESELEKTION* *Club Night* Krsn [DE], Siriusmo [DE], Ben UFO / Jackmaster [UK], Modeselektor [DE], Cosmin TRG [RO], Pfadfinderei [DE]	23:00 *NIGHT VS NIGHT* *Club Night* Finkobot [DE], DJDS [US/DE], Girl Unit [UK], Bok Bok [UK]			20:00 *PALAIS WITTGENSTEIN* Greg Haines [UK] Library Tapes [SE]	
			12:00 *CTM CLOSING PARTY* *Club Day & Night* Green Velvet [US], Mark du Mosch [NL], DJ TLR [NL], DJ Serge [NL]		

CLUB TRANSMEDIALE 2011

Willkommen zur 12., der umfassendsten und, wie wir meinen, spannendsten Ausgabe des *CTM – Festival for Adventurous Music and Related Visual Arts*. CTM.11 beschäftigt sich mit neuesten Entwicklungen aus den Konvergenzzonen zwischen Musik, Kunst und Medien. Dabei geht es wie immer um mehr als 'nur' Musik. Mit dem Thema #LIVE!? stellt das Festival eine zumeist selbstverständlich verwendete Begrifflichkeit auf den Prüfstand und fragt danach, was die Rede vom Live-Erlebnis, der Live-Performance oder von Live-Medien im Angesicht ihrer wachsenden Bedeutung für die digitale Kultur eigentlich meinen könnte.

2011 präsentiert sich das Festival mehr denn je als Netzwerk. In Zusammenarbeit mit vielen für experimentelle Musik und Kunst in Berlin eintretenden Orten und Initiativen setzt CTM.11 ein selbstbewusstes Statement für eine eigenständige und über ihre Grenzen hinaus verweisende Musikkultur, die sich weder von Kommerz noch Routine bestimmen lässt und weiterhin auf ein waches gesellschaftspolitisches Sensorium setzt. Mit seiner einzigartigen Mischung stellt das Festival ein szenen- und genreübergreifendes Forum, das nächtliche Hedonisten, Freunde halsbrecherischen Experimentierens und kritische Kopfarbeiter gleichermaßen anspricht

Dass sich das Festival auch in seinem zwölftem Jahr noch genauso wagemutig und experimentell zeigt wie zu Gründungszeiten und wieder einmal neue Wege einschlägt, dass wir als Organisatoren und Kuratoren also – wie jedes Jahr – der aufrichtigen Überzeugung sein dürfen, dies sei die beste und aufregendste Ausgabe, die wir bisher gestalten durften, das gehört zu jenen Wesensmerkmalen des CTM, auf die wir am meisten Stolz sind. Und dieser Zug spiegelt sich aufs Beste im 'nicht-offiziellen' – und leider zunehmend als Stimulans simplifizierender Eventkultur missverstandenen und missbrauchten – Charakter Berlins und seiner Bewohner, dieser Stadt, ohne die wir uns, und wohl auch unser Publikum, ein Festival wie den CTM schlechterdings kaum vorstellen können: Das vielbeschworene Unfertige, Direkte, Rauhe, die Vielfalt, Dichte und Intensität, die Lust am Experiment, eine gesunde Ignoranz gegenüber den Zumutungen eindimensionaler Verwertungslogiken und natürlich die das Berliner Nachtleben prägende Überschreitung der 'Grenzen des Produktformats, der persönlichen Zeitreserven, der rationalen Kontrolle, des Körpers und des Raumes' – wie es bereits in unserem ersten Katalogtext im Jahr 2000 zu lesen war.

Das dies einhergeht mit mangelnder Planungssicherheit und einer prekären finanziellen Ausstattung des Festivals, von dem wir auch im Jahr 2011 weiterhin nicht mit Sicherheit sagen können, ob es im nächsten Jahr noch fortbestehen wird, dies gehört leider zu den Schattenseiten dieser Situation. Dass es zwischen experimentellem Charakter und mangelnder Absicherung aber einen zwingenden und –wie manche auf dem kulturpolitischen Parkett meinen – produktiven Zusammenhang gibt, das können wir definitiv nicht erkennen.

Die vornehmste Aufgabe eines Grußwortes ist daher die Danksagung an alle Unterstützer. Insbesondere an jene, die ein internationales Festival, wie CTM, auch durch schwere Zeiten begleiten und ohne deren Engagement die Ausgabe 2011 nicht hätte realisiert werden können.

Somit gilt in diesem Jahr unser besonderer Dank der *Berliner Senatsverwaltung für Kulturelle Angelegenheiten*, welche unseren Antrag bei der *Stiftung Deutsche Klassenlotterie Berlin* tatkräftig unterstützt hat. Dem Stiftungsrat der Lotto-Stiftung und ihren Beratern sei gedankt für die Anerkennung unserer Arbeit durch die bewilligte Förderung. Ebenso dem Intendanten des *HAU*, Matthias Lillienthal, für seine tatkräftige Unterstützung und die hervorragende Zusammenarbeit.

Es sei nicht vergessen, dass sich das Festival insbesondere auch auf langjährige Partner stützt, seien es verschiedene Kulturinstitute und Botschaften, wie die *Botschaft des Königreichs der Niederlande*, die *Botschaft von Kanada*, die *Vertretung der Regierung von Québec*, die *Botschaft des Königreichs Norwegen* und viele mehr, oder auch nationale und internationale Fördereinrichtungen wie die *Mondriaan Stiftung*, die *Bundeszentrale für politische Bildung, Pro Helvetia*, *Berlin Partner*, *ESEK – The Finnish Performing Music Promotion Centre* sowie seit Mitte 2010 auch die *Europäische Union* durch das *Programm Kultur*. Einem weiteren Partner, der zum ersten Mal das Festival fördert, sei ebenso herzlichst gedankt: der *Initiative Neue Musik e.V.*

Besonderer Dank gilt auch zum 4. Male dem Hause des *Beauftragten des Bundes für Kultur und Medien*, Staatsminister Bernd Neumann, für die Unterstützung des Eröffnungskonzerts. Einen großen Beitrag leisten wie in den Vorjahren auch die nicht-institutionellen Partner für das Festival, hier seien unter anderem die *Satis & Fy Germany AG*, die *Veltins AG* und die Berliner *Ableton AG* hervorgehoben.

Darüberhinaus danken wir unseren Gastkuratoren und Partnern in und außerhalb Berlins, dem Netzwerk *ICAS – International Cities of Advanced Sound*, dem Kunstraum *TAG*, dem *Netzwerk Neue Musik*, dem *Elektronischen Studio* der *TU Berlin* sowie den neuen und alten Spielorten, *HAU*, *Festsaal Kreuzberg*, *Monarch*, *WestGermany*, *Paloma Bar*, *Kotti-Shop*, *Nr4*, *.HBC*, *Kunstquartier Bethanien*, *Berghain*, und *Maria am Ostbahnhof*, das zu unserem großen Bedauern in diesem Jahr für immer seine verdienstvollen Tanzflächen schließen muss.

Zu guter Letzt danken wir unserem Partnerfestival *transmediale* und seinem Träger der *Kulturprojekte Berlin*, sowie unseren Medienpartnern für ihre hervorragende Zusammenarbeit.

Allein, unseren größten Dank senden wir an die Mitglieder unseres Teams für ihre hervorragende Arbeit, ihren Glauben an den Erfolg des Festivals auch im Angesicht existenzieller Unwägbarkeiten, für ihre Ideen und den Mut zu konstruktiver Kritik, unseren Teilnehmern und, am Wichtigsten, unserem Publikum.

Welcome to the twelfth, most comprehensive and, in our opinion, most exciting ever edition of *CTM – Festival for Adventurous Music and Related Visual Arts*. CTM.11 takes a close look at the latest developments at the interface of music, art and media. Which is to say that, as always, it's about a lot more than 'just' music. In taking #LIVE!? as its theme, the Festival scrutinizes a term that has hitherto been used quite matter-of-factly and asks, what talk today about the live experience, live performance or live media might actually mean in the light of their growing importance for digital culture.

In 2011, the Festival is more firmly embedded in a network than ever before. In cooperation with a whole string of Berlin venues and initiatives dedicated to experimental music and arts, CTM.11 makes a strong statement for an independent, experimental and adventurous music culture, one that steers clear of commercial concerns and shallow routines and stays alert and tuned to socio-political sensibilities. Once again, CTM.11 assembles a unique blend of events bound to delight and inspire nightlife hedonists, friends of breakneck experimentation and critical minds alike.

That the Festival in its twelfth year is as open to risks as it was in its early days, that it pursues un-trodden paths, year in year out, and thus allows us, the organizers and curators, to remain honestly convinced that each year's offering is the best and most thrilling edition we have ever yet had the honour and the pleasure to produce: all this is nothing less than a hallmark of CTM, and one of which we are most truly proud. And this hallmark is reflected best in that 'blithely anarchic' aspect of Berlin and its inhabitants – one, sadly, that is increasingly being misinterpreted and misappropriated in order to promote trite and witless events – an aspect of the city without which we and doubtless our public too couldn't imagine a festival like ours ever getting off the ground; for CTM encompasses the much-hyped roughcast and immediate rawness of the city, its diversity and focussed intensity, its healthy disregard for the aspirations of a mono-dimensional logic of exploitation and, of course – as we stated in our very first catalogue in the year 2000[!] – the factor so essential to Berlin's night-life: 'transcendence of the limits of the product format, personal time reserves, rational control, the body and space'.

That the other side of the coin is the Festival's uncertain future and highly precarious financial footing, and our total inability to say whether it will see the light of day a year from now, is unfortunately part for the course. That shaky prospects somehow foster the experimental character of an event or even heighten productivity – as many policymakers like to believe – is something we definitely cannot yet confirm.

The most pressing task of a word of welcome is therefore to thank all the supporters; especially those who stand by CTM also in difficult times and without whose commitment and energy the 2011 edition could not have taken place.

Thus we would like to express very special thanks this year to *Berliner Senatsverwaltung für Kulturelle Angelegenheiten*, which very actively supported the proposal we submitted to the *Stiftung Deutsche Klassenlotterie Berlin*. We thank most kindly the board of the Lotto-Stiftung and its advisors for their acknowledgement of our work and approval of funding to continue it. We also thank the director of *HAU*, Matthias Lillienthal, who gave us his vigorous support and unconditional cooperation.

Nor do we overlook the importance to the Festival of long-standing partners in particular, be these the various foreign cultural institutions and embassies such as *Embassy of the Kingdom of the Netherlands*, the *Embassy of Canada*, the *Québec Government Office in Berlin*, the *Royal Norwegian Embassy*, to name but a few; or the national and international funding bodies such as the *Mondriaan Foundation*, the *Bundeszentrale für politische Bildung*, *Pro Helvetia*, *Berlin Partner*, *ESEK – The Finnish Performing Music Promotion Centre*, as well as, since mid-2010, the *Culture Programme of the European Union*. We also thank very kindly the Initiative *Neue Musik e.V.*, which gave its support to us this year for the first time.

Particular thanks are due now for the fourth time to the *Office of the Federal Commissioner for Culture and Media* under Minister Bernd Neumann, for its support of the opening concert at CTM.11. As in previous years, the Festival's non-institutional partners made an enormous contribution and we wish to make a special mention in this regard of *Satis & Fy Germany AG*, the *Veltins AG* and the Berlin company *Ableton AG*.

Our thanks go moreover to our guest curators and partners in and beyond Berlin, our network *ICAS – International Cities of Advanced Sound*, the arts space *TAG*, the *Netzwerk Neue Musik*, the long-standing as well as the new Festival venues *HAU*, *Festsaal Kreuzberg*, *Monarch*, *WestGermany*, *Paloma Bar*, *Kotti-Shop*, *Nr4*, *.HBC*, *Kunstquartier Bethanien*, *Berghain*, the *TU Berlin's Electronic Studio* and *Maria am Ostbahnhof*. To the latter we wish to express our thanks and respect for many years of faithful service as well as our deepest regrets that it will be obliged to close its dance-floors forever later this year.

Last but not least we thank our partner festival transmediale, its managing agency *Kulturprojekte Berlin*, and all our media partners for their excellent cooperation.

Our singular and greatest thanks go to all members of our team for their wonderful work, their faith in the Festival's success [unshaken despite all existential menace], and their ideas, and courageous constructive criticism; and, of course, to all our participating artists and – most important of all – our public.

#LIVE!?

Mit dem durch Ideen der Gastkuratoren des diesjährigen Symposiums *What Is Live?*, Sandra Naumann und Jan Thoben, angestoßenen Festivalthema #LIVE!? reflektiert CTM.11 die ästhetischen, gesellschaftlichen und ökonomischen Implikationen der steigenden Bedeutung von Echtzeitmedien, des Live-Erlebnisses und der sogenannten 'liveness' und macht diese an den Beispielen der audiovisuellen Medienperformance, experimenteller Musik und Popkultur zum Gegenstand der Auseinandersetzung und des Austauschs zwischen Theorie und Praxis. Dazu arbeitet das Festival mit Gastkuratoren und zahlreichen Partnern zusammen.

Die alltägliche und sorglose Verwendung des Wortes 'live' im Zusammenhang mit Musik-, Kultur- und Medienrezeption suggeriert, dass seine Bedeutung umfassend geklärt und ohne Konflikte sei. Aber allein die Reihe möglicher deutscher Entsprechungen des englischen 'live' – 'direkt', 'mitlaufend', 'lebendig', 'unverzögert' – zeigt eine enorme begriffliche Spannbreite. Live meint eben nicht nur die gegenwärtige Konjunktur des 'Live-Konzerts' und seine nach wie vor authentisch schwitzenden Körper. Bereits seit langem werden auch die Signalströme von Fernseh- oder Radioübertragung als 'live' beschrieben. Heute müssen jedoch vor allem auch neue Online- und Mobile-Media-Formate oder durch Medienapparate in Echtzeit generierte Inhalte als 'live' bezeichnet werden – beispielsweise in Computermusik, audiovisueller Performance und Medieninstallationen oder im Social Web, wo sich der 'live'-Charakter als Interaktion und Kommunikation realisiert. Der Begriff 'liveness' versucht diese neuen Qualitäten zu fassen. In der Informatik bezeichnet er zunächst den Prozess der Generierung und Verarbeitung von Daten in Echtzeit, die nur im Moment existieren. Durch die fortschreitende Entwicklung von Digitaltechnik, Internet und Mobile-Media bestimmen solche Echtzeit-Technologien heute in vielfältigen Formen den gesellschaftlichen Alltag unserer digitalen Medienkultur. Dabei verändern sie nicht nur Konsum- und Rezeptionsverhalten, sondern auch die künstlerisch-musikalische Praxis, die Bühnenperformance und die Wertschöpfungsmodelle der Kulturwirtschaft, so dass geradezu von einem neuen Paradigma des 'live' oder der 'liveness' gesprochen werden muss.

'Liveness' bezieht sich jedoch nicht nur auf Echtzeit-Technologien, sondern bezeichnet in einem allgemeinen Sinn weiterhin auch eine lebendige Präsenz und die Wahrnehmung des speziellen Augenblicks. Setzten Aufzeichnungs- und Reproduktionsmedien der bis zu ihrer Erfindung einzigen Möglichkeit des Kunstgenusses als solches Live-Erlebnis eine andere Form der Rezeption entgegen – und brachten so den Begriff 'live' als vorher nicht benötigtes Unterscheidungsmerkmal erst in die Welt, so weichen sie heute hybriden Medienformaten, die mehr und mehr Charakteristiken dieser 'liveness' integrieren.

Seit dem Aufkommen der audiovisuellen Aufzeichnungs- und Reproduktionsmedien wurde mit ihrer Verwendung in Live-Settings experimentiert, mit Film und Schallplatte, mit Video und Tonband, mit der Universalmaschine Computer. Je stärker die Performance- und Konzertpraxis elektronische und vor allem digitale Medien integriert, diese als Mittel zur Echtzeit-Datensynthese verwendet und sich mit Online-Sphären verkoppelt, desto unklarer wird, was als 'live' zu gelten vermag und als solches vom Publikum akzeptiert und begehrt wird.

Wo sich auf diese Weise handelndes Subjekt, Körper, Wahrnehmung und Medientechnologien kreuzen, verliert sich 'live' in der Unschärfe vielfacher Möglichkeiten. Verschiedene Umgebungen und unterschiedliche Grade der Medialisierung erzeugen unterschiedliche Formen der 'liveness' und bedingen verschiedene Begriffsdefinitionen von 'live'. Im Zentrum steht dabei beispielsweise die Frage, ob für das Live-Erlebnis stets die Anwesenheit eines menschlichen Performers nötig ist. Oder erlangt auch die Maschinenperformance durch die Wahrnehmungsintensität des situativen Erlebens die Evidenz eines 'live'-Erlebnisses? Können Maschinen Performer sein? Haben wir es also nur mit Medienperformances zu tun oder auch mit Performancemedien?

With the festival theme #LIVE!?, inspired by ideas of Sandra Naumann and Jan Thoben, the guest curators of this year's symposium *What Is Live?*, CTM.11 reflects the aesthetic, societal and economic implications of the growing importance of realtime media, the live experience and of so-called 'liveness'. Discussing these issues on the basis of audiovisual 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 and partners.

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 realtime 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 realtime 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, realtime 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 realtime 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 and the stage concert integrate electronic and digital media for the realtime synthesis of data or make use of online possibilities, the more ambiguous the notion of 'live' becomes, and 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 perceptional intensity. Can machines be performers? Should we, in addition to media performance, also be speaking of performance media?

MUSIC PROGRAM

HAU 1 » OPENING CONCERT

MON, 31.1. » 20:00

CTM.11
OPENING CONCERT

MORTON SUBOTNICK & LILLEVAN
SOOJIN ANJOU

We proudly present an exceptional audiovisual concert by a stunning pioneer of electronic music, and CTM.11 guest of honor: Morton Subotnick. This event marks a further milestone in the Festival's spectacular series of performances by trailblazers in the world of electronic music.

As composer and performer, Subotnick was the first to fathom the full potential of the synthesizer: from the outset in the early 1960s his vision and his goal as an artist was to directly control all the musical parameters during live performance in realtime – a goal that wasn't easy to reach and came about 15 years later with a Buchla synthesizer, which finally combined the richness of analogue sound with a realm of digital possibility.

This evening, In collaboration with Berlin video artist Lillevan and South-Korean pianist SooJin Anjou, Morton Subotnick will play his three-part composition 'Silver Apples of the Moon Revisited', in which he will be tracing a line from two world-renowned pieces from the analogue past – 'Silver Apples of the Moon' [1967] and 'Wild Bulls' [1968] – through to the digital present. For this 90-minute German premiere, as in his work generally, Subotnick draws on a broad range of techniques that have decisively shaped the progression of electronic music between the analogue and the digital. He naturally employs a Buchla synthesizer in combination with a computer and human voice. In collaboration with SooJin Anjou the composition takes up themes from his Electronic Ghost Scores, in which Subotnick subjects the sounds of acoustic instruments to realtime manipulation and deploys performers as live control voltages to generate sound. Adding video artist Lillevan to the piece, he further explores his longstanding interest in intermedial arrangements.

Besides the Opening Concert, Morton Subotnick will present an AV piece in the CineChamber [*» see page 40*] and will hold a lecture on Thursday within the Pioneers [*» see page 76*] program, which will offer insight into his ideas, the creation of music in the wake of the Technological Big Bang and trace the various stages of his life's work.

The CTM.11 Opening Concert is kindly supported by the Federal Government Commissioner for Culture and the Media, and Berlin audio software company Ableton.

MORTON SUBOTNICK [US]

Morton Subotnick is one of the pioneers in the development of electronic music, intermedia performance and interactive computer music systems. In the early 1960s Subotnick worked with Don Buchla on what may have been the first analogue synthesizer. In 1961 he co-founded the San Francisco Tape Music Center together with Pauline Oliveros, Steve Reich, Terry Riley and Ramon Sender. In 1966 he moved to New York with the Actor's Workshop, becoming the first musical director of the Lincoln Center Rep Company. The seminal work *Silver Apples of the Moon* was commissioned by Nonesuch Records in 1967, marking the first time an original large-scale composition had been created specifically for LP. The next eight years saw the production of other important compositions for LP: *The Wild Bull*, *Touch*, *Sidewinder* and *Four Butterflies*. In 1969 Subotnick relocated to Los Angeles and helped found the California Institute of the Arts. In 1975 he composed 'Until Spring', developing a technique for recording voltage control for realtime modulation of sequenced compositions. He later developed methods for live performers to control computer music, also using traditional musical instruments to control computer generated sounds. In addition to electronic music, Subotnick has written for symphony orchestra, chamber ensembles, theater and multimedia productions. In more recent years Subotnick has done groundbreaking work to offer musical creative tools to young children. He has authored a series of six CD-ROMS for children, a children's website and developed a program for the classroom and after school programs.

» mortonsubotnick.com

» see also PIONEERS » page 45, and CINECHAMBER MODULES » page 76.

LILLEVAN [DE]

Lillevan is an animation, video and media artist who has long been based in Berlin. Over the years he has performed and collaborated with numerous artists from a broad selection of genres at concerts and media festivals all over the world, yet he is perhaps still best known as member of the visual/music group Rechenzentrum, which was active from 1997-2008. In his work, Lillevan recontextualizes and politicizes existing film images and fragments. Breaking ground in live visual performance, Lillevan has introduced innovative approaches to the genre, combining new and old technologies, creating installations and projection techniques, always focusing on taking film in experimental directions. He has performed extensively with the likes of Christian Fennesz and Vladislav Delay/Luomo, and most recently with Morton Subotnick on a reworking of his opera 'Jacob's Room'.

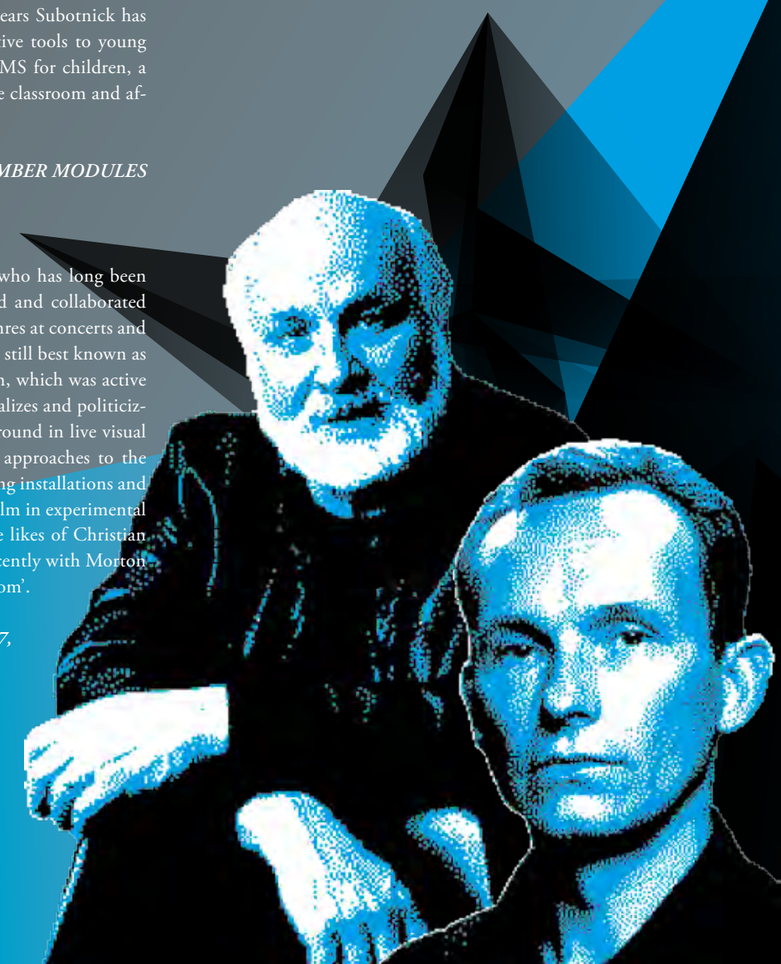
» lillevan.com

» See also CINECHAMBER MODULES » page 47, and CINECHAMBER LIVE » page 48.

SOOJIN ANJOU [DE]

Pianist SooJin Anjou graduated from the Juilliard School in 2002 as the only person ever to win both of Juilliard's undergraduate commencement prizes for achievement in music and the liberal arts. A native of South Korea, SooJin Anjou spent her formative years in the United States, making her Boston Symphony Orchestra debut at 16 with Prokofiev's 'Piano Concerto No. 3'. She became known in Europe after winning a prize at the Robert Schumann Competition in Germany. Anjou completed her studies at the University of Arts Berlin, with a minor in harpsichord and fortepiano. Her broad repertoire includes more than 20 concertos, ranging from Bach to Berio, as well as the complete works of Ravel and the complete *Transcendental Etudes* of Liszt. She is an avid performer of contemporary music, and composers have been entrusting their work to her since she was 15. In 2010 she premiered new works by four composers to commemorate the bicentennial of the births of Schumann and Chopin. Currently she is part of the ensemble performing Morton Subotnick's new chamber opera 'Jacob's Room' worldwide,

» soojinanjou.com



HAU 1 » PERFORMANCE

SAT, 5.2. » 20:00

BRUTALIZED AESTHETICS

MATTIN & MATHIEU SALADIN

'It is not just a place to hear works. It is also a theater where the members of the audience observe each other. And themselves. It is a space where we come to look at those who listen. Where we go to see people listening, or even to listen to people listening. Listening to [oneself] listening is also making the work into a battlefield: a theater of operations of listening where various camps clash with each other.'
P. Szendy

MATTHIEU SALADIN [FR]

Matthieu Saladin is a musician and researcher with a conceptual approach towards music. He has a PhD in Aesthetics from the University of Paris 1 Panthéon-Sorbonne. He is interested in the history of musical forms and the relations between music and society. The focus of his research is on the aesthetics of experimental music. He is a lecturer in history and aesthetics of 20th century musicat the University of Lille, and a co-editor of the academic journal *Volume!* on popular music. As musician, he plays bass clarinet, soprano saxophone and electronics, and together with Vania de Bie-Vernet and Stéphane Vigny forms the electroacoustic band Archipel, and the trio Plateformes with Hervé Boghossian and Stéphane Rives.

MATTIN [ES]

Mattin is a Basque artist who works with noise and improvisation, and addresses the social and economic structures of experimental music production through live performance, recordings and writing. Using a conceptual approach, he aims to question the nature and parameters of improvisation, specifically the relationship between the idea of 'freedom' and constant innovation that it traditionally implies, and the established conventions of improvisation as a genre. Mattin considers improvisation not only as an interaction between musicians and instruments, but as a situation involving all the elements that constitute a concert, including the audience and the social and architectural space. He tries to expose the stereotypical relation between active performer and passive audience, producing a sense of alienation that disturbs this relationship. Mattin runs the labels w.m.o/r and Desetxea, and has published more than 70 records on different labels all over the world, alone and in collaboration. He has collaborated with an extensive list of artists, including Eddie Prévost, Oren Ambarchi, Tony Conrad, Radu Malfatti, Matthew Bower, Taku Sugimoto, Yasuo Totsuka, Axel Dörner, Werner Dafeldecker, Kaffe Matthews, Keith Rowe and Philip Best.
» *mattin.org*

HAU 1 » CLOSING CONCERT

SUN, 6.2. » 20:00

CLOSING CONCERT

FULL BLAST [BRÖTZMANN / PLIAKAS / WERTMÜLLER]
SPECIAL GUEST: MATS GUSTAFSSON

This very special evening at HAU 1 is the official closing concert of both CTM.11 and transmediale. German free jazz legend Peter Brötzmann will perform with his trio Full Blast, featuring Marino Pliakas on bass and Michael Wertmüller on drums. The evening is in honor of Brötzmann's 70th birthday this year and will include Mats Gustafsson as a special guest. The CTM.11 festival theme #LIVE!? is brought into strong relief here. The true essence of live performance is no better exemplified than in Brötzmann's saxophone improvisations. Some may see this concert as the antithesis of the mediatized, technologically-based performances that are otherwise the primary focus at CTM, yet there is argument that the quest for the 'free' in free jazz is in fact strongly influenced by a self-reflection offered through listening to the recording of one's own performance.

PETER BRÖTZMANN [DE]

Peter Brötzmann ranks among the most influential European free jazz musicians and is highly respected internationally. He has appeared on well over 100 albums since 1967 – more than fifty of them as a bandleader. In 1968 he recorded *Machine Gun*, which is still considered one of the most important free jazz albums ever made. Brötzmann was part of Globe Unity Orchestra throughout the 1970s, and during the late 80s was a member of Last Exit. He has toured regularly with the Peter Brötzmann Chicago Tentet since 1997, and with the trio Full Blast since 2004.
» *peterbroetzmann.com*

MARINO PLIAKAS [CH]

The Swiss-Greek musician, guitarist, bassist and improviser Marino Pliakas has played with Steamboat Switzerland, Die Firma, Quartett Mösiöblö, Caspar Brötzmann, John Cale, Nels Cline, Holger Czukay, Jacques Demierre, Robert Dick, eRikm, Peter Evans, Flea, Nick Franglen, Mats Gustafsson, Marian Gold, KK Null, Jaki Liebezeit, Keiji Haino, Fred Lonberg-Holm, Phil Minton, Mouse on Mars, Steve Noble, Norbert Möslang, Larry Polansky, Josh Pollock, Jim O'Rourke, Olaf Rupp, Ken Vandermark, Trevor Watts, Mars Williams, Stephan Wittwer, Kenny Wollesen and Otomo Yoshihide.
» *marinopliakas.com*

MICHAEL WERTMÜLLER [CH]

Michael Wertmüller has played in various constellations with Peter Brötzmann since 1992. The Swiss drummer and composer lives in Berlin, where he is a guest lecturer at Humboldt University and teaches Instant Composing/Improvisation at the University of Arts. As a drummer he has toured the world and performed with musicians including Bill Laswell, Toshinori Kondo, Holger Czukay and John Cale. His compositions have been performed at Donaueschingen, MaerzMusik, CTM, Ultraschall and the London Jazz Festival.
» *michaelwertmueller.com*

MATS GUSTAFSSON [SE]

Mats Gustafsson is a Swedish saxophonist, improviser and composer who has played over 1600 concerts and appeared on more than 150 records. He has collaborated with Sonic Youth, Merzbow, Jim O'Rourke, Otomo Yoshihide, Yoshimi and played in groups such as The Thing, Sonore, FIRE!, Gush, Nash Kontroll, Boots Brown, the Barry Guy New Orchestra and the Peter Brötzmann Chicago Tentet. His extended saxophone techniques draw equally from the fiery free jazz tradition and the European microtonal schools.
» *matsgus.com*

POSITIVELY LOUD! CTM.11 OPENING NIGHT

JASON FORREST
SLEIGH BELLS
NIKI MATITA

This evening is an invitation to raise your glass to that in-between realm in which rock and club music converge. For his glittering tracks, self-confessed Steely Dan fan Jason Forrest slices together great moments from prog, glam, hard and jazz rock, funk and punk, marching band and modern composition – a genre clash he celebrates as ecstatic and gleeful copyright infringement. The 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, squelching synths and a wall of fuzzed-out guitars. Positively Loud! - a sure-fire path to sensory overload.

JASON FORREST [US/DE]

Jason Forrest aka DJ Donna Summer is a producer, impresario and the mastermind behind Cockrockdisco and more recently the Nightshifters label. The Berlin-based American's distinct approach has been an innovating force in the field of sample-based music and he has been credited as being a pioneer in the emergence of the breakcore genre. In 2005 he founded the Wasted festival in conjunction with CTM and fellow breakcore luminary Pure. He also invented the iPhone app *Star6* for sample manipulation. His newest adventure is the online TV platform NetworkAwesome.com. Forrest has released on numerous labels such as Broklyn Beats, Omeko, Irritant, Ljud Records and, most of all, on Mouse On Mars' Sonig label.

» *cockrockdisco.com*

» *See also NIGHT VS. NIGHT » page 31.*

SLEIGH BELLS [US]

Sleigh Bells have made a big name for themselves in a hurry. Derek E. Miller [guitarist, producer] and Alexis Krauss [vocals] first met by chance in 2008, when Miller happened to be waiting tables at a restaurant where Krauss stopped in with her mother. This fortuitous encounter was the start of a very productive relationship – energized by an arsenal of distortion pedals. The duo started circulating their demos online, attracting high profile attention in autumn of 2009, when none other than Mathangi 'M.I.A.' Arulpragasam heard about them and snapped them up for her N.E.E.T. label. The band has reached large audiences touring with M.I.A. and Miller lent the soon-to-be signature Sleigh Bells crunch to her track 'Meds and Feds'. She, in return, provided copious input during the production of Sleigh Bells' debut album. *Treats* was released in May 2010, and was an instant favorite of critics and fans alike. With a total running time of merely 32 minutes and most songs clocking in at well under three minutes, Sleigh Bells leave listeners eager for more fizzy blasts of sugar-frosted square waves.

» *infinitybells.com*

NIKI MATITA [DE]

Niki Matita has been working as DJ/selector since 1992. She was responsible for the program of the club Zentrale Randlage from 2004 to 2007 and is now hosting SubCult, a weekly radio show on Radio MultiCult.FM and other stations. Her style combines everything from contemporary composition, to rock'n'roll, to electronic music and anti/folk. Whatever the wish is, she has the sound for your obscurest moods. You can't outweird her.

DUAL DUEL

MOHA! WITH IDAN HAYOSH & ANU VAHTRA
NICOLAI VS LIPPOK

A very special DJ battle: Ronald and Robert Lippok versus Olaf and Carsten Nicolai. These two pairs of brothers are strong pillars of Berlin's artistic society, but is this town big enough for the both of them? To settle the issue the siblings were encouraged to meet at a DJ battle. The event was held twice last year at the 'Temporäre Kunsthalle' with each side winning one match. Left with a deuce CTM.11 decided to host the tiebreak. The winner shall be judged by popular reaction. And if that isn't enough confrontation for you, Norwegian noise terrorists MoHa! team up with artists Idan Hayosh & Anu Vahtra in order to overload your synapses with their 'Fire & Ignorance' performance. Hayosh and Vahtra will deliver choreographed spatial lighting effects to the sound of MoHa!'s spasms of drums, guitar and electronics. A conceptual and contemporary adaptation of the lightshows of the psychedelic rock concerts in the 1960s and -70s.

LIPPOK VS NICOLAI [DE]

NEW PLACE. NEW GAME.

Whilst well established artist Olaf Nicolai's latest work 'Innere Stimme' [using the 'Inner Voice' hidden within the score of Robert Schumann's 'Humoreske, Opus 20', composed in 1839] reinterprets classical music, his brother Carsten aka Alva Noto recently teamed up with Einstürzende Neubauten's Blixa Bargeld as ANBB to release 'Mimikry' on his immaculate Raster-Noton label. Their penchant for conceptualiusm links them to Ronald and Robert Lippok, best known as two thirds of To Rococo Rot, whose eleventh album *Speculation* was released on Domino in early 2010. The work of each of the four in their various constellations has consistently broken new ground and has proven to be genre-defining, pioneering that clickety-clackety electronic sound that is as much high precision as it is dreamy and owes as much to postrock and jazz as it does to early electroacoustic experimentation.

» *myspace.com/torococorot*
» *olafnicolai.com*
» *carstennicolai.de*

MOHA! [NO] WITH IDAN HAYOSH [IL] & ANU VAHTRA [EE]

FIRE AND IGNORANCE

Despite the shock and awe of their extraordinary sonic onslaught, MoHa! is the work of just two musicians: Anders Hana on guitar, electronics and effects pedals, and Morten J. Olsen on drums, triggering an avalanche of noise. Their albums *Raus Aus Stavanger* [2006], *Norwegianism* [2007] and *One-Way Ticket To Candyland* [2008] are available on Rune Grammofon. Tonight they are collaborating with artist and photographer Anu Vahtra from Estonia and installation artist Idan Hayosh from Israel in a 'sonic and visual performance that involves the audience in a physical experience of definite power and energy'.

» *myspace.com/themoha*

'Fire & Ignorance' has been realized with the support of the Netherlands Rijksakademie van beeldende kunsten.

FESTSAAL KREUZBERG » CONCERT

WED, 2.2. » 22:00

ROOM40 MEETS FAITICHE

URSULA BOGNER
MASAYOSHI FUJITA & JAN JELINEK
JOHN CHANTLER
LAWRENCE ENGLISH
TUJIKO NORIKO TRIO

Despite being half a world away from one another geographically and conceptually, Australia's Room40 and Berlin's Faitiche share an affinity in approach – a tendency toward the avant, the experimental and the obscure – which makes them a fascinating double bill.

Lawrence English's Room40 label has been '[...] delivering sound parcels from the antipodes since the turn of the century,' with more than fifty releases by musicians from four continents.

Faitiche is a fascinating new imprint from German experimentalist Jan Jelinek that takes as its mandate Bruno Latour's concept of 'factish'. Factish '[...] is a combination of facts and fetishes, and makes it obvious that the two have a common element of fabrication.'

URSULA BOGNER [DE]

SCHLEUSEN

Bogner [1946 – 1994] was an undiscovered German electronic music pioneer whose work was never published or performed during her lifetime. A pharmacist by profession, electronic music was an obsession. Her enormous œuvre – on reel-to-reel tape – came to light almost by accident after a chance encounter between Jan Jelinek and Bogner's son, Sebastian. A collection of works titled *Ursula Bogner: Recordings 1969 – 1988* was released on Faitiche in 2009. The 16-minute concert of 'Schleusen: A Concert for six signal generators' after an original score by Ursula Bogner will be performed by Jan Jelinek, Mo Loschelder, Andrew Pekler, Tim Tetzner, Kassian Troyer and Holger Zapf.

» faitiche.de

JAN JELINEK & MASAYOSHI FUJITA [DE/JP]

Berlin-based Jan Jelinek is a musician, producer, label manager and remixer who draws inspiration from jazz, dub, funk, soul and house. He has released music on ~scape under his own name, with his band Groupshow and elsewhere under a variety of other monikers including Farben, Gramm and The Exposures. He now runs the label Faitiche where he releases music from undiscovered geniuses. Originally from Japan, Masayoshi Fujita is a vibraphonist and composer based in Berlin. Influenced and inspired by classical, jazz and many other kinds of music, he eschews standard vibraphone styles for composition and performance, preferring to experiment with a prepared instrument and electronics. Fujita also performs and releases music as El Fog [vibraphone and electronics], and is a member of the experimental improvising band Pan Am Scan. Faitiche released Jelinek and Fujita's first collaborative album, *Bird, Lake, Objects* in 2010.

» janjelinek.com
» masayoshifujita.com

JOHN CHANTLER [AU]

Brisbane-born multi-instrumentalist John Chantler is currently based in London where he heads up Room40's European operations and presents *Frequenzen* on London's Resonance FM. He released music on Room40, Fat Cat and Fourier Transform as well as his own Inventing Zero Records imprint. He took part in collaborations with Tujiko Noriko, Matt Nicholson of Function and performed as a member of Tori Kudo's Maher Shalal Hash Baz.

» myspace.com/jchantler

LAWRENCE ENGLISH [AU]

Composer, media artist, curator, installation artist, sound engineer and festival organizer, Lawrence English is head of independent imprint, Room40, based in Brisbane, Australia. He has been an increasingly active force in Australian sound art and experimental music – both as a creator and a behind the scenes figure – since the end of the 90s. His recorded work has been released on a variety of labels including Touch Music, Crónica and numerous others. As a producer, English has collaborated with artists including Francisco López, Tujiko Noriko, Ben Frost and others.

» lawrenceenglish.com
» room40.org

TUJIKO NORIKO TRIO [JP/AU]

Born in Osaka, Japan, avant-pop vocalist and experimental musician Tujiko Noriko is currently based in Paris. She's been active since 2000 with her earliest records out on Austrian experimental label Mego, and has since released on Tomlab, Room40 and others. Her music consists of samples, electronic beats and melodies overlaid with vocals sung in both Japanese and English. For TNT she teams up with Lawrence English and John Chantler.

» tujikonoriko.com

FESTSAAL KREUZBERG » CONCERTS / CLUB

THU, 3.2. » 22:00

PRISMATIC SHADOWS

RAIME
HYPE WILLIAMS
PARIAH
DORIAN CONCEPT
FALKO TEICHMANN

Following a decade of splintered meanings, of genre generators gone haywire, life on the margins of clubcultureland has become hard to define. The minute one of the countless producers makes an independent move in this digital diaspora, it manifestly triggers an undercurrent. Ascriptions grow fluid, moods swing between obfuscation and twilight, shards of pop-cultural mirror balls twirl aimlessly through banks of hybrid sound, musical history collapses in the present tense of dancefloor, and authors spy escape routes to the future on the sidelines of perception.

RAIME [UK]

A mysterious duo from England, whose yearning industrial sound originates from somewhere very deep and is reminiscent of ritual music from a bygone techno religion. Drawing on deep-sea percussion, whisps of electro-smog and the sacred acoustics of factory halls, Raime create epic mechanical ballads that have an equally close affinity to Shackleton's apocalyptic rhythms as they do to the findings of the highly merited frequency investigators Pan Sonic. On just two EPs to date, whose strict minimal optics provide a perfect resonant body for the sound, the project has created a no-man's space between ambient, gothic and cybernetics.

» myspace.com/raimemusic

HYPE WILLIAMS [UK]

With a name that refers to the golden era of the fish-eye optic of the cyber r'n'b in the nineties and a small catalogue of publications that drag the listener through the quarry of pop culture with the tenacious vehemence of a good cough mixture trip, the duo Roy Blunt and Inga Copeland quickly became 'micro-celebrities' of their own genre, somewhere in the digital sprawl between Shoreditch and Neukölln. With a sampler full of disintegrating loops, mumbled dub poetry and somnambulant karaoke, supplemented by profound basic urban knowledge, a tendency towards weird voice samples and confused identities, the duo constructs tomorrow's world from yesterday's leftovers. Their track 'The Throning' is a partial reworking of Sade's 'Sweetest Taboo', and sounds like a karaoke rehearsal surreptitiously recorded on a stolen mobile phone. They have recently signed to the Hippos in Tanks label, releasing the *Dior* EP free for download, with a full-length slated for release in 2011.

» myspace.com/hypheewilliams

PARIAH [UK]

The person behind this untouchable's name is the young English producer Arthur Kayzer whose comprehensible discography, released by the reanimated, long-established label R&S Records, already seems to have the presence of some people's life work. Against a background of breaking beats and melancholy bass, his building plans seem to stem directly from the collective English rave memories. He creates layers of atmospheres reminiscent of Burial's sounds and uses them to achieve his own vision of hard drive soul and ambient funk, which seems to exist very much independently of any electronic caste.

» myspace.com/pariahbeats

DORIAN CONCEPT [AT]

Dorian Concept is a vehicle for the young Austrian musician Oliver Thomas Johnson. He released on labels such as Affine, TLM, and Ninja Tune. His full-length debut *When Planets Explode* came out on Nod Navigators, an offshoot of the Kindred Spirits label in 2009. Johnson is something of a synth wizard, his numerous Youtube posts with titles such as 'Fooling around on Micro Korg' have tallied up millions of views in total. Fusing hiphop, synthetic funk, chrome-plated keyboard sounds and boogie bass, he unites both nodding rhythm nerds and hip-swinging go-go dancers. His highly improvised live performances have taken him around the globe.

» myspace.com/dorianconcept

FALKO TEICHMANN [DE]

Falko Teichmann has been around in the music world since the mid-90s. He started off rather downbeat, exploring the in the darker corners of the lounge scene. But the multi-faceted musical fairground that Berlin has become today soon inspired him to open towards the dancefloor, forging long lasting alliances with places like the Circus/Bar 25, diving into Slo-Motion Disco and Cosmic Space Funk, and frequently collaborating with DWFB, The Goldmunds and Mystic Rock. Recent solo excursions added retrodelic instrumental hiphop, weird coast electronica and some soulful bass music to the equation, creating pleasure zones off the beaten paths of the four-to-the-floor grid.

FESTSAAL KREUZBERG » CONCERTS

FRI, 4.2. » 22:00

EUPHORIC DISTRESS

KTL
GREG POPE & GERT-JAN PRINS

Experience a crunching collision of light and dark, an enveloping clash of aural and visual pleasures and a pain that, by pushing your senses to their limits, bears transcendent powers. Tenacious vapors of fog, grainy bursts of light, abrasive noise, flashing strobes, a wall of guitar amps, sputtering film projectors and blackened drones all add up to pure sonic and optical overload. Steven O'Malley prevails as mastermind and maven of drone sound that verges on extreme black metal and takes the audience on a disembodying journey. In KTL, his sub-metal riffs of haunting dark energy find their perfect counterpart in the spiky digital noise manipulations of Editions Mego founder, Pita. Greg Pope and noise musician Gert-Jan Prins transform the concert space, as much as mental space, through a brutally reductive, physical treatment of film material. From initial darkness they evoke a violent rush of sound and light.

KTL [US/AT]

KTL is something of a metal/noise supergroup – a long-running collaboration between guitarist Stephen O'Malley of Sunn O))) and Peter Rehberg aka Pita, founder of the venerable Editions Mego label. The two originally began working together in 2006 in order to score Gisèle Vienne's theater piece 'Kindertotenlieder', and have since worked extensively soundtracking films and performing live. They have released a stream of studio albums on Editions Mego as well as a host of live recordings on their own KTL Live Archive platform. Their most recent album, entitled [suitably in accordance with previous releases] *IV*, was recorded in Tokyo by Jim O'Rourke, and is indeed the first of their works to be created purely for its own sake, without the framework of a theater or film project. Their haunting, frozen soundscapes are more distant than the full throttle distortion of Sunn O))) and more dreamy than Rehberg's work as Pita. With long pieces regularly clocking in at well over 15 minutes, the duo are at their most haunting when unleashed during live performances.

» ***myspace.com/ktlrule***

GREG POPE & GERT-JAN PRINS [UK/NL]

LIGHT TRAP

A performance with three prepared 16mm projectors and a sound artist. The work is a sound/light sculpture, performed live and in constant flux by factors both random and controlled, as the film is physically altered using sandpaper and hand tools. 'Light Trap' explores the raw elements of cinema: the projector, the film material, the darkened room and synchronized sound. Working collaboratively and individually, Pope has made video installations, live art pieces and single screen film works since 1996. For this performance he will be joined by Gert-Jan Prins. Prins has been known for twenty years as one of the most challenging sound artists in the Netherlands. He focuses on the sonic and musical qualities of electronic 'noise'. Prins makes connections with modern electronic club culture, occupying a radical position with his investigation of electronic sound and its relationship to the visual.

» ***gjp.info***

FESTSAAL KREUZBERG » CONCERTS

SAT, 5.2. » 21:30

DANCE UNDEAD

BLACK FOG
ZOMBIE ZOMBIE
K-X-P

When cosmic disco and neo-krautrock, vintage synth sounds and the soundtracks of giallo, horror and slasher films of the 70s and early 80s are united in unholy matrimony and amalgamate in seductive grooves, the dancefloor becomes a showcase for a famished, feverish, nerve-wrecking feast. Hypnotic beats ooze from drums while the synths condense demonical airs to oppressively plausible riffs that corrode the human will. Ghostly electronics celebrate the resurrection of ruler of all rulers, John Carpenter, fusing with the frenzied pulse of krautrock's psychedelic power in delirious voodoo rhythms permeated by serpents and rainbows.

BLACK FOG [SE]

Black Fog is a brand new project featuring Axel Willner, Dan Enqvist and Jasper Skarin. The former, of course, already is well known as the man behind The Field. Black Fog is a side project of his, inspired by horror film soundtracks from the Bava/Fulci/Argento/Carpenter continuum. The three Swedes are certain to get you trembling, armed with little more than their small heap of synths and drum machines. Or will fear and trepidation be on their own account? As tonight is indeed Black Fog's first ever public performance – they might be a bit shaken themselves. That, however, is highly unlikely: Black Fog actually consists of The Field's live band lineup, and they have more than enough stage experience together. Let's see what this evil doppelgänger holds in store for us.

» ***myspace.com/blackfogmusic***

ZOMBIE ZOMBIE [FR]

Zombie Zombie is Etienne Jaumet and Cosmic Neman [who is also the drummer of french fun-folksters Herman Düne]. The french duo produce a kind of sweaty elektro-kraut horror-disco that is informed once more by the aesthetic of film directors John Carpenter, George A. Romero and Dario Argento [and respectively Goblin, who composed many of the latter's scores], using instruments like vintage synths or space echo tape delay units combined with heavy drums and screaming voices. Their first full-length *A Land For Renegades* was released on the French label Versatile in 2008. The album was recorded and mixed at their studio in Paris with the producer Antoine Gaillet, who has also worked with artists like M83 and Placebo. Their latest release, which they will also perform tonight, *Zombie Zombie Plays John Carpenter* is a tribute to the director and composer, channeling Carpenter's themes into long-form, spooky but groovy tracks. It's perfect music for dancing at a midnight matinee. Be prepared to spill your popcorn.

» ***myspace.com/therealzombiezombie***

K-X-P [FI]

K-X-P is a trio from Helsinki headed by Timo Kaukolampi, who was also the man behind Op:l Bastards and The Lefthanded. The band is comprised of Kaukolampi [electronics, vocals], Tuomo Puranen [bass and keyboards] and rotating drummers Anssi Nykänen and Tomi Leppanen. Blending electronics, krautrock, noise and retro-futuristic soundscapes into hypnotic, gripping tracks, the band sounds unabashedly teutonic. K-X-P had its genesis in 2006 when Kaukolampi gave Smalltown Supersound some demos of a new project he was working on, and the label encouraged him to pursue the idea. The group's eponymous album was finally released in the summer of 2010. The musical background of K-X-P's other members is broad, from the free jazz fusion of Pekka Pohjola, of which Anssi Nykänen was a member, and Jimi Tenor, with whom Tuomo Puranen played, to the Kraftwerky cartoon pop of Tomi Leppanen's former band Aavikko. Timo Kaukolampi is otherwise known as the main producer and co-writer for the Norwegian pop princess Annie.

» ***k-x-p.net***

SPECTRAL ECLECTICS

MIT
WU LYF
THE FIELD
GOLD PANDA
DEPRESSED BUTTONS

Spectral, as in spectrum: an eclectic selection indeed, from the teutonic mannerisms of Cologne's MIT, to WU LYF's ebullient young Manchester lo-fi, The Field's widescreen techno in a band format, to the opulent tracks of Gold Panda and his MPC. And spectral, as in specter: MIT conjure up disembodied soul music in the spirit of Kraftwerk, the devil himself is quite possibly behind the lads in World Unite Lucifer Youth Foundation, The Field's Axel Willner sometimes also shrouds himself behind the veil of Black Fog, and even Gold Panda releases on Ghostly International. The night will be closed off with an on the spot DJ set by Depressed Button's Todd Fink of the Faint fame, who dances on the jester's grave with his unsettling electroesque techno carnival. Tonight, you can expect the unexpected.

MIT [DE]

The Cologne band MIT draws influence from late 1970s to early 1980s German electronic music with youthful charm and renewed vigor. Indeed, they are all in their early twenties. While still at school in 2004, Tamer Özgönenc and singer Edi Winarni began kicking around ideas they had heard on post punk and no wave records, and were soon joined by drummer Felix Römer. A chance opportunity to fill a support slot for Peaches provided a suitable kick-start for the fledgling band. They rose to the occasion and their development has been rapid ever since. 2006 saw the release of their debut *Coda* on the Haut Areal label. They continued to hone their skills with a long string of gigs taking them to far away lands including China and India. In 2009 they crossed paths with former Kraftwerk associate Emil Schult, who took them under his wing while they were contemplating their next album. The choice of Jas Shaw [one half of Simian Mobile Disco] as producer enabled the group to put his racks of modular synths to appropriately crafty use. The result is *Nanonotes*, which appeared in September 2010 on V2/Cooperative.
» mitmitmit.net

THE FIELD [SE]

The Field is a vehicle for Stockholm-based Axel Willner. His sound is a fusion of ambient and techno that is very much at home among the luminaries of Cologne's Kompakt conglomerate, which released his 12" debut 'Things Keep Falling Down' in 2005. His first full-length *From Here We Go Sublime* went on to make waves internationally in 2007. He has completed a host of remixes for the likes of Annie, Thom Yorke, Tocotronic, James Figurine and Battles. His 2009 release *Yesterday And Today* solidified his reputation, and found him touring alongside !!! and LCD Soundsystem. Willner also works under the pseudonyms Lars Blek, Porte, Cordouan and James Larsson and he is part of the Cologne Tape collective, whose debut *Render* was the first release on Magazine, a new Cologne-based label distributed by Kompakt.
» garmonbozia.se/thefield
» See also » DANCE UNDEAD » page 23.

WU LYF [UK]

Hailing from Manchester, WU LYF are currently riding a wave of media attention fueled by their apparent disregard for anything related to standard music industry values. Their sound is a whirlwind of reverb-drenched guitars, muffled drums and exuberant, hoarse vocals – the revitalized essence of a long lost rock'n'roll. With a string of viral videos, scattered mp3s and a debut release with a limited edition of fourteen copies, their astute image management recalls the propaganda campaigns from the glory days of their hometown's own Factory Records. WU LYF songs are anthemic, euphoric, bombastic and shamanistic all at once – stadium rock for a subterranean parking garage. Can they live up to all the hype? See for yourself.
» worldunite.org

GOLD PANDA [UK]

Gold Panda took his time stepping into the limelight, spending his 20s working in record shops, honing his chops and amassing a massive backlog of music before beginning to make his work public. The London-based producer's name spread as a result of remixes for Little Boots, Telepathe, Bloc Party, Simian Mobile Disco, Health and The Field, quickly making him a critic's favorite. Soon, he began releasing his own tracks, including the 'Miyamae' 12" on Various, the acclaimed 'Quitters Raga' 7" on Make Mine, and the 'Before' digital single on Puregroove. Finally, in 2010, Gold Panda released his widely acclaimed debut album *Lucky Shiner* on Ghostly International. His tool of choice is the trusty old Akai MPC2000XL sampler, which allows him to stay focused on combining sampled sounds in surprising new contexts. His densely constructed tracks are bold and brightly colored with flashes of euphoria, and his live performances pack a punch otherwise seldom felt in solo sets.
» iamgoldpanda.com

DEPRESSED BUTTONS [US]

Clark Baechle, Todd Fink, and Jacob Thiele have begun their journey into the future of sound with their new project Depressed Buttons. Previously the men behind the drums, vocals, and keyboards of the revered band The Faint, they were among the first to give punk kids a taste of keyboard-based dance music in the late 1990s. As Depressed Buttons, they embark on the journey through the world of electronic/dance with a new sound that has little to do with depression and much more with pushing. With remixes for Of Montreal and Boys Noize under their belts, Mad Decent signed them for the release of their first EP, *QWERTY* in 2010. Depressed Buttons take the dance floor intentions of their previous projects to a new level of freaky digital dementia.
» depressedbuttons.com

CHEZ JACKI » CLUB NIGHT

FRI, 4.2. » 22:00

DRAG'N'DROP

PRESENTED BY REVOLUTION N°5

O F F & GR†LLGR†LL
SICK GIRLS
GAY MORMON KISSING CLUB VS
GUCCI GHOTH

What a drag! The spring of 2010 brought us a new genre. As the early adopters at Pitchfork put it: 'Drag is ... a group of young, geographically scattered artists concurrently exploring ghostly, slow-moving electro-pop, each with their own unique spin.' Exactly – witch house, drag, haunted house, screwgaze, ghost step – the list of affiliated names for a style that holds a penchant for chopped&screwed vocals and beats, dark and eerie synths and a rather lo-fi production process is a long one. The reference points are widely spread, a fact that CTM and Revoluton N°5 try to illustrate with their selection of drag-related live acts and sets from o F F / Gr†llGr†ll's occult explorations to the Sick Girls' crunk and dub inspired version or the pop-laden deconstructivism of Gay Mormon Kissing Club vs. Gucci Goth.

O F F & GR†LLGR†LL [DE/DK]

o F F [who also DJs as Gay Mormon Kissing Club] and Gr†llG†ll [Disaro] met while singing along to the Backstreet Boys songs in a club and since managed to transform an internet affair into a full blown musical marriage. They describe their collaboration as 'like being six years old again and playing in the backyard. Two guys who need a warm hand to hold.' Their epic track 'Emo Dancers', a sprawling early 90s rave monster that reeks of 808 State, was praised on the web in late 2010. Since then they have concentrated on building a live show. Masked in bandanas, the pair sing and dance over a selection of sometimes trashy, always heartbreaking and dancy tracks. At times it looks like drag karaoke and always like a load of fun. Their first release 'Emodancers/Happyface' will be out on a 7" on Clandestine Records in February 2011.
» soundcloud.com/o-f-f
» soundcloud.com/grillgrill

SICK GIRLS [DE]

One half of the Sick Girls has been part of the Berlin club scene from the early days of techno and is sometimes called a walking music library. The other half, meanwhile, played distorted guitars and cheap software synthesizers in her bedroom band. Together the collective have been active enlightening their city with everything that is one or two steps off its ubiquitous genre. In 2005 their party series Revoluton N°5 got kickstarted with new underground music from the UK and US like grime and crunk. Their taste has been eclectic and their DJ sets raw and energetic. 2010 saw the release of a mix compilation on BBE Records featuring their first music productions. Always excited by new musical spinoffs, they recently took a step towards the alluring witch house sub-genre, inviting Salem to their hometown. For Drag'n'Drop, which they are co-curating, they will explore the depths of chopped and screwed crunk spiced up with the more upbeat scales of their other musical favorites, ranging from UK funky to krautrocky soundscapes.
» myspace.com/sickgirlsplayit
» soundcloud.com/sick-girls

GUCCI GOTH [US]

Daniel Triangle aka Gucci Goth has been DJing NYC for over seven years under various guises. Describing his style as 'pop for people in black', he spins a dread-heavy, cutting-edge mix of electrohouse, bass, witched-out hiphop and r&b. He's as likely to drop the newest drag-track as he is to play Nicki Minaj, as comfortable on a runway as in a squat. He's curated the Gucci Goth brand/blog and, with his recent move to Berlin, is 'looking to change the landscape of the modern party'.
» guccigoth.tumblr.com

MARIA AM OSTBAHNHOF » CLUB NIGHT

SAT, 5.2. » 23:00

MODESELEKTION

KRSN
SIRIUSMO
JACKMASTER / BEN UFO
MODESELEKTOR
COSMIN TRG
VIDEO: PFADFINDEREI

Modeselektion is a new 'hypersocial' project by Berlin bass music masterminds Modeselektor: always on the hunt for the new beat, they curate festival stages and club nights all around the world and post projectum release compilations on their own Monkeytown imprint, featuring new tracks by the involved artists. A Modeselektion tour took them through Europe in late 2010 along with a selection of their favorite artists and will continue through the Americas, Asia and Australia in January and February 2011. One of the tour stops is this exclusive show at CTM where they once again will do what they can do best: 'go beyond the scope of useless genre tags and the routine scuffles between different camps – in order to be boundless and completely freestyle'.

KRSN [DE]

A member of Modeselektor's bosom buddies and visual equivalent, Berlin video supergroup Pfadfinderei, Krsn has taken steps to build his own musical career. As a DJ, solo and together with Skate aka Unsportsmanlike, he shows a gifted hand for the dark side of pop, lingering somewhere between Berlin's Bodibill and London's Deadboy, and the obscure hits that keep a funky dancefloor bouncing.
» krsnskate.com

SIRIUSMO [DE]

Moritz Friedrich aka Siriusmo has been active for around a decade, releasing a dozen singles and EPs on various labels including Grand Petrol Recordings, Sonar Kollektiv, Bungalow, Mad Benton Records and Boysnoize Records. He has remixed names like Scissor Sisters, Gossip, Chikinki, Simian Mobile Disco, Boys Noize, Digitalism, Chromeo, A-Trak, Munk and many others. With that kind of discography, it would certainly seem to be high time that he released a full-length album of his own. Modeselektor's Monkeytown Records has provided him the necessary impetus to finally complete a – not yet released – debut LP, entitled *Mosaik*. The new 'Feromonikon / Signal' single provides a preview of this long anticipated album. Siriusmo's future-funky blend of soul, electro and techno is bound to make a big splash.
» soundcloud.com/siriusmo

COSMIN TRG [RO]

Cosmin TRG is surely Bucharest's busiest producer. The Romanian native has released a slew of singles and EPs since 2007 [also as TRG] on labels as renowned as Tempa, Build, Hemlock, Rush Hour, Immerse, BPitch Control, Hotflush, Cool And Deadly, Tube 10 and Hessle Audio, and last but not least on Modeselektor's Monkeytown. His field of work is bass, expanding the area of classic house to embrace genres like dubstep and garage. Nicolae's music is gritty, bleeped-out, at times sweet, at times sweaty, but always inviting for a little trip to the dancefloor.
» cosmintrg.com

JACKMASTER [UK]

Jackmaster aka Jack Revill is a co-founder of the world-renowned Numbers, Dress 2 Sweat and Wireblock record labels, with which he's been partly responsible for releasing some of the best UK music in recent years by the likes of Hudson Mohawke, Rustie, Deadboy, Bok Bok, L-vis 1990 and more. Causing a stir with a sound curiously known as aquacrunk, Jackmaster and his cohorts have done plenty to boost Glasgow's profile as arguably the most happening city in the UK right now. Notching up mixes for the likes of Rinse FM, Mad Decent, Vice, Dazed & Confused and Sinden's Kiss FM radio show, Jackmaster's quick mixing style and eclectic musical palette has seen him hold down a residency at London's Fabric and bookings at some of the world's most respected parties including FWD>>, Optimo and Sonar Festival. Tonight he will play a back 2 back DJ set with Ben UFO.
» myspace.com/iamjackmaster

BEN UFO [UK]

Ben UFO has established himself as one of the most creative DJs in dubstep, attempting to highlight the connections which link the development of dubstep to grime and uk garage, through rapid, blend oriented mixing. His sets strike a balance between paying tribute to the heritage of London-based dance music whilst simultaneously exploring areas of its potential future, an aim which goes hand in hand with his role as co-founder of the label Hessle Audio, which he runs with the respected producers Ramadanman and Pangaea. Their weekly radio show on SubFM has become renowned both for its ambitiously diverse music policy and for showcasing the freshest forthcoming material. Establishing himself as one of the key taste-makers in UK underground music, Ben has been rewarded with a slot on the legendary Rinse FM.
» myspace.com/freshben

MODESELEKTOR [DE]

Modeselektor scarcely need an introduction – especially on their home turf of Berlin. Gernot Bronsert and Sebastian Szary have been working together since 1992, becoming Modeselektor in 1996. In 1999 they began working with the Pfadfinderei VJ collective, and in 2000 they met Ellen Allien and began releasing on her BPitch Control label. 2005 saw the release of their first album *Hello Mom!* which immediately earned them an international reputation. *Happy Birthday!* followed in 2007. Collaborations and remixes with and for Thom Yorke, Björk, Maximo Park, Miss Kittin, Boys Noize, Roots Manuva and many others, not to mention stadium tours with Radiohead, have made them known to audiences all over the globe. Since 2009, Modeselektor have mainly been active as a trio in their collaboration with Sascha Ring aka Apparat as the electronic super group Moderat, which has appeared at countless festivals worldwide. Modeselektor have now founded their own Monkeytown Records imprint, releasing *Modeselektion Vol. 01*, a compilation of exclusive tracks by various friends and associates.
» modeselektor.com
» monkeytownrecords.com

PFADFINDEREI [DE]

Berlin based design bureau Pfadfinderei is a collective of graphic artists and motion designers, whose work ranges from print and web design to video production and audiovisual performance. Strongly influenced by hiphop and more abstract electronic music, their visual style dynamically draws together vector graphics, typography and urban footage. Organizing Lab.land, a series of events that brought together musicians and visual artists, they started their long term collaboration with Modeselektor which culminated in the *Labland* DVD on the Parisian label Dalbin. They have performed at countless festivals and club nights on their own or with Modeselektor and with Moderat and have produced numerous video clips over the years. Apart from commercial video animations they've also dabbled in interior design and conceptualized video/screen installations for various European event locations.
» pfadfinderei.com

CHEZ JACKI» CLUB NIGHT

SAT, 5.2. » 23:00

NIGHT VS NIGHT

GIRL UNIT
BOK BOK
DJDS
FINCKOBOT

Nightshifters and Night Slugs are both electronic music labels that have committed themselves to contemporary bass music. Putting them on the same bill made more than sense, it seemed natural. Originally hailing from the UK grime scene, Night Slugs blend together current musical trends like UK funky, future garage and post-dubstep and add a touch of crisp neuro-funk and heaps of r&b. In 2010 they exploded on the UK scene and are currently among the world's most looked-to taste-makers. Similarly, their brothers over at Nightshifters also blend and combine the various styles of bass heavy club music, but they do it with a much heavier dose of rave. Label boss DJDS [aka DJ Donna Summer aka Jason Forrest] is a bombastic party animal with a special love for brazen sounds. They signed up Get Wavey's Finckobot to hold it all down and keep things going in the nicely styled surrounds of Maria's latest offspring Chez Jacki.

GIRL UNIT [UK]

Originally starting out DJing under the name Girl U No Its True around 2007, Philip Gamble has been producing since he was 17. He developed his style gradually and shortened his name to Girl Unit early in 2010 before putting out his first EP, *I.R.L.* on the Night Slugs label run by Bok Bok and L-Vis 1990. Girl Unit produces 808-based club tracks that transmit his love for American r'n'b – and he's not afraid of slow jams and pitched-up vocal snippets. A second EP featuring the title track 'Wut' came out on the Night Slugs label in September 2010. 'Wut' also kicks off the recently-released *Night Slugs Allstars, Vol. 1* compilation. During Girl Unit's DJ sets he tries to cohesively work his way through global house sounds, dirty south instrumentals, Detroit/Chicago classics, raw US club tracks and local bangers from rising UK producers, as well as his own productions and Night Slugs label mates' releases.
» soundcloud.com/girlunit

BOK BOK [UK]

Although his debut as a producer came fairly recently, Bok Bok has already made a big impression on the UK post-dubstep scene as a DJ. His reputation has preceded him abroad and in the international press. Alongside releases on Fool's Gold, Dress 2 Sweat, Trouble & Bass and Nightshifters, Bok Bok co-founded the Night Slugs label following on from his eponymous club night with L-Vis 1990. The label has rapidly made a name for itself serving up grimy, housey bass music from the likes of Mosca, Greena, Jam City, Egyptrixx, and Kingdom. The young man behind Bok Bok is Alex Sushon, an Odessa-born Londoner who doubles as a designer, creating Night Slugs' distinctive visual look.
» nightslugs.net

FINCKOBOT [DE]

With bookings in clubs such as Scala [RIP], Magnet, Maria am Ostbahnhof, Ritter Butzke, WMF [RIP] and Villa, DJ Finckobot is always on the go, acting as an ambassador for the latest electronic dance music styles, still considered to be on the fringe in Berlin despite their increasing international relevance. From UK funky to post-dubstep and tropical house, he combines what belongs together, but few have dared to unite before. With his party series Get Wavey he regularly brings new talents to the city. As a media backup for his mission as a taste-maker, Finckobot was one of the early bloggers, using the Web 2.0 to support what he considered worthy of an audience. Since 2008 he can also be heard on the radio. His Friday program is called *Maximal Finckobot* and is broadcast by CTM media partner BLN.FM [***» http://bln.fm***], for whom he also works as a music editor and presenter.
» soundcloud.com/finckobot
» getwavey.com

DJDS [US/DE]

Jason Forrest is many things, including being DJDS or DJ Donna Summer. He's wrecked clubs from Tokyo to Rio with his wild stage antics and party cheerleader abilities. He co-runs Nightshifters, a label dedicated to bringing you a brave new club sound from all over the world. Along with his Birthday Party Berlin crew he has, in addition to many many other things, probably thrown confetti in your face at some point in time too.
» nightshifterslabel.com
» See also POSITIVELY LOUD! » page 16.

HYPERDUB NIGHT

DARKSTAR
KING MIDAS SOUND
KODE9 & SPACEAPE
SCRATCHA DVA
COOLY G
IKONIKA
TERROR DANJAH

CTM, Berghain and Hyperdub team up to present the latest mutations of UK bass music. Hyperdub label head Kode9 has often characterized his imprint as a virus; a living entity. Since its early, dread filled monochromes the five year old label has become infected with full color sci-fi in the shape of new recruits Darkstar, Ikonika and Cooly G, a good measure of hyper-colour grime DNA from veteran 'godfather' Terror Danjah and a dose of UK Funky from Scratcha DVA.

DARKSTAR [UK]

James Young and Aiden Whalley hail from the north of England and have been releasing music on Hyperdub and their own imprint, 2010 Records, since 2007. They released their hits 'Need You' in early 2008 and 'Aidy's Girl Is a Computer' in late 2009. Recently James Buttery was added to the group as vocalist, and the trio's debut full-length, *North*, was released by Hyperdub in 2010.
» myspace.com/darkstar001

KING MIDAS SOUND [UK]

Kind Midas Sound is the collaboration between Kevin Martin and Roger Robinson. Martin, of course, has been well-known for a decade through his work as The Bug, but also with projects such as God, Techno Animal and others carving niches in genres including dub, jazzcore, industrial hip hop and dubstep. Roger Robinson had already guested on some of The Bug tracks and worked with Pressure, another of Martin's projects. King Midas Sound's new album *Waiting For You* takes their collaboration to new levels. Delivered in a hushed, breathy tone, sometimes slipping into a lover's rock falsetto, Robinson's dub-poet musings add a layer of mysticism, shifting their spatial perspective to Martin's abrasive beats, which jump out from a sinister backdrop of reverb-drenched, distorted soundscapes. King Midas Sounds' are simultaneously disturbing and invigorating.
» kingmidassound.blogspot.com

KODE9 & THE SPACEAPE [UK]

Hyperdub label boss Kode9 [Steve Goodman] has had a defining influence on UK bass music. With a background in jungle, d&b and 2-step garage, he hosted the weekly Fwd>> show on Rinse FM, London's grime and dubstep pirate radio station, and was a resident DJ at DMZ, the seminal dubstep night in London. He is also an academic, teaching at the University of East London and in late 2009, his book *Sonic Warfare: Sound, Affect, and the Ecology of Fear*, was published by MIT Press.
The Spaceape [Stephen Gordon] is a London-based MC, vocalist and video artist whose distinctive voice has been a frequent feature of productions with Kode9 dating back to the earliest days of Hyperdub [as Daddi G], as well as on collaborations with The Bug, Martyn and others.
» myspace.com/kode9
» myspace.com/spaceapeuk

SCRATCHA DVA [UK]

Producer Scratcha DVA [Leon Smart aka Soule Power] has hosted *Grimey Breakfast*, the flagship show on Rinse FM since 2005; his first release for Hyperdub was 2010's 'Natty/Ganja'. Smart was part of grime crew Aftershock alongside Terror Danjah and is Roska's DJing partner in crime. Together with the latter he is part of the UK funky unit Fantastic Four who also features D-Malice and Ill Blu. He also runs his own label, DVA Music.
» myspace.com/scratchadva

COOLY G [UK]

Brixton's singer / rapper / producer and DJ, Cooly G [Merrisa Campbell], has a unique sound that's been variously described as UK funky, deep house, minimal tech and dubstep. Signed to Hyperdub in 2009 for her debut 'Narst / Love Dub', she also runs her own bi-monthly club night in Brixton. In addition to an acclaimed Fact mix in 2009, Cooly G has released a series of *Dub Organizer* CDs on London's Black Market [BM Soho] Records.
» myspace.com/coolyg

IKONIKA [UK]

Since her highly rated debut 12", 'Please/Simulacrum' on Hyperdub in 2008, Ikonika [Sara Abdel-Hamid] has been prolific with half a dozen releases on Kode9's imprint including her debut album, *Contact, Love, Want, Have* [2010]. She has also released music on Planet Mu, Warp Records and founded her own label, Hum&Buzz with Optimum.
» myspace.com/ikonika

TERROR DANJAH [UK]

One of the veteran grime producers, Danjah was part of Aftershock after originally being a member of Nasty Crew. Active since 2002, he has worked with top vocalists, but often in the backseat role of master producer. He released several renowned EPs and was an influential force in the burgeoning grime scene before returning to the fore in 2009 with a compilation for Planet Mu. 2010 saw the release of his debut full-length, *Undeniable*, on Hyperdub. He's recently launched a new label, Harddrive, with releases from himself, D.O.K. and Joker lined up.
» myspace.com/terrordanjah

PANORAMA BAR » CLUB NIGHT
FRI, 4.2. » 24:00

GET PERLONIZED

ZIP
SAMMY DEE
VINCENT LEMIEUX
HALF HAWAII
VIDEO: JÖRG FRANZMANN

Vinyl-only label Perlon has defined the sound of electronic dance music over the last decade with a roster including Matthew Dear, Ricardo Villalobos, Cassy, Stefan Goldmann, Tobias Freund, Daniel Bell, Baby Ford and, more recently, Shackleton. Expansive sets from Get Perlonized's two residents, Zip and Sammy Dee and their rotating roster of special guests have made the monthly Perlon night at Panorama Bar a Berlin institution since the early 00s.

ZIP [DE]

Thomas Franzmann co-founded the Perlon label in 1997, on which he has released music as Dimbiman [solo], Pantytec [with Sammy Dee] and Narcotic Syntax [with James Dean Brown]. He is a regular guest DJ in clubs around the world and holds residencies in Robert Johnson [Offenbach] and the Panorama Bar. He has released tracks and remixes on Perlon, Playhouse, Force Inc, Nova-Mute and others.
» perlon.net

SAMMY DEE [DE]

Sammy Dee is a Berlin mainstay, a seasoned DJ who hosts the parties Get Perlonized at Panorama Bar and Ultrastretch at Weekend. Over the years he has regularly appeared at E-Werk, Tresor and Club der Visionäre. Aside from his main home of Perlon, Sammy [aka Mario Radecki] has released on Kanzleramt and Poker Flat. Together with Zip he formed the minimal veterans Panytec, releasing the album *Pony Slaystation* in 2002. Sammy Dee is also one half of Half Hawaii.
» myspace.com/deesammy

HALF HAWAII [DE]

Half Hawaii is Bruno Pronsato and Sammy Dee. The Berlin-based duo strikes a delicate balance between Sammy's driving, minimal beats and Pronsato's abstract, syncopated sonic details. Hello? Repeat released Pronsato's breakthrough full-length *Why Can't We Be Like Us?*, which landed a spot on Resident Advisor's top 100 albums of the decade. In 2007 Half Hawaii released the 'Into You / Out of You' on Perlon and 'Mir Nichts / Dir Nichts' on Hello? Repeat.
» thesongsays.com

VINCENT LEMIEUX [CA/QC]

Native Montréaler Vincent Lemieux is part of the Mutek festival team, co-programmer since 2000 and official Mutek DJ since 2002. Production-wise, he's one half of Flabbergast with Guillaume Coutu-Dumont, one half of Brandy Snifter with Stephen Beaupré and co-founder of the Musique Risquée label [with Akufen].
» myspace.com/musiquerisquee

JÖRG FRANZMANN [DE]

Berlin-based video artist and DJ Jörg Franzmann studied design in Offenbach, Germany. He has been producing club visuals since 1996, and has performed at venues such as Robert Johnson, Panorama Bar, WMF and Watergate. He has made numerous videos for the Perlon label.
» eyetrap.net

CTM CLOSING PARTY

GREEN VELVET AKA CAJMERE
MARK DU MOSCH
SERGE
DJ TLR

CTM descends on Berlin's beat-lover's mecca for a very special Sunday finale. Kicking off at midday and stretching into early Monday morning, Chicago's unconventional house veteran, Green Velvet, dedicated Clone Records hero, DJ Serge, Berghain's amazing sound system, unique atmosphere and mix of people all combine into what promises to be an unforgettable final note for CTM.11 – #LIVE?!

GREEN VELVET [US]

Green Velvet, moniker of Chicago house don Cajmere [aka Curtis Alan Jones], is more popular than the man himself thanks to club singles like 'Preacher Man', 'Answering Machine' and 'The Stalker.' Jones, who nurtured the Chicago house renaissance of the 1990s with his Cajual Records, began supplementing his Green Velvet DJing schedule with quasi-live gigs as he began playing a keytar, with two other musicians – Nazuk and Spaceboy – backing him, playing heavily distorted synths.
» green-velvet.com

MARK DU MOSCH [NL]

Mark du Mosch is a DJ and producer from Rotterdam who grew up surrounded by music. Mark bought his first drum machine in 1995 and started building a studio. Finally, in 2006, after years of jamming and recording he made his debut release on the Keynote label, followed by a string of releases on various other labels, like Moustache, Lunar Disko, Cyber Dance and SD Records. In 2010 he released the 'Bareknuckle' 12" on SD, followed by the *Cold Sweat* EP on Cyber Dance Records. He is currently working on a debut album.
» myspace.com/markdumosch

SERGE [NL]

Serge is the founder of the Netherlands' leading techno light, Clone Records. Its many arms include a record store, distribution, publishing, sub-labels such as DUB recordings, Clone Classic Cuts and Frantic Flowers, as well as a booking agency. Aside from the Clone empire, Serge is one of the Dutch underground's finest DJs, spinning records he loves with little regard for the latest hype. All in all, Serge Verschuur has duly earned his reputation as 'the hardest working man in Rotterdam'.
» clone.nl

DJ TLR [NL]

DJ TLR went from organizing grimy squat parties called Global Darkness in the 1990s to heading up the label, Crème Organization. The Crème Organization family has quickly expanded across the Dutch borders, with many of the world's finest artists of the electronic music underground contributing to the label: from Detroit electro legends Aux 88 to Italo disco pioneer Alexander Robotnick, from jacking acid jams by James T. Cotton to analogue house music tracks by Basic Soul Unit. TLR also runs the Cobra Nero record store in The Hague.
» globaldarkness.com

CINECHAMBER

CINECHAMBER

PRESENTED BY RECOMBINANT MEDIA LABS

CTM is psyched to present the Recombinat Media Labs' [RML] CineChamber as a 'lab site within a festival' which illustrates several ideas explored in the CTM.11 theme, #LIVE!?. The CineChamber is a curated, nomadic intermodal platform under the artistic direction of Naut Humon and global operations director, Edwin van der Heide.

Recombinant Media Labs was founded to research the qualities and artistic potential of spatial media. It does so by means of Experiential Engineering; exploring processes that expand the aesthetic and technological boundaries of panoramic installations, surround cinema, and multichannel AV performances. RML acts as producer and presenter of artworks and performances based on spatial media synthesis; intermodal works using image, light, sound and other disseminated media in three-dimensional space.

The CineChamber is a large but intimate rectangular surround surface apparatus, capable of scaling its 8 by 12 meter proportions to fit into auditoriums, theater stages and concert halls everywhere on the global circuit. The platform offers extensive, immersive intermedia production opportunities and can be utilized by artists and innovators in a variety of ways – from co-active wrap around synesthesia to telegenic performance settings, from realtime installation interactions with live music to programmed exhibition screenings. The RML CineChamber provides international artists the opportunity to take their creative impulse to the furthest frontiers of aural, optical and cinematic language, and propagates them in a comprehensive and rarefied environment. Numerous renowned artists have created modules for the CineChamber including Alva Noto and Blixa Bargeld, Maryanne Amacher, Biosphere, Ryoichi Kurokawa and Christian Marclay.

Recombinant Media Labs is the result of experiments that started two decades ago with the Sound Traffic Control's tower of televisions setup amidst hundreds of speaker arrays in Tokyo's Ginza district. After a number of years of blending live vs. programmed events of symphonic scale and substance, RML and Asphodel, an independent record label, joined forces to occupy two fixed-location warehouses in San Francisco to headquarter a performance-residency center for developing their immersive, simulation style of surround cinema. After working several years in a fixed location within the central city of San Francisco, a new organization with a focus on mobile setups was founded. This was done in order to formulate an answer to the increasing requests for international presentations at museums and festivals. Over the years Recombinant Media Labs has built up a selected resource of artworks and it was time to highlight this body of AV pieces out to the world. Freed from the constraints of a geographically anchored construction, RML's nomadic approach is also able to offer residencies together with organizations in metropolitan locations. This vanguard hybrid media platform encompasses many presentational options to potential partners, [co]-producers and curators.

This type of synesthetic habitat formed an ongoing basis for a plethora of realtime AV engagements involving groups of humans and their devices. When these performers would occasionally slip out of sight, temporarily leaving the attendees to their own 'devises' what was then the experiential implication of a non-human, machine-driven spectacle? From lip sync to human sync where does the flesh and blood make the difference in our experience of these personality-propelled portrayals? As our hand-operated species stands up for their side we would say a lot, and that we still care a lot in a transformative age where our bio-technological inventions are gradually changing the definition of what all this so-called 'humanness' is all about.

So what is real and what is not? Is it live or is it in memory? Is it hot or is it cold? How does this still really even matter in 2011?

The question of 'liveness', the key thread in CTM.11, is one of these lingering controversies that has caused sparks with artists and their audiences, particularly in electronic music performance, from the seventies on and we're still talking about it! Can't we just accept or surrender to our imagined nano-botic future? Not so likely. Following the increasing sophistication and accessibility of technology, how really 'live' is a laptop performance, for instance? Is it as live as a band? How 'live' is a remote live performance, something streamed in realtime over the internet? Are most viewers going to be concerned that much with whether the broadcast is streamed live or recorded? It depends on the context!

The proliferating use of machines for music performances often takes away the audience's insight into what is actually happening. Whether the artist is simply pressing the spacebar on his laptop to trigger preprogrammed sequences or twiddling with rows of controller knobs, what are considered to be the authentic, genuine or sincere moves of today's 'working' laptop performer? Unless there's a camera showing the computer screen, but what difference is even displaying that process going to make in judging the legitimacy on how someone is actually 'playing' their instrument or what craftsmanship or skill is involved? What is valid or what is perceived to be phony or fraudulent affects the attitude of what is deemed 'cool' or 'rocking'. Some groups celebrate the artificial. Contradistinctions fly around: truth or fiction, faith or fancy, belief or disbelief. If its obviously fake – it's OK – but if it's secretly covert, or not visible then there must be something someone is hiding – does this make it wrong or of less 'value'? Is this musical forgery or are we gonna forge ahead? SO WHAT! How is the audience experience altered by the relative 'liveness' of the 'performance'? What do the musician 'insiders' know that the outsider visitors attending the concert may not? And how does this insider knowledge of the way technical prefabrications are actually achieved affect the concertgoers' aesthetic appreciation and remembrance of a powerful production, regardless of exactly how it was concocted?

The paradigm of the CineChamber activates discourse around various fundamental assumptions behind these questions without always answering them. Blurring the boundaries between 'temporal one night appearances', and capturing the experiential archived totality of a whole 360-degree sensorium for present-day and future audiences to relive or discover anew is only part of RML's concept of Experiential Engineering. This kind of approach affects a philosophy of methods, pedagogies, and systems of production for preserving and presenting precocious content that can be built upon and 'experienced' for generations to come.

When the CTM.11 #LIVE!? theme poses the question about the situative intensity someone may feel about the machine performance phenomenon, examples such as the Kraftwerk robots, Survival Research Labs or the User's dot matrix printers may be pointed out as initial reference points. Or should we go back further in time and take the player piano or huge automated organs as examples?

Coming from a long line of Cineorama multiscreen experimenters throughout the last century and earlier, RML's direct antecedent was patented in 1897 with Raoul Gromoin-Sanson's use of ten synchronized movie projectors in the round that was featured in a world exhibition. Since then, in Disneyland and IMAX, Osaka's Pepsi Pavilion, Lightshows and various circle-vision configurations the urge to surround the spectator in an ocean of stimuli has been keen. Now the CineChamber takes a perseverant place amongst this research and envelopment activity as an evolutionary initiative propagated from the ingenuity, inventiveness and inspiration of these early revolutionary pioneers.

The code 'recombinant' in Recombinant Media Labs is a term taken from the field of genetics. Springing out of this spatial media synthesis grid is a process which simulates the incubation of a recombinant organism in the form of electronic 'offspring' that comes to possess cultural, mutational characteristics that didn't necessarily exist in either 'parent'.

Recombinant Media Labs has developed partnerships with the Center for Research in Computing and the Arts [CRCA] at University of California at San Diego [UCSD], The ECAS [European Cities of Advanced Sound] and the ICAS [International Cities of Advanced Sound] networks.

Naut Humon & Edwin v/d Heide, directors Recombinant Media Labs.

The CineChamber at CTM.11 is funded with the support of the Culture Programme of the European Commission and the Stiftung Deutsche Klassenlotterie Berlin. It is a co-production with The Generator Foundation [Den Haag], Trans-Media-Akademie Hellerau e.V./ CYNETART [Dresden], ORF / Musikprotokoll [Graz], and Cimatics [Brussels].

MODULES

In cooperation with the *ECAS* [European Cities of Advanced Sound] network, Signal, Monolake and Tarik Barri [Monolake Live], Deadbeat and Lillevan and Edwin van der Heide were commissioned to develop new works especially for the RML CineChamber in its Berlin incarnation. The new compositions were developed as first versions in progress during the course of January as the system was set up for several weeks before moving into the HAU theater. Recombinant Media Labs, regularly invites renowned international musicians and artists for residences to experiment with the system and develop artistic audiovisual 'hybrid media' works. This portfolio of these archives is the basis of four program-blocks of about 54 minutes shown twice each day, each featuring a new, specially commissioned piece.

As the CineChamber can only host an audience of 150 at a time, the amount of available tickets per Module is strictly limited. Access to Modules and Maryanne Amacher's 'Plaything' is free for holders of a *CTM-Festival-Pass*, a *CTM/TM-Kombi-Pass* or an Accreditation. Pass and Accreditation holders have to pick up a reservation at the box office of the HAU 2 in advance. We advise to do so promptly, as admission can not be granted once the allocated number of reservations for pass and accreditation holders is exceeded. In this case you have the option to attend the requested Module at another time slot or date, as each Module will be shown for a total of nine times in the course of the festival. 'Plaything' will be shown twice, for the opening and the closing of the CineChamber at CTM.11.

PLAYTHING

MARYANNE AMACHER

Unequivocally one of the most magnificent musical mavericks of the 20th century, Maryanne Amacher has left to our mortal listening world one of her personal authentic live to multi-channel disc performances of her rare departures from structure borne sound. After studying with Stockhausen and working some with John Cage, Maryanne took off on her own psychoacoustic flight path where the critics were commenting on 'the immense volumes that made the frequencies feel liquid – all enveloping buzzing rumbles wrapped in sandstorm textures', 'hallucinating swarms of biological air from every direction', '3D illusions of difference tone ear dances where the sound seems to emanating from inside your own skull!' Our lady of the skies has designed from her own hand a legendary 'airborne audio' 'Plaything' mix which was realised over multiple residency periods with Recombinant Media Labs at the turn of the new century. Edwin van der Heide and Naut Humon, who worked closely with Maryanne, present this fifty-minute epic epiphany just as the composer chronicled it to be. Amacher's 'Plaything' module is a prime example of RML's experiential archiving of past lives that can still breathe and encircle us today.

Preceded by some words from RML's directors Naut Humon and Edwin van der Heide.

MARYANNE AMACHER [1938–2009] [US]

Maryanne Amacher was an American composer, performer and multimedia installation artist known internationally for her dramatic architectural staging of music and sound. She worked extensively with the physiological phenomenon called otoacoustic emission, in which the ears themselves act as aurally active generating devices. Amacher did musical training in Philadelphia, and also Austria and England. From 1962 to 1964 she studied with George Rochberg and Karlheinz Stockhausen at the University of Pennsylvania, where she graduated with a bachelor's degree. She then worked in acoustics and computer science at the University of Illinois at Urbana-Champaign. In 1967 she created the piece 'City Links: Buffalo', which was made with five microphones situated in different parts of the city and lasted 28 hours. It was broadcast live by radio station WBFO. Later pieces deal with the acoustics of locations and architectural buildings. Amacher was also a member of the improvisation ensemble Musica Elettronica Viva. She worked with a wide range of artists including David Behrman, Scott Fisher, Mark Trayle, Frederic Rzewski and Alvin Curran, and was active as a composer-performer in the field of sound installation with Ars Acustica. In 1986, she was a guest of the DAAD Artists Program in Berlin and most recently, she taught at Bard College. In 2005 she was awarded the Prix Ars Electronica in the Digital Musics category for their project 'TEO! A Sonic Sculpture'.

MODULE 1

RYOICHI KUROKAWA 'Study for Orbit', 2011.
FRED SZYMANSKI 'Dislocations 2'
RYOICHI KUROKAWA'cm: av_c – Surround Cinema Version', 2006
EDWIN VAN DER HEIDE 'DSLE-1-'
RYOICHI KUROKAWA 'Parallel Head – Installation Version'

RYOICHI KUROKAWA [JP]

Ryoichi Kurokawa has worked intensively with audiovisual media since 1999. His work takes on a variety of forms such as screenings, records, installations and live performances. In 2010, he was awarded the Golden Nica at Prix Ars Electronica in the Digital Musics & Sound Art category.
'Another seminal Kurokawa project from the later 2000s gets the full panoramic treatment with the rapid fire 'Parallel Heads' … Here Ryoichi upshifts his dynamic blip fast data pings to tidal waves of transitory, contradictory elastic tempos which are re-assembled in a sudden and surprising dramaturgy of a distinctly indivisible concordance with electrochemical sub-narrative temporalities.' *[RML]*
» ryoichikurokawa.com

FRED SZYMANSKI [US]

Fred Szymanski is a sound and video artist based in New York. He has composed audio works under the Laminar project name, with releases on Asphodel, JDK Productions, Soleilmoon and Staalplaat. His works have also been performed at festivals including SonicLIGHT 2003 [Amsterdam] and the 2000 ICMC [Berlin].
» kalvos.org/szymans.html

EDWIN VAN DER HEIDE [NL]

Edwin van der Heide is an artist and researcher in the field of sound, space and interaction and his work comprises installations, performances and environments. In addition to running his own studio he is assistant professor at Leiden University and heads the Spatial Interaction Lab at the ArtScience Interfaculty of the Royal Conservatory and Arts Academy in The Hague.
» evdh.net
» See also CINECHAMBER LIVE » page 48.

MODULE 2

SIGNAL
MORTON SUBOTNICK & SUE C
'Sky of Cloudless Sulphur Revisited'
SEMICONDUCTOR 'Brilliant Noise'
MASAKO TANAKA & MARKUS POPP 'Halveplane v.4' & 'Flam v.4.1'
DANIEL MENCHE 'Paroxysm'

SIGNAL [DE]

Signal is made up of key members of the pivotal electronic music label Raster-Noton: founders Carsten Nicolai [Alva Noto], Olaf Bender [Beytone] and Frank Bretschneider [Komet]. The aesthetic of Signal is driven by an interest in rhythm and the intersection between sound, visuals and science, and a process in which the rule, coincidence and interaction play equal parts.
» raster-noton.net
» See also CINECHAMBER LIVE » page 48.

MORTON SUBOTNICK [US]

Morton Subotnick is one of the pioneers in the development of electronic music and multi-media performance and an innovator in works involving instruments and other media, including interactive computer music systems. In the early 60s, Subotnick co-founded the San Francisco Tape Music Center and with Buchla worked on what may have been the first analogue synthesizer [now at the Smithsonian Museum].
» mortonsubotnick.com
» see also CTM OPENING CONCERT » page 12.
» see also PIONEERS » page 76.

SUE COSTABILE [US]

Sue Costabile [aka SUE.C] is a visual and performing artist based in the San Francisco Bay area. Her works challenge the norms of photography, video and technology by blending them into an organic and improvisational live performance setting. Costabile synthesizes cinema from photographs, drawings, watercolours, hand-made papers, fabrics and miniature interactive lighting effects.
» sue-c.net

SEMICONDUCTOR [UK]

Semiconductor is artist duo Ruth Jarman and Joe Gerhardt. Through moving image, sound and multi-media installations they explore the material nature of our world and how we experience it. Their work is part of several international public collections and has been exhibited internationally.
"Their RML module of 'Brilliant Noise' takes us into the data vaults of solar astronomy … Most of the imagery has been collected as single snapshots containing additional information, by satellites orbiting the Earth … The soundtrack highlights the hidden forces at play upon the solar surface by directly translating areas of intensity within the image brightness into layers of audio manipulation and radio frequencies." *[RML]*
» semiconductorfilms.com

MASAKO TANAKA & MARKUS POPP [JP/DE]

Tokyo born Masako Tanaka is a panoramic pioneer of CineChamber's ten-channel format. The marvel, mystery and full measure of her spatial organisms flock and swarm the viewer. Tanaka also worked intensely on the language of correlation between image and sound symbiosis.
A computer musician since the early 90s performing under the name Oval, Popp was influential in so-called glitch with releases on Thrill Jockey and Mille Plateaux. Originally a three-piece, Oval disdained conventional electronic instruments – their early albums were composed through the creative abuse of compact disc players. Markus Popp returned with a new Oval album, *O*, in 2010.
'Markus Popp's sound nuggets which form the sonic underpinning for Masako Tanaka's video personifications stem from Markus's Oval Commers audio file archives from the early 2000s era … On the hard drive of his Powerbook, Popp had created an archive consisting of tens of thousands of tiny sound fragments which Tanaka dipped into a smaller portion of to re-compile from to utilize a longer reoccurring & evolving musical soundtrack.' *[RML]*
» myspace.com/markuspopp

DANIEL MENCHE [US]

Daniel Menche is a musician/sound artist from Portland, Oregon who has worked primarily in the 'somatic' area of noise music, using natural sounds recorded from the human body and the open air, along with broken audio machinery. Known for creating towering plumes of densely droning layers, Menche sees himself as a sound sculptor working with the opposing forces of order and chaos. He has released music on labels such as Soleilmoon, Trente Oiseaux, Or Records, Alien8, Antifrost, Tesco Organisation, Blossoming Noise, f e r n s recordings and Beta-lactam Ring Records.
» danielmenche.blogspot.com

MODULE 3

NAUT HUMON 'Xynaxus – Re-thinkings from the Xenakis Persepolis Remix Project'
BIOSPHERE & EGBERT MITTELSTÄDT 'Elsewhere Anywhere – People are Friends'
BIOSPHERE & EGBERT MITTELSTÄDT 'Path Leading to the High Grass'
BIOSPHERE & EGBERT MITTELSTÄDT 'Birds Fly'
BIOSPHERE & EGBERT MITTELSTÄDT 'Thermal Motion'
MONOLAKE LIVE

NAUT HUMON [US]

Naut Humon is the founder and artistic director of Recombinant Media Labs, and during the last decades was curating AV content for Asphodel Records in New York and SF and for select portions of the annual ARS Electronica Festival in Austria where he also helped coordinate their Digital Music category for ten years. Having performed in the past with the avant-garde music group Rhythm & Noise, he later formed the Surround Traffic Control network; the aural optic incubator that gave birth to today's CineChamber apparatus.

» rml-cinechamber.org

BIOSPHERE & EGBERT MITTELSTÄDT [NO/DE]

Biosphere is the main recording name of Geir Jenssen, a Norwegian musician who has released a notable catalogue of ambient electronic music. He is well known for his 'ambient techno' and 'arctic ambient' styles, using music loops, natural sounds, field recordings, peculiar samples from sci-fi sources and deep, meandering bass-drones.
Cologne-based Egbert Mittelstädt's videos, photographs and installations have won him awards at the European Media Art Festival, the Institut National de l'Audiovisuel and a Digital New Art award. He has taught at the Technical University in Darmstadt since 2002. Mittlestadt has participated in many exhibitions and international festivals, where his work has won numerous awards.
'The mercurial widescreen sonic cinematic syntax of Biosphere & Egbert Mittelstädt has graced the CineChamber screens for many seasons now after their live milestone residencies in 2007. Their timeless program that remains is a signature memory capsule that introduces RML's surround canvas in the most spatially sublime sector of the Recombinant archives.' *[RML]*

» biosphere.no
» atelier-fuer-medienprojekte.de

MONOLAKE LIVE [DE/NL]

Monolake Live is the collaboration of renowned musician and sound designer Monolake [aka Robert Henke] and dutch audiovisual composer Tarrik Barri. Henke was a sound engineer at the Berliner Ensemble, mastering engineer at the renowned Dubplates & Mastering, Berlin and co-developer of the music software Ableton Live. He teaches sound design at the Berlin University of Arts, where he is Visiting Professor of Auditory Media Design. Tarik Barri was born in Saudi Arabia, he was raised in the Netherlands where he discovered computers and programming. He aims to discover new synergies and aesthetics through new audiovisual composition methods realized with computer software he has made himself.

» monolake.de
» tarikbarri.nl
» See also CINECHAMBER LIVE » page 48, and WELLENFELD » page 52.

MODULE 4

SKOLTZ_KOLGEN 'Flüux:/Terminal [fragment excerpt]'
LOUIS DUFORT 'Systemic Shock'
FENNESZ & LILLEVAN 'Saffron Revolution Forever'
JOCHEM PAAP & SCOTT PAGANO 'Umfeld'
SCOTT ARFORD 'Static Room'
HERMAN KOLGEN 'Altered Splice'
LILLEVAN & DEADBEAT

SKOLTZ_KOLGEN [CA/QC]

Skoltz_Kolgen was a plurimedia work cell based in Montréal, comprising Dominique Skoltz and Herman Kolgen, who now work independently. Their output occupies multiple positions in an expanded cinematic space that subsumes film, photography, sound art, realtime manipulations and installation.
"'Flüux:/Terminal' projects images on two room sides in a parallel visual body of luminous particles: photographed or filmed images and wire frame displays. As stereophonic visual representations, the two screens are the alter egos of the audio, which is also divided in two … The image is distorted, bearing the marks that the sound imprints upon it, and becomes the fossil of the sound." *[RML]*

LOUIS DUFORT [CA/QC]

Louis Dufort is an electro-acoustic music composer based in Montréal, Canada. He studied music composition at the Université de Montréal and the Conservatoire de Musique du Québec à Montréal and currently divides his time between composing for the Marie Chouinard contemporary dance company, his work with the artistic committee of ACREQ, and the creation of hybrid forms of musical experimentation.

FENNESZ [AT]

Fennesz uses guitar and computer to create electronic sound of enormous range and complex musicality. He was long associated with the Austrian label Mego, which released his breakthrough album, *Endless Summer*, before joining the British label Touch Music. He lives and works in Vienna and Paris.

» fennesz.com

HERMAN KOLGEN [CA/QC]

Recognized for his multimedia creations for over twenty years, Herman Kolgen is a multidisciplinary artist based in Montreal who draws his primary material from the relationship between sound and image. He was one half of the duo Skotz_Kolgen until 2008 and has been the recipient of numerous awards and prizes for his work.

» kolgen.net
» See also LIVE:RESPONSE » page 62.

LILLEVAN [DE]

Lillevan is a Berlin based video and media artist best known as cofounding member of AV-project Rechenzentrum. Today he collaborates with musicians and other artists including Fennesz, Tarwater, Ensemble Modern, Zeitkratzer and Vladislav Delay. On the basis of found images, his own shots and computer-generated images, he makes elaborate video compositions and live video performances to interact with music.

» lillevan.com
» See also CINECHAMBER LIVE » page 48.
» See also OPENING CONCERT » page 12.

JOCHEM PAAP & SCOTT PAGANO [NL/US]

Jochem Paap is a prolific Rotterdam producer known as Speedy J on vinyl and in clubs. His debut album *Ginger* [1993] was released on Richie Hawtin's Plus 8 label in the US, while in the UK it was part of Warp Records' *Artificial Intelligence* series of electronic listening music. Paap has worked with Mike Paradinas, Chris Liebing, George Issakidis and Telco Systems among others.
Scott Pagano is a video artist, filmmaker and motion graphics designer from Los Angeles and is internationally recognized for a unique style combining architectural shots, moments of everyday life and the complex computer-generated animation.
'Pagano & Paap superimpose, displace, multiply, mirror, deform and add complex, audio synchronized three dimensional computer generated imagery and sound towards their mix, creating an overall comprehensive capability which exceeds the individual streams.' *[RML]*

» speedyj.com
» neither-field.com

SCOTT ARFORD [US]

Interdisciplinary artist Scott Arford is one of the leading figures of new media arts in the San Francisco Bay area. He has produced numerous works for sound and video including multichannel installations, live concerts, CD and DVD projects.
"The RML 'Static Room' module is a segment from Scott's ongoing series of performance/ exhibitions for sonar-phonical projection. By omitting all representational images, the palpitating chromatic moire patterns from TV static and flawed connections cease to portray a linearly composed narrative event" *[RML]*

» 7hz.org

DEADBEAT [CA]

Deadbeat is Berlin-based, Canadian ex-pat Scott Monteith. He's released six full-length albums; collaborating on the most recent, *Roots and Wire* [Wagon Repair, 2008], with dub vocalist, Paul St. Hilaire [aka Tikiman]. A key player from the Montréal scene around Mutek festival, Monteith has been releasing dub oriented, groove based computer music since 1998 for labels like Cynosure, Force Inc, Intr_version, Revolver, and ~scape.

» myspace.com/deadbeatcomputermusic
» See also CINECHAMBER LIVE » page 48.

CINECHAMBER LIVE

SIGNAL
MONOLAKE LIVE
DEADBEAT & LILLEVAN
EDWIN VAN DER HEIDE

Extending their pieces in the Module program, Signal, Monolake Live [Robert Henke & Tarik Barri], Deadbeat & Lillevan and Edwin van der Heide, in a joint effort by RML and members of the ECAS-Network, were also commissioned to develop bespoke live performances exploring the CineChamber's unique possibilities. From 2 – 5 February each day one performance will be presented at 18:00. Due to the CineChamber's limited capacity of 150 visitors, and the expected high demand, these performances are not included in the *CTM-Festival-Pass*, the *CTM/TM-Kombi-Pass* or any type of Accreditation, ensuring the same chance for everyone to get to see these extraordinary performances.

SIGNAL [DE]
1.2. » 18:00

Signal is made up of key members of the pivotal electronic music label Raster-Noton: founders Carsten Nicolai [Alva Noto], Olaf Bender [Beytone] and Frank Bretschneider [Komet]. The aesthetic of Signal is driven by an interest in rhythm and the intersection between sound, visuals and science, and a process in which the rule, coincidence and interaction play equal parts.

» raster-noton.net
» See also CINECHAMBER MODULE 2 » page 45.

MONOLAKE LIVE [DE/NL]
2.2. » 18:00

Monolake Live is the collaboration of Monolake [aka Robert Henke] with the Dutch audiovisual composer Tarik Barri. Henke is a renowned musician and sound designer. He was a sound engineer at the Berliner Ensemble, mastering engineer at the renowned Dubplates & Mastering, Berlin and co-developer of the music software Ableton Live. He teaches sound design at the Berlin University of Arts, where he is Visiting Professor of Auditory Media Design. Tarik Barri was born in Saudi Arabia, he was raised in the Netherlands where he discovered computers and programming. He is currently based in Utrecht. In his work, he aims to discover new synergies and aesthetics through new audiovisual composition methods realised with computer software he has made himself.

» monolake.de
» tarikbarri.nl
» See also CINECHAMBER MODULE 3 » page 46.

DEADBEAT & LILLEVAN [CA/DE]
3.2. » 18:00

Deadbeat is Berlin-based, Canadian ex-pat Scott Monteith. A key player from the Montréal scene around Mutek, Monteith has been releasing dub oriented, groove based computer music since 1998. Lillevan is a Berlin based animation, video and media artist best known as co-founding member of AV project, Rechenzentrum. Today he works as a media artist collaborating with musicians, choreographers and other artists including Fennesz, Tarwater, Ensemble Modern, Ensemble Zeitkratzer, Vladislav Delay.

» myspace.com/deadbeatcomputermusic
» lillevan.com
» See also CINECHAMBER MODULE 4 » page 47.

EDWIN VAN DER HEIDE [NL]
4.2. » 18:00

Edwin van der Heide is an artist and researcher in the field of sound, space and interaction and his work comprises installations, performances and environments. In addition to running his own studio he is assistant professor at Leiden University and heads the Spatial Interaction Lab at the ArtScience Interfaculty of the Royal Conservatory and Arts Academy in The Hague.

» evdh.net
» See also CINECHAMBER MODULE 1 » page 44.

CINECHAMBER LIVE NIGHT

NAUT HUMON & EDWIN VAN DER HEIDE
JEFFERS EGAN & MIMICOF
EGBERT MITTELSTÄDT
AYMERIC HAINAUX
TIKIMAN WITH SCION LIVE

At the final day of the festival, the CineChamber Live Night presents three distinct programs to showcase the Chamber's live possibilities, as well as one more pre-composed piece by Egbert Mittelstädt. Due to the CineChamber's limited capacity of 150 visitors, and the expected high demand, these programs are not included in the *CTM-Festival-Pass*, the *CTM/TM-Kombi-Pass* or any type of Accreditation.

NAUT HUMON & EDWIN V/D HEIDE [US/NL]
SHORT INTRODUCTION / DISCUSSION ABOUT RML'S CINECHAMBER
6.2. » 18:00

RML founder and CineChamber artistic director Naut Humon, and global operations director, Edwin van der Heide in a few words introduce and discuss the history, concept and operation of the CineChamber.

JEFFERS EGAN & MIMICOF [US/JP]
6.2. » 18:30

Developed entirely with handcrafted, algorithmic processes, Jeffers Egan's abstract animations explore the concepts of digital as organism, and software as ecosystem. His motion paintings, live AV-performances and videos have been showcased worldwide including Netmage, Sao Paulo Museum of Image and Sound, CTM festival and the Walker Art Museum. The productions of musician, composer, sound artist and producer Midori Hirano aka MimiCof are augmented with often subtle electronic processing and digital samples creating a rich, rolling sound that is at once warm and melodic while tracing unexpected musical trajectories.

» jeffersegan.com
» midorihirano.com

EGBERT MITTELSTÄDT [DE]
4442 FRAMES
6.2. » 19:30

For the CineChamber's finale audiovisual and media artist Egbert Mittelstädt presents a new pre-recorded solo piece, specially composed for the CineChamber. Mittelstädt lives and works in Cologne and frequently collaborates with Norwegian sound artist Biosphere. The two have also made a number of AV compositions for the CineChamber, which may also be experienced during CTM.11 [*» page 46*].

» atelier-fuer-medienprojekte.de

AYMERIC HAINAUX [FR]
6.2. » 19:30

Aymeric Hainaux is a traveller, visual artist, musician and vocal performer. For his intense corporeal performances, he uses a kind of beatboxing style, but ends up with sound signatures that relate more to abstract electronic music, drone, glitch and noise than to hiphop. Besides his own body, the only extras he uses are a microphone, harmonicas, bells and delay pedal. His music comes literally from the within, with a demanding brut emergency, that is at the same time fragile and extremely attentive – voice, breath, muscle tension, movements, heartbeats and sudden outbursts of sound celebrate the living and the immediacy of the present moment. Travelling all around the world, mainly hitchhiking, he has collaborated with experimental artists, including Lexie Mountain Boys, Lucky Dragons, White / Lichens, Erik Minkinnen, Realicide, James Blackshaw, Black Pus, and many others.

» unpoisson.com

TIKIMAN WITH SCION LIVE [DE]
6.2. » 20:30

Scion [Pete Kuschnereit aka Substance and Rene Löwe aka Vainqueur] are key players in the Berlin Basic Channel / Chain Reaction / Hardwax phenomenon. They have released music and performed together, in addition to solo projects, since the early 90s. Reggae vocalist and guitarist Paul St. Hilaire, aka Tikiman, is best known as the smooth, poetic voice on Rhythm&Sound productions from the mid-90s. Tikiman runs the Basic Channel sub-label False Tuned, has released two full-length albums and has collaborated with a wide range of artists including Modeselektor and Stereotyp and UK dubstep/ ragga/ dancehall innovator The Bug, Tarwater, and, more recently, Deadbeat.

» scion.de
» myspace.com/paulsthilairetikiman

SPECIAL

WELLENFELD

BERNHARD LEITNER
SHINTARO IMAI
ROBERT HENKE
BORIS D HEGENBART-MATSUI
YUTAKA MAKINO

This event will present works for Wave Field Synthesis [WFS] realized in the Electronic Music Studio [Audiocommunications Group] of the Technical University Berlin. A sound installation and three compositions will be presented at the lecture hall Wellenfeld H104. A large WFS system consisting of 2704 speakers, 16 computers and 832 audio channels was installed in this room during its reconstruction in 2006/2007. The system is used for research and production.

Since the early beginnings of electroacoustic music, space has been one of the most important parameters of compositions in the genre. WFS allows the composer to have more detailed control over the spatialisation of a piece. The presented works are media specific for the TU-system, covering different approaches from acousmatic to generative points of view.

In cooperation with the Electronic Music Studio of TU Berlin, Audiocommunications Group, and with the kind support of Netzwerk Neue Musik.

BERNHARD LEITNER [AT]

HÖRSAAL

SUN 6.2. » 14–17:00

'HörSaal' is a room composition that uses dynamic and static soundspaces. The audience may walk around freely, in contrast to a usual concert situation. In the dynamic parts, sounds are moved between 10 abstract points. A determined structure is then built through layering these movements with other free movements. In the static parts, spoken words by physicists like Heisenberg, Schrödinger or Einstein can be experienced at visually marked points in the room. Bernhard Leitner [born 1936] is a sound artist and Professor for Media Design at the University of Applied Arts in Vienna.
» ***bernhardleitner.com***

WFS DEMO

SUN 6.2. » 17:00

Demonstration of the Wave Field Synthesis system of the Technical University Berlin by scientists from the Electronic Music Studio, Audiocommunications Group.
» ***ak.tu-berlin.de***

SHINTARO IMAI [JP]

IMMERSIVE MOTION STUDY

SUN 6.2. » 18:00

The sound materials for this piece [2007, commissioned by DAAD Berlin] were processed and organized via a realtime algorithmic sound-generating system based on various granular sampling techniques. These materials were originally made from a sampled flute sound which was performed by flutist Sabine Vogel. The transitional motion of timbre is related to the spatial motion in the space which creates an immersive acoustic perspective for the audience. Shintaro Imai is a composer and computer musician. He is Assistant Professor at the Sonology Department of Kunitachi College of Music, and lecturer at Tamagawa University.
» ***shintaroimai.com***

TEMPORAL OBJECT #1 & 2

ROBERT HENKE [DE]

TAU

SUN 6.2. » 18:00

This realtime performance piece was originally written for the INA/GRM Acousmonium and adapted for WFS in 2011. Based on a previous piece 'Studies for Thunder' [2005], a virtual closed world was created to imply an immersive sensation of a macroscopic world in which microscopic events are embedded. During the performance, individual layers are filtered, mixed and distributed in space. Realtime parameters control the movements of the sounds fed to the WFS system. Robert Henke, also known as Monolake, is a composer, computer musician, media artist and software developer. He is Professor for Sound Design at the Sound Studies faculty of the University of Arts Berlin.
» ***monolake.de***
» *See also* » *CINECHAMBER LIVE* » *page 48.*
» *See also* » *CINECHAMBER MODULE 3* » *page 46.*

BORIS D HEGENBART-MATSUI [DE]

EBENEN-20000

SUN 6.2. » 18:00

In 'ebenen-20000', several planes of sound are moved extremely slow through the hall like pieces on an assembly line. Density, structure and size of each plane is different and determined. When a plane stops, layering can occur in which more complex sounds are created. The structure of the piece is determined by the movements of the sounds and the new resulting sound-combinations. boris d hegenbart-matsui is a musician and composer based in Berlin.
» ***soundblocks.de***

YUTAKA MAKINO [JP]

TEMPORAL OBJECT #1 & 2

SAT 5.2. & SUN 6.2. » 12–18:00

A series of installations, 'Temporal Objects' spatio-temporally unfolds processes of objectification and de-objectification of sound within a human body. Through transformation of spatial perception, diverse temporal structures of sound emerge. During CTM Yutaka Makino will present 'Temporal Object #1' in the Anechoic Room, and 'Temporal Object #2' in the Reverberation Room of the Technical University Berlin [Address: Einsteinufer 25, 10587 Berlin].

Since the installations may be experienced by one person at a time only, visitors are required to reserve their slot beforehand through the festival website or by sending an email to ***temporalobject@clubtransmediale.de***.

Yutaka Makino [*1976] is an artist based in Berlin. Makino's works deal with multi-modalities of human perception through construction of dynamic systems as empirical environments. With his interdisciplinary background in art and science, his current research operates between art, science, architecture and philosophy, involving research in sound/form synthesis, spatial perception, complex dynamic systems and new materiality.
» ***yutakamakino.com***
» *See also* » *WHAT IS LIVE?* » *page 72.*

In cooperation with the Electronic Music Studio of TU Berlin, Audiocommunications Group.

SEVEN SPEAKERS

CFM
KANTE
KREIDLER
BACCHUS MARTEAU
MOCKY
BARBARA MORGENSTERN &
DER CHOR DER KULTUREN DER WELT
NARROW BRIDGES
MARCUS SCHMICKLER
PHILLIP SOLLMANN

Seven Speakers is a listening environment for recorded music. It is a multichannel installation with seven speakers in a heptagonal arrangement, augmented by an array of plants. The project was initiated by Narrow Bridges [Alex Paulick & Min Stiller], with other artists contributing pieces created specially for the format. Unlike the Dolby 7.1 Surround system designed for cinematic listening from a fixed position, *Seven Speakers* is conceived as a spatial musical experience, which comes to life as the listener moves throughout the room. The installation also ponders a botanical question: It is known that plants respond to music – but how does music respond to plants?

All of the artists involved have created or adapted pieces especially for the occasion, running from 15 to 45 minutes in duration: Kreidler present a sinister extended version of 'Kremlin rules' from their forthcoming album *Tank*. Parisian microtonal musician Bacchus Marteau has composed a series of sketches in extended Just Intonation, exploring the tonal possibilities of small intervals using ratio-based harmonies. Phillip Sollmann also works with alternate tunings in his hypnotic overtone-based drone 'The Forbidden Chord'. Kante's 'Die Stunde zwischen Nacht und Morgen' is a collage combining pieces from the Hamburg band's last three albums with their recently commissioned music for theater – with lyrics by none other than Goethe. Barbara Morgenstern puts her capacity as co-director of the Chor der Kulturen der Welt to good use in 'Optimistisch Ausgereitzt', with the 35 members of the choir in constant motion during recording. Leipzig-based sound artist and composer CFM dives into a world of water droplets and underwater sound during her visit to a public swimming pool. The Canadian Berliner Mocky offers pristine surround mixes from his latest film soundtrack work. Marcus Schmickler delivers his breathtaking 'Altars of Science' in all its psychoacoustic glory. Narrow Bridges' 'Tide/Time' is another piece in Just Intonation, playing with the shifts in perception created by polyrhythms and word puzzles inspired by cybernetics pioneer Heinz von Foerster.

Nr4 is a new store and showroom featuring clothes and accessories by young designers from Europe and the US, most of whom have a background in industrial design and art, which is reflected in their unique use of crafts, materials and concept. The shop can be found on the first-floor balcony that crosses the street at Adalbertstrasse Nr. 4 [use the external staircase at Nr. 96]. During CTM.11 the space will be transformed into a sonic greenhouse.
» narrowbridges.com/GIGS1.html
» numberfour.org

REGENWALD 2011

DEREK HOLZER
MADS BECH PALUSZEWSKI
ALAN GLEESON
DIANA COMBO
MACDARA Ó MAOLBHUAIDH
VICTOR MAZON GARDOQUI
LARS LUNDEHAVE HANSEN
CHRISTIAN ZOLLNER
PETER VOTAVA
JOÃO PAIS

Regenwald 2011 is a contemporary re-interpretation of David Tudor's series of compositions from the 1970's entitled 'Rainforest'. It uses various types of sonic transducers to play live sounds through various resonant objects in the space, as well as through architectural features of the space itself. Additionally, an 8×8 matrix mixer allows the sound from any of the objects to be sent to any other node in the network, making the whole piece an experiment in generative chaos.

Regenwald 2011 has been developed in a workshop format with up to eight participants over a period of several days prior to the festival. The resulting work shifts between relatively static installation-like moments and performative sections where the artists seek new relationships with the objects and each other. The audience is free to move around the performance space, engage in conversations and explore the resonant objects, thus adding new life to the rainforest.

An opening night presentation will introduce the concept of Regenwald 2011 and the context of 'Schematic as Score' as seen in the works of both David Tudor and John Cage.

Derek Holzer [*1972] is an American sound artist living in Berlin, whose current interests include DIY analogue electronics, sound art, field recording and the meeting points of electroacoustic, noise, improv and extreme music. He has played live experimental sound, as well as taught workshops in noise art technology, across Europe, North America, Brazil and New Zealand.
» macumbista.net

Danish sound artist and cultural producer Mads Bech Paluszewski [*1977] works with circuit bending, sound installations, tactile acoustics and performances from his Copenhagen base. Solo and as a member of several groups of experimental audio/visual music and performance, he has performed at many Nordic music and sound art festivals. He also held several workshops in circuit bending and user driven sound installations in Denmark.

Regenwald 2011 is a joint production of CTM.11 and Tuned City / DOCK e.V.
» tunedcity.net

THE ICAS-KITCHEN

SKANU MEZS
ROKOLECTIV
MARTIN CRACIUN & ANDROOVAL
INSOMNIA
SPERM
LES SIESTES ELÉCTRONIQUES
TODAYSART
FULL PULL

ICAS – International Cities of Advanced Sound presents itself throughout the festival with performances, DJ sets, party nights and art happenings in the Paloma Bar, hence launching a new form of interface between the network's internal dynamics and the general public.

'Too many cooks spoil the broth!' claims the proverb. Yet here, at the Festival's smallest venue, a finely balanced 5-course affair is on the menu, if only in the metaphorical sense: the Paloma Bar serves as the Festival kitchen, the place everyone ends up, hopelessly packed into too little space yet with a fridge full of beer at hand and caught in the interminable to-and-fro of gossip, know-how and dopiness. Different members of the ICAS network will play host each day.

Co-founded in 2007 by CTM, the ICAS network now comprises 28 organisations and partners from five continents and has given rise since its inception to numerous new initiatives, including for example the project ECAS – Networking Tomorrow's Art for an Unknown Future, which is funded by the Culture Program of the European Commission and will be realised at various venues within and beyond the borders of Europe, in the period 2010–2015.

Welcome to the Festival kitchen – if you can stand the heat!
» icasnetwork.org

ICAS KITCHEN RUL'Z – A JOURNEY FROM RIGA VIA BUCHAREST TO MONTEVIDEO

PRESENTED BY SKANU MEZS [LV], ROKOLECTIV [RO], MARTIN CRACIUN & ANDROOVAL [UY]

TUE 1.2. » 21:00

The opening night of the ICAS-Kitchen presents an eclectic mix of concerts, live streams and DJ-sets cooked up by three of the member festivals, namely from Romania, Uruguay, and Latvia [RUL]. Together they will present challenging experimental sounds of their respective regions and also keep us dancing till late in the night.
With *XAHCX* [LV], *Dubna* [LV], *Cos Mir* [RO], *Martin Craciun & Androoval* [UY], *Conexión +598AV* [UY].
» skanumezs.lv
» rokolectiv.ro

ARCTIC ELECTRONIC CUISINE!

PRESENTED BY INSOMNIA [NO] & SPERM [CZ]

WED 2.02. » 21:00

From the kingdom of the midnight sun this night comes with a twist of Bohemia. The Tromsø based festival Insomnia and Czech Republic's rising festival Sperm, based in Prague, present a night that is about the basic ingredients of partying: extended pleasure guaranteed!
With *Popper-C* [CZ], *fh* [CZ], *Boska* [NO], *Mental Overdrive* [NO], *DJ Vinny Villbass* [NO], *DJ Charlotte Bendiks* [NO], *DJ Taigatrost* [NO].
» insomniafestival.no
» sperm.cz

A HEDONIST VIEW ON CONTEMPORARY MUSIC

PRESENTED BY LES SIESTES ELÉCTRONIQUES [FR]

THU 3.2. » 21:00

Les Siestes Eléctroniques from Toulouse discovered the ICAS network while collaborating with CTM in 2007. Thus, making a full circle, the French festival makes its comeback to Berlin this year to promote the network they've become a proud member of. Short, yet perfectly balanced, the recipe of Les Siestes Eléctroniques for the ICAS Kitchen will allure your tastebuds with a hedonist view on contemporary forms of music.
With *Betty Pop* [FR], *Henning* [FR], *rRoxymore* [FR], *A minus* [FR], *Debmaster* [FR], *Reynold* [FR] … and more.
» les-siestes-electroniques.com

INTERVENTIONS, RESEARCH PROJECTS AND AN ARMY OF DJS

PRESENTED BY TODAYSART [NL] & CIMATICS [BE]

FRI 4.2. » 19:00

TodaysArt is an annual festival in the city of The Hague, a hybrid and intense event based on contemporary visual and performing arts, sound and technology, presenting specially commissioned, ephemeral, site-specific works. Every year, during the last weekend of September, TodaysArt brings international thinkers and artists to The Hague to stimulate innovation and social engagement in the contemporary urban presence. Cimatics is a citywide festival in Brussels open to a broad and diverse audience, embracing all aspects of today's urban and digital culture. Challenging the idea of the traditional festival TodaysArt will present three research projects at the ICAS Kitchen involving projection mapping, social media development and neurofeedback technology. As a digestive the presentations will be followed by an army of DJs from the NL's Westcoast and Brussels.

Continuous research project presentation by Merlijn van Eijck [NL]
19:00 Research project presentation Roeland P Landegent [NL]
20:00 Research project presentation by Beer van Geer [NL] afterwards TodaysArt & Cimatics DJ-Teams and special guests.
» todaysart.nl
» cimaticsfestival.com

FULL PULL MENU

PRESENTED BY FULL PULL [SE/DK]

SAT 5.2. » 13:00

Full Pull, a festival and organization for electronic/experimental music and art in Malmö, Sweden, will present an exqusite four course menu: For starters Full Pull will serve a stitching text message-workshop. Followed by a string of drony noise performances curtesy of iDEAL Recordings and the Ophoniste Grand Prix Berlin. The deluxe meal will finish of with DJ's from the Swedish labels Kontra-musik and Geography Records. A full grown festival in a mini format – fresh delicacies from 13:00 until the early morning.
With: *Stitching Together* [SE], *Joachim Nordwall* [SE], *Ophoniste Grand Prix Berlin* [SE], *S K L S* [SE], *Dungeon Acid* [SE], *Dimitrios K* [SE] … and more.
» full-pull.org

SELECTORS CHOICE

DJ OFFICER, OFFICER
GUIDO MÖBIUS & DER SAMTBODY
PHILIP SHERBURNE
LAST.FM DJ-TEAM
ERIC MATTSON
ZERO" DJ-TEAM
CHARLIE DIOR

For all intents and purposes, the Monarch will serve as the 'official bar' for this year's CTM. Hidden above the Kaiser's supermarket [the entrance to an unlikely concrete staircase can be found next to the Turkish snack bar], with a splendid view onto the elevated U-bahn station at Kottbusser Tor, the Monarch has been a bastion of local social activity for the last few years. Just a few doors down from the action at the nearby Festsaal, West Germany, Paloma Bar, Nr 4 and Kotti Shop, the Monarch is the ideal place to stop in for a drink when the performances have finished, before heading to the more remote CTM locations of Maria am Ostbahnhof or Berghain. For your edification and listening pleasure, we have organized Selector's Choice: an assortment of discriminating DJs will be spinning records – the only brief being that they follow their intuition and specific interests to provide an engaging soundtrack. In other words, carte blanche. The Monarch will open at 21:00 and close when the last patrons drink up.

DJ OFFICER, OFFICER [DE]

MON 31.1. » 21:00

DJ Officer, Officer stands up to a steady career of 15 years as an underground disc jockey and radio show host [SNIPER, Audio Ginseng, KQSM, NOVO NIVO] in Berlin, Western Europe and Ghana. His style is instantly recognizable, his preacher-like voice fuses silliness and irony with a deep understanding of popular music culture. He has coined the term 'Die geile Mucke der Elenden' [shoddily translated as 'The wicked music of the miserables'] for his distinctive selection of eurodance, neo disco, black metal and 'Deutsche Schlagermusik' [German mainstream music]. He shuns 'tastefulness' and advocates an almost 'Balearic' freestyle, without ever giving in to genres like 'Atzenmusik'. As a civilian, he works as cultural journalist and lives in Berlin.

» ***heinrichdubel.de***

GUIDO MÖBIUS & DER SAMTBODY [DE]

TUE 1.2. » 21:00

The promoter [Goldmund, Biesentales], musician and DJ Der Samtbody aka Holger Lehmann has a keen sense for weird folk and quirky songs. Musician and PR man [including for CTM] Guido Möbius only rarely appears as a DJ. Both share a disregard for functional DJing that sticks to the laws of the dance floor or chill out lounge. Smoothly-mixed sets are not to be awaited of them. More likely is a cornucopia brimming with the finest and most remarkable in rarely heard pop music, marginal folk, meta-metal, oblique dubstep and sea shanties. The one thing you can expect is that you will be surprised.

» ***myspace.com/guidomoebius***
» ***myspace.com/goldmund***

PHILIP SHERBURNE [US]

WED 2.2. » 21:00

Philip Sherburne is a Berlin-based music critic and journalist who occasionally plays records in public and, even more occasionally, puts out records of his own. To serenade the denizens of Kotti's Monarch bar, he'll be playing records he doesn't normally get to play in dance-club settings – slower, maybe murkier – though there's a distinct chance of some actual house music sneaking in by the end.

» ***philipsherburne.com***

LAST.FM DJ-TEAM [UK]

THU 3.2. » 21:00

The Last.fm DJ Team is made up from Last.fm's growing ranks of designers, developers, translators, traffickers, moderators and, of course, the music team. Hand-picking the best music from the Last.fm Hype Chart [» last.fm/music] they cover everything and anything from post-punk, disco, electro, avant-rock. At CTM.11 they will be rolling out their user generated charts [based on users listening tastes attending an event on Last.fm] covering popular tags such as click-house, idm, dubstep, ambient & lots more!

» ***last.fm***

ERIC MATTSON [CA/QC]

FRI 4.2 » 21:00

Montréal based Eric Mattson is the owner of the Oral label and an independent audio curator with a life long obsession for truly experimental and daring music. For many years, he was part of the programming team of Montréals Mutek festival, and to date continues to contribute special projects each year, spicing up the festival with his distinctive experimental and edgy approach.

» ***oral.qc.ca***

ZERO" DJ TEAM [AT]

FRI 4.2. » 24:00

For the Friday edition of Selectors Choice the DJ team of our favorite music download store zero" takes control of the decks. Currently busy launching his own label, Shaddock, which will see input by the likes of James T. Cotton and Kassem Mosse, Koko will be delving into the realms of dub and beyond. Zero" shop manager Philly will be presenting rare disco and house cuts, and last but not least, Trust's DJ Glow will be sharing his expertise on futurist broken beats.

» ***zero-inch.com***

CHARLIE DIOR [NL]

SAT 5.2. » 21:00

Since his debut in 2008 with a first gig in a packed Paradiso, Charlie Dior [born 1977 in Goes, Zeeland, Netherlands] developed a unique style of mixing obscure Italo, electro, house and cosmic disco records into a new challenging dance experience. He knows perfectly how to fire up the crowd for hot dancing pleasures and how to make them aware of their love for real music. He frequently spins records with Frank Koedood, Johan Kleinjan, Remco Beeskow & Roeland Otten, forming SMF, which serves as the acronym for SuperMiniFeest.

» ***myspace.com/superminifeest***

PALAIS WITTGENSTEIN

ERIK K. SKODVIN AKA SVARTE GREINER
SIMON SCOTT
MARKUS FJELLSTRÖM
RYAN FRANCESCONI
JAMES BLACKSHAW
HAUSCHKA
HILDUR GUÐNADÓTTIR
GREG HAINES
LIBRARY TAPES

In October 2010, CTM Concerts and venue .HBC began a collaboration with the intention of organizing predominantly acoustic concerts in an intimate context. .HBC's old film theater, with its wood-panelled walls and grand piano, proved to be an ideal environment for this very special concert series. For CTM.11 the project has finally been christened Palais Wittgenstein. The name refers to the magnificent music salon at the family home of Vienna steel magnate, Karl Wittgenstein. The house, which was sadly torn down in the 1950s, was where his sons, philosopher Ludwig Wittgenstein and pianist Paul Wittgenstein, both grew up.

There is currently a longing for more subtle and engaged attentiveness in listening that is a backlash against what is often deemed to be abstract and non-sensual in the presentation of computer music and the overly simple, bombastic effectiveness of club and pop music. The renaissance of chamber music performance practices can be read as an expression of this longing. This new genre of instrumental music featuring classical composition techniques, the primary use of acoustic instruments and a form of presentation that prioritizes intimacy has found its way into the international circuit with the rather inappropriate label 'neo classic'.

The concerts are seated only, in the classical tradition. Due to the limited number of 100 seats, access to Palais Wittgenstein is not included in the CTM-Festival-Pass, the CTM/TM-Kombi-Pass or any type of Accreditation. We recommend purchasing tickets in advance.

Curated by Marc Weiser / CTM Concerts.

ERIK K. SKODVIN AKA SVARTE GREINER [NO]

WED 2.2. » 20:00

Musician Erik K. Skodvin aka Svarte Greiner [Type Records] is one half of Deaf Center and the manager and graphic designer of internationally renowned label, Miasmah. The Norwegian imprint specializes in the production of suggestive and dark compositions, resembling film soundtracks, which combine orchestral sounds with atonal acoustic universes.

» ***miasmah.com***

SIMON SCOTT [UK]

WED 2.2. » 20:00

In the 1990s the percussionist Simon Scott was a member of leading English shoegaze band, Slowdive. Later he performed with The Charlottes, Seavault [Morr Music] and Televise and worked with Brian Eno. He manages his own label, Keshhhhhh, and occasionally participates in Rafael Anton Irisarris' project The Sight Below [Ghostly International]. A shoegaze-monolith!

» ***myspace.com/o3o3o***

MARKUS FJELLSTRÖM [SE]

WED 2.2. » 20:00

Composer and multimedia artist Markus Fjellström has worked with artists and organisations including the Swedish Royal Ballet, the Scottish Chamber Orchestra and Salad Fingers creator David Firth. His disturbingly intense cinemascope sound collages are reminiscent of horror film soundtracks. Fittingly, his performances are accompanied by self-produced film passages.

» ***kafkagarden.com***

RYAN FRANCESCONI [US]

THU 3.2. » 20:00

For many years multi-instrumentalist Ryan Francesconi has worked as a studio and live musician for US new-folk epigone Joanna Newsom and is responsible for the string arrangements on her albums. His current solo album for concert guitars, Parables [Sweet Dreams], sounds like Nick Drake might have if he were Bulgarian. Silence is the new noise!

» ***myspace.com/aref***

JAMES BLACKSHAW [UK]

THU 3.2. » 20:00

English autodidact James Blackshaw plays in the tradition of twelve-string guitar and finger-picking style as developed by, among others, Leo Kottke. He has released his paralyzing compositions on Tompkins Square, Important Records and Bo Weavil as well as on Michael Gira's label, Young God. He's supported Swans, Stephen O'Malley's Sunn O))) and others on tour and in 2010, also toured as a member of live band Current 93.

» ***myspace.com/jamesblackshaw***

HAUSCHKA [DE]

FRI 4.2. » 20:00

Volker Bertelmann is considered the neo-impresario of the prepared piano. His compositions, influenced by Steve Reich and Michael Nyman, are miniature-worlds that fathom the space between poetry and rhythmic onomatopoeia. While his 2010 album Foreign Landscapes paid tribute to the world of the salon-orchestra, Hauschka's new album, to be released on Fat Cat in May 2011, is a minimal pop hybrid featuring musicians from Calexico and múm that has one eye on the dance floor.

» ***hauschka-net.de***

HILDUR GUÐNADÓTTIR [IS]

FRI 4.2. » 20:00

Icelandic cello player Hildur Guðnadóttir is a member of the internationally renowned band múm and has also written chorus arrangements for Throbbing Gristle and Wildbirds & Peacedrums. As part of the trio Angel, she works with Schneider TM and Ilpo Väisänen on expanding the definition of the term 'drone'. Her solo productions link baroque elements with a contemporary timbre to create poignant divinity.

» ***myspace.com/hildurness***

GREG HAINES [UK]

SAT 5.2. » 20:00

Greg Haines' compositions get their bearings from the works of Arvo Pärth, Gavin Bryars and Steve Reich. In addition to working with Peter Broderick and Machinefabriek and others, he writes music for contemporary dance companies including Meg Stuart, Ina Christel Johennessen, and was included on Universal Classics' compilation *Reflections on Classical Music*. He collaborates with Will Saul as Liondialer, a project dedicated to improvisation as one of the most direct forms of artistic expression.

» ***myspace.com/greghainesmusic***

LIBRARY TAPES [SE]

SAT 5.2. » 20:00

Library Tapes is primarily the solo project of Gothenburg resident David Wennegren, master of minimalist piano music. His pointillist acoustic tones accord perfectly with the field recordings and string arrangements of sometime contributors Peter Broderick and Danny Norbury. Library Tapes releases music on labels such as Auetic, Kning Disk and Sonic Pieces.

» ***librarytapes.bandcamp.com***

LIVE:RESPONSE

PEOPLE LIKE US
CÉCILE BABIOLE & VINCENT GOUDARD
HERMAN KOLGEN
DAITO MANABE

LIVE:RESPONSE is a series of AV-performances at Haus der Kulturen der Welt, four of which we present in collaboration with transmediale. These performances explore the interfaces between the real world and the media sphere, between 'liveness' and reproduction, between the virtual and the physical. Each of the performances connects, through an investigation of the live potential of each concept and its aesthetic execution, to the theme #LIVE!? And through their interaction with the materiality of different media, and also their ways of dealing with the archives of memory and the constantly growing reservoir of audiovisual media content, they relate to RESPONSE:ABILITY.

PEOPLE LIKE US [UK]

GENRE COLLAGE

2.2. » 21–22:30

In their performance 'Genre Collage', People Like Us [in collaboration with Tim Maloney] manipulate patterns, syntax, moods, narrative elements, recurring icons and characters from a variety of movie genres in order to examine the concept of 'genre', creating a humorous, surrealistic, yet informative take on the original footage's content. The sound is taken partly from the films and partly from music that has corresponding messages, moods and lyrical content.
Since 1991 Vicki Bennett has been making CDs, radio, and AV-multimedia under the name of People Like Us, animating and recontextualizing found footage into collages with a perspective on popular culture that is as dark as it is witty. She has shown work at venues such as the Tate Modern, The ICA, Sydney Opera House, Centre Pompidou, Sonar, CTM and The Walker Art Center in Minneapolis.
» peoplelikeus.org

CÉCILE BABIOLE & VINCENT GOUDARD [FR]

DONJON

'DONJON' is an audiovisual concert in which the performers gleefully deconstruct a wide range of objects culled from popular culture, particularly audiovisual equipment: turntables, radios, computers, musical instruments, telephones, video cameras – but also cocktail blenders, toy chickens and various other domestic and fantastic appliances of ages past and present.
From industrial music in the 1980s to an exploration of today's electronic and digital cultures, Cécile Babiole's artistic trajectory has evolved laterally, cutting across the realms of music and the visual arts in an ongoing reinterpretation of the relationship between image and sound. Vincent Goudard is a media artist who studied Signal and Image Engineering at the National Institute of Applied Sciences, Lyon, and holds a master's degree in Science Applied to Music from IRCAM, Paris.
» babiole.net
» mazirkat.org

HERMAN KOLGEN [CA/QC]

INJECT

4.2. » 21–22:30

The principal visual material for this project is from a film shoot in an immense glass tank that lasted six consecutive days. The performer had to be immersed in water for over eight hours a day, oscillating between weightlessness and lack of oxygen. With the aid of various digital video recording and photographic systems, Herman Kolgen assembled many series of temporal sequences, images that he then assembled into a flexible and modular body; a narrative history of endless circles of influence and movement where a sense of 'the real' dissolves.
Herman Kolgen is a Canadian multidisciplinary artist who lives and works in Montréal. A true audiocinetic sculptor, he draws his primary material from the intimate relationship between sound and image. Kolgen creates installations, video and film works, performances and sound sculptures.
» kolgen.net
» See also CINECHAMBER » page 47.

DAITO MANABE [JP]

FACE VISUALIZER: INSTRUMENT AND COPY

Inspired by French researcher Guillaume-Benjamin-Amand Duchenne [1806 –1875] and Australian artist Stelarc, Daito Manabe has created an ironic form of music visualization device that uses electronic impulses to stimulate facial muscles in synch with music. 'Face Visualizer' stands in contrast to conventional methods of mapping and the usual physical and emotional responses to music and is presented as a live performance that is both exciting and comic.
Artist and researcher Manabe studied Mathematics at the Tokyo Science University. Opposed to using technologies to achieve an ever 'higher-resolution' illusionistic reality, he aims at rediscovering the beauty of transient events through careful observations and exploration of the basic properties of body, computer and computer programming.
» daito.ws

CTM.11 OFFICIAL COMPILATION

The festival proudly presents its official #LIVE?! audio compilation in association with long-time partners digital record store *zero"* and *De:Bug* magazine.

The CTM.11 compilation features a cross-section of the festival's music program with specially chosen material from artists participating in this year's festival encompassing experimental music, club music and pop. The compilation is available for the duration of the festival only as a free MP3 download from the zero" website.

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

For free download follow the link ***» zero-inch.com/hello/ctm11***

» zero-inch.com
» de-bug.de

WAU-CTM.11 FESTIVAL CAFE

The meeting point for festival visitors at the ground floor of HAU 2, with breakfast, coffee, lunch, snacks, delicious dinner and wireless internet.

» daily 10–24:00

GET SOCIAL

TWITTER ***» twitter.com/DISK_CTM***
LAST.FM ***» lastfm.de/user/DISK-CTM***
FACEBOOK ***» facebook.com/CTMFestival***

DAY PROGRAM

WHAT IS LIVE?
A SYMPOSIUM

Mit dem diesjährigen Festivalthema #LIVE?! rückt das Format der medienbasierten audio/visuellen Live Performance in den Vordergrund. In dem in Zusammenarbeit mit den beiden Gastkuratoren Sandra Naumann und Jan Thoben konzipierten Symposium *What is Live?* geht es deshalb um einen Dialog zwischen Vertretern dieser künstlerischen Praxis und Theoretikern aus klang- wie bildbezogenen Kunst-, Kultur- und Medienwissenschaften.

Bereits mehrfach in der Mediengeschichte, im Zusammenhang mit der massenhaften Etablierung von Film, Radio und Fernsehen, entflammten Diskussionen um den Live-Charakter und um die Authentizität medialisierter Inhalte. Mit der umfassenden Durchsetzung digitaler Live-Technologien und der rasanten Entwicklung des Internets findet nun erneut ein medialer Umbruch statt, im Zuge dessen sich Konsum- und Rezeptionsverhalten, die künstlerische Praxis und die Wertschöpfungsmodelle der Kulturwirtschaft verändern.

Bei der Frage nach Liveness vor dem Hintergrund von Medientechnologien lassen sich vor allem zwei Aspekte beschreiben: Einerseits wurde erst durch die audiovisuellen Aufzeichnungs- und Reproduktionsmedien eine von der Live-Situation emanzipierte, zeitversetzte und ortsungebundene Rezeptionsmöglichkeit geschaffen, die vor allem im Zusammenhang mit dem massenmedialen *Broadcasting* eine Etikettierung als 'live' oder 'nicht-live' erforderlich machte. Andererseits wurde in der künstlerischen Praxis seit dem Aufkommen der technischen Medien mit ihrer performativen Verwendung in Live-Settings experimentiert, wurden Film und Schallplatte, Video und Tonband sowie die Universalmaschine Computer von Künstlern auf ihre Live-Tauglichkeit hin überprüft. Gleichzeitig führt die vermehrt interaktive Anwendung von Medientechnologien zu neuen soziokulturellen Partizipationsformen und vieldiskutierten Ausprägungen von *augmented experience*. Die Frage, ob bestimmte Medientechniken in ihrer ästhetischen wie alltagskulturellen Wirksamkeit eine genuine Tendenz zur Liveness oder zum diametralen Gegenteil aufweisen, scheint also nicht abschließend beantwortet zu sein.
Die Kriterien, die sich zur Bestimmung einer Live-Situation anwenden lassen, sind daher weiterhin nicht klar definiert. Geht es um die Zeitspanne, die für Entscheidungen zur Verfügung steht? Um die Synchronizität von Kreation und Rezeption, um Echtzeit? Sind die Spontaneität subjektiver Entscheidungen und Fehler oder das Unvorhergesehene entscheidende Marker von Liveness? Inwiefern kommt den Reproduktionsmedien im performativen Umgang dann eine Gegenwärtigkeit oder Aura zu?

Diese und andere zentrale Fragen hinsichtlich der Implikationen der zeitgenössischen Medienentwicklung will das Symposium im Dialog von Theorie und Praxis diskutieren und damit Impulse für einen Diskurs zur audiovisuellen Liveness geben. Eine Kontextualisierung der Diskussion erfolgt in vielfacher Weise im Rahmen der unterschiedlichen Veranstaltungen des Festivalprogramms, in denen spezifische Arbeitsweisen und Ansätze vorgestellt werden. Zu nennen sind hier insbesondere das Eröffnungskonzert mit Morton Subotnick [» ***siehe Seite 12***], die CineChamber der Recombinant Media Labs [» ***siehe Seite 40***], das Programm Pioneers [» ***siehe Seite 76***], das Programm in Kooperation mit dem Elektronischen Studio der TU Berlin [» ***siehe Seite 52***] sowie zusammen mit der transmediale präsentierte audiovisuelle Aufführungen von Greg Pope & Gert-Jan Prins [» ***siehe Seite 22***], MoHa! mit Idan Hayosh und Anu Vahtra [» ***siehe Seite 17***] und die Performancereihe LIVE:RESPONSE 1 & 2 im Haus der Kulturen der Welt [» ***siehe Seite 62***].

Die diesjährigen Themen von CTM und transmediale erlauben vielfache inhaltliche Anschlüsse. Die *CTM/transmediale Interface Keynote* steht daher als Bindeglied am Ende des Symposiums *What is Live?* und gleichzeitig am Beginn der Auseinandersetzung der transmediale mit ihrem Thema RESPONSE:ABILITY.

This year's festival theme #LIVE!? puts the spotlight on the practice of media-based audio/visual live performance. Accordingly, *What is Live?* – a symposium convened in collaboration with guest curators Sandra Naumann and Jan Thoben – opens the floor to dialogue between artistic practitioners of the discipline and theorists of sound and image-based arts and cultural and media sciences.

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.

In considering what 'liveness' entails in the age of media technology, two major aspects may be identified: on the one hand, audiovisual recordings [and reproductions thereof] were what first made it possible to experience a 'live' situation in an atemporal and non-site specific manner and, particularly in the context of mass media broadcasts, brought the term 'live' into existence as a differentiator that had previously never been needed; and, on the other hand, media artists have experimented with the performative potential of technological media in live settings ever since these were invented, i.e. they tested the limits of film and records, video, tape and the computer. At the same time, the growth in interactive applications of media technologies has lead to new forms of socio-cultural participation and much discussed manifestations of augmented experience. The question as to whether, in terms of their aesthetic and everyday cultural impact certain media technologies are genuinely suited to 'liveness' or to its diametric opposite seems to have not yet been conclusively answered.

The criteria that may be applied to determine whether a situation is 'live' have still not been clearly defined. Is the 'live' quality defined by the timeframe available for decision-making or by the synchronicity of creation and reception? By realtime processes? Is it the spontaneity of subjective decisions? And does that subsequently assign errors to the function of apparent markers for 'liveness'? To what extent do reproductive media in a performative context gain an immediacy or aura?

The symposium will address these and other major issues regarding the implications of contemporary media developments between the poles of practice and theory and hence, galvanise discourse on audiovisual liveness. This discussion will be embedded in multifaceted ways in the festival's various events, demonstrating specific approaches to and modes of artistic work. Among the most noteworthy number the opening concert by Morton Subotnick [» ***See page 12***], Recombinant Media Labs' CineChamber [» ***See page 40***], the Pioneers program [» ***See page 76***], the program co-produced with the Electronic Studio of the Technical University Berlin [» ***See page 52***], and the audiovisual performances co-presented with transmediale – Greg Pope & Gert-Jan Prins [» ***See page 22***], MoHa! with Idan Hayosh and Anu Vahtra [» ***See page 17***], and the four performances of the series LIVE:RESPONSE at the Haus der Kulturen der Welt [» ***See page 62***].

The 2011 themes of CTM and transmediale complement and cross-pollinate, enabling a thematic interweave between the two platforms. The two festivals therefore link their discourse programs with an *Interface-Keynote*, which marks the end of CTM.11's *What is Live?* symposium and the beginning of transmediale's investigation into the questions raised by 2011's theme RESPONSE:ABILITY.

KEYNOTE

DIE SCHEINBARKEIT DES LIVE. IRRITATIONEN DER GEGENWART-[SWAHRNEHMUNG] DURCH PRÄSENZ-ERZEUGENDE MEDIEN

By Wolfgang Ernst

[Rough translation of the title: The Appearance of Liveness: Irritation of the Present [or the Perception Thereof] Through Presence-generating Media.] The term 'live' as used in the context of audiovisual presentations did not come into being in reference to human beings but rather to describe a specific temporal dimension of medial-technological transmission. Therefore the question, 'What is live?' will be discussed here primarily, not in terms of its relevance for media-based audiovisual live performances but rather – in the media-archaeological and media-epistemological sense – at a deeper level. What constitutes the presence-generating power of the media when considered from the recipients' perspective, and what actually takes place at the technical level? This inquiry [in neo-cybernetic terms] shifts thus from the medias' intrinsic performative, dramaturgical level to the operative level of realtime signal processing such as occurs in electronic and neural circuits. The field of electrically generated communication [which the anglophone media sciences like to call the 'Hertzean media'] is distinguished precisely owing to its ability to generate presence [vulgo 'liveness'], and man's internal clock gives way to it affectively whereas, at the cognitive level, that consciousness of distance linked to symbolic codes [texts, the alphabet] predominates – which amounts to a remarkable affective-cognitive dissonance.

WOLFGANG ERNST [DE] » Professor for Media Theory at the Institute of Musicology and Media Sciences at the Humboldt University Berlin; author of *Zeitwe[i]sen und Zeitgaben von Medien* [forthcoming]
» ***medientheorien.hu-berlin.de***

SESSION 1
BACK TO LIVE?

LECTURES & DISCUSSION

Guest Speakers: *Golo Föllmer, Pit Schultz, Christoph Gurk*
Chair: *Andrea Goetzke*

The increasingly net-based distribution and reception of music and its growing reliance on web 2.0 applications reveals that the social repercussions of sharing and talking about music are shifting ever more radically. In parallel the availability, reproducibility and non-physicality of audiovisual media content in the digital age has catapulted back to the top of the billboard live events that promise collectivism, authenticity, aura and something unique. Linking live events to online spheres and adding interactive features is another experimental trend set to let distant users be part of the action. A third realm is unfolding, halfway between the physical immediacy and collective experience of being 'where it's at' and that of watching things indirectly, at home, yet the emphasis is always on the value of communication. What differences and shared features can be identified in the range of music experienced live or transmitted by media? What consequences do new developments have for medial aesthetics, artistic production and reception and for the music and media industries?

GOLO FÖLLMER [DE] » Junior professor of Intercultural Media Sciences, department Audio Cultures, at the Institute of Media and Communication Science at the Martin Luther Universtity Halle-Wittenberg,; initiator and project manager of the extra-occupational Masters degree course, Online Radio.
» ***onlineradiomaster.de***

CHRISTOPH GURK [DE] » Curator for music and special projects at Leipzig's Central Theater and HAU, Berlin; former editor-in-chief of Spex, writes for Texte zur Kunst, Berliner Zeitung, Die Tageszeitung and numerous other publications.

PIT SCHULTZ [DE] » Radio activist and media theorist, co-founder of 'Radio Internationale Stadt' and 'Nettime', and co-organizer of the 'Hybrid Workspace' at Documenta X. Organizer of various radio projects, a.o. Reboot.fm, Herbstradio and Hausradio.
» ***hausradio.de***

ANDREA GOETZKE [DE] » Curator and organizer of events like all2gethernow, a platform on new strategies in music and culture, one of the owners and project leaders of the Berlin-based agency newthinking communications.
» ***a-2-n.de***
» ***newthinking-communications.de***

SESSION 2
MEDIUM OR INSTRUMENT– EMERGENCE AND INTENTION

ARTIST'S PRESENTATION
By Ei Wada

Ei Wada is a newcomer in the audiovisual media arts. He focuses his attention on supposedly antiquated electronic devices. For 'Braun Tube Jazz Band' Ei Wada converts cathode ray TVs into percussion instruments on which he performs live: Wada's hands serve as quasi antennae and the TVs, once connected with computer-controlled video recorders, serve as sound and light synthesisers. 'Braun Tube Jazz Band' was awarded the Art Division Excellence Prize at the 13th Japan Media Arts Festival and nominated for the Nam June Paik Award.

LECTURES & DISCUSSION
Participants: *John Croft, Shintaro Miyazaki, Rolf Großmann*
Chair: *Daniel Gethmann*

Technical apparatus possess instrumental and medial characteristics. The former are connected with their cultural-technological implications, practices and activities, the latter with their respective operative logic and aesthetic idiosyncrasy. While instruments and media were initially distinguishable on account of their technical constitution and functionality, not least the development of computers with realtime capability made it increasingly difficult to differentiate between medium and instrument, because the criteria for differentiation shifted into the realm of practices, contexts and intentions. As a result of this tension, re-endowing reproductive media with the role of agent acquires particular importance. The look beneath the media surface – as a means to ensure greater transparency, clarity and tangibility – is staged increasingly, also in live contexts. How do artistic intent and control relate to emergence phenomena in current audiovisual performance practice? To what degree do disruption and defects, bugs and accidents influence our understanding of technical mediality?

EI WADA [JP] » media artist.
» ***crabfeet.blogspot.com***

JOHN CROFT [UK] » Composer, teaches composition and aesthetics at Brunel University West London School of Arts. His recent work focuses on the use of live electronics in ways that extend rather than obscure the bodily relationship between performer and instrument.
» ***johncroft.eu***

SHINTARO MIYAZAKI [DE] » Studied media theory, musicology and philosophy. Since summer 2007, independent PhD researcher at the chair for media theory of Humboldt University Berlin.
» ***algorhythmics.com***

ROLF GROSSMANN [DE] » Professor of Music and Auditive Culture and Digital Media/Cultural IT in the Faculty of Applied Cultural Sciences at the University of Lüneburg
» ***leuphana.de/rolf-grossmann.html***

DANIEL GETHMANN [AT] » University assistant for Cultural and Media Sciences at the Institute of Architectural Theory, Art and Cultural Sciences at the Technical University of Graz, Austria; editor of *Klangmaschinen zwischen Experiment und Medientechnik*, Bielefeld, 2010.
» ***kunstundkultur.tugraz.at/team/gethmann.html***

SESSION 3
SPECTATOR OR PARTICIPANT?

ARTIST'S PRESENTATION
By Ali Demirel

The Minus label founded by musician and DJ Richie Hawtin has long since been seeking novel ways to extend the usual parameters of concert situations and dissolve the classic divide between performer and spectator – and network-compatibile mobile devices have thereby played a crucial role. The 'Contakt' project, for example, used a complex, mobile phone-based interface to facilitate realtime communication between artists and concert-goers. The label's latest invention is 'Synk', a smartphone app that allowed the audience at Hawtin's Plastikman gigs to intervene at certain moments in the course of the show, to enjoy an insider's viewpoint and to watch the live, on-stage programming of musical instruments on hand-held displays.

LECTURES & DISCUSSION
Guest Speakers: *Steve Dixon, Katja Kwastek, Regine Buschauer*
Chair: *Frauke Behrendt*

The focus of this panel is public participation in live situations and the cultural-technological ramifications of interactive technological applications. Since the advent of digital realtime technologies in artistic practice, interactive art appears to be the media discipline best [if not singularly] placed to explore forms of public participation and the relationship between human activity and medial operability. Moreover, given the rapid spread of smart phones and the accelerated development of so-called apps, the experience of art with its specific potential for various forms of interaction is breaking into cyberspace as well into everyday media and consumerist culture. What consequences do the changing role of the public, the increasing mobility of recipients, and our permanent connection to the web have for our understanding of art, perception and the socio-cultural dimensions of everyday life? The concept of 'augmented experience', which references the increasing mediatisation of situationist liveness, can also be discussed in this context.

ALI DEMIREL [TU] » Video artist and Richie Hawtin's visual counterpart; director of the documentary 'Making Contakt' about the Minus label's 'Contakt' tour.
» ***m-nus.com***

STEVE DIXON [UK] » Pro-Vice Chancellor for Development at Brunel University, West London, author of *Digital Performance. A History of New Media in Theater, Dance, Performance Art, and Installation* [2007].
» ***brunel.ac.uk/about/acad/sa/artstaff/drama/stevedixon***

KATJA KWASTEK [AT] » Media art historian, author of numerous books and essays, including an exhibition catalogue on 'art and wireless communication' and a forthcoming book on the aesthetics of interaction in digital art.
» ***vis.mediaartresearch.at/webarchive/public/view/mid:24***

REGINE BUSCHAUER [CH] » Coordinator and Lecturer at University of Basel, author of *Mobile Räume. Medien- und diskursgeschichtliche Studien zur Tele-Kommunikation* [2010].

FRAUKE BEHRENDT [DE] » Research Fellow, Cultures of the Digital Economy Institute at Anglia Ruskin University, Cambridge, PhD on *Mobile Sound. Media Art in Hybrid Spaces*. [2010].
» ***fraukebehrendt.com***

SESSION 4
IMMERSION AND SELF EXPERIENCE

ARTIST'S PRESENTATION
By Greg Pope
The Oslo-based filmmaker presents work on celluloid, first and foremost 'Light Trap', a sound and light sculpture in which he whittles away film emulsion with sandpaper and other abrasive devices, in order to alter the image and sound tracks. The auratic manifestation of sound and images is hence subject to an ongoing process that generates unpredictable forms at each moment of the performance. This creative process in constant flux reveals, on the one hand, the juxtaposition of audio and visual elements in 'the talkies' and, on the other, the uniqueness of the performance.

ARTIST'S PRESENTATION
By Yutaka Makino
Yutaka Makino's works deal with the multimodalities of human perception through the construction of dynamic systems as empirical environments. With his interdisciplinary background in art and science, his current research involves sound/form synthesis, spatial perception, complex dynamic systems and new materiality. Makino will discuss in which ways his work focusses on deprivation and activation of the senses. He will relate his talk to his installation series *Temporal Objects*, which may be experienced during the Festival at the Technical University Berlin [» ***see page 53***].

LECTURES & DISCUSSION
Guest Speakers: *Gabriele Klein, Werner Jauk, Beate Peter*
Chair: *Marie-Luise Angerer*
The interplay of sensory impressions triggered by audiovisual live-performances in a media arts or club context makes for an intense experience of and in the here and now. Reflection on the sensory appropriation of medial environments, the creation of experiential immersive spaces, sensory overload and/or deprivation, and conscious activation of heightened and possibly even transcendental moments of perception are all common artistic strategies. Recipients are suspended thereby between autonomy and loss of control, self-perception and voluntary dissolution. What promises, uncertainties and misunderstandings do such strategies imply? How might such artistically staged spaces of perception correlate theories of affect and embodiment?

GREG POPE [UK] » Pope has been making video installations, live art pieces and single screen film works, collaboratively or alone, since 1996. He founded the Brighton-based Super 8 film collective Situation Cinema in 1986.
» ***See also EUPHORIC DISTRESS page 22.***

YUTAKA MAKINO [JP] » Musician and artist, winner of the Prix Ton Bruynel [Amsterdam] in 2007, founder of the computer music label Strukto.
» ***yutakamakino.com***

GABRIELE KLEIN [DE] » Professor of the Sociology and Psychology of Movement, Sport and Dance in the Faculty of Human Movement at the University of Hamburg; author of the book *Electronic Vibration. Pop Kultur Theorie* [2004].
» ***uni-hamburg.de/gklein***

WERNER JAUK [AT] » Media artist and professor at the Institute of Musicology at the University of Graz, whose particular socio-cultural scientific focus is *Music/Technology/Society – Perception and the [New] Media*; author of the book *Medien/Technologie/Gesellschaft/Alltag. sound/music & immersion* [2010].
» ***uni-graz.at/~jauk/site.php?show=1***

BEATE PETER [UK] » Manchester Metropolitan University, PhD in Popular Music on *Jung on the Dance Floor. The Phenomenology of Dancing and Clubbing* [2009].

MARIE-LUISE ANGERER [DE] » Professor of Media at the Academy of Media Arts Cologne; author of the book *Vom Begehren nach dem Affekt* [2007].
» ***khm.de/personen/staff/angerer***

SESSION 5
MEDIA PERFORMANCE OR PERFORMANCE MEDIA?

ARTIST'S PRESENTATION
By Naut Humon – RML's CineChamber
The Recombinant Media Labs [RML] story began in the early nineties when its predecessor, Sound Traffic Control, was invited to Tokyo to world premiere its 'Dub Dashboard Television Tower' with composer Maryanne Amacher and AV transmission operator Naut Humon. These and other adventures of RML's experiential engineers prompted the subsequent offspring CineChamber [» ***see page 40***] apparatus to take shape as a further permutation of spatial media synthesis. Drawing upon a legacy of works that cross between immersive intermedia installation and passive or proactive film exhibition the RML context in this chronologic field is continually fueled by an intense time based sound driven prerogative ... Having blurred the boundaries between live or reanimated phenomena long ago RML keeps its half life / on air – off air inclinations on intermittent. This will be a colloquium around those paradoxical proclivities.

LECTURES & DISCUSSION
Guest Speakers: *Malcolm LeGrice, Yvonne Spielmann, Mick Grierson*
Chair: *Axel Volmar*
Wholly disparate types of projects are presented as a 'live media performance', a term that can mean anything from 'running' a pre-recorded or archived work, newly adapted to the current presentation format, through to completely new improvisations developed from scratch and in situ. But not only labelling such a broad spectrum is problematic; it also throws up the question for the recipient, as to just how 'live' a project is. What forms of technologically generated 'liveness' exist between the poles of fixed recording, composition and realtime improvisation? What degree of live potential is inherent to different media? What implications must be considered via-à-vis production and reception aesthetics? Can artificial environments deploying intensive perception strategies generate evidence of 'liveness' without actually containing any real live processes? Should we, in addition to talking about media performance, be talking also about performance media?

NAUT HUMON [US] » Musician, founder and artistic director of Recombinant Media Labs, curated AV content for Asphodel Records and for ARS Electronica Festival durcing the past decade, where he also helped coordinate their Digital Music category for ten years.
» ***rml-cinechamber.org***

MALCOLM LEGRICE [UK] » Filmmaker, theoretician and critic, Professor Emeritus of the University of the Arts London.
» ***luxonline.org.uk/artists/malcolm_le_grice***

YVONNE SPIELMANN [DE] » Chair of New Media at the University of the West of Scotland, author of *Video. The reflexive Medium* [2008] and of *Hybridkultur* [2010].
» ***yvonne-spielmann.com***

MICK GRIERSON UK] » Experimental artist, software developer, co-director of the Goldsmiths College Creative Computing Programme, AHRC fellow in audiovisual cognition at Goldsmiths College Electronic Music Studios, PhD on Audiovisual Composition.
» ***mickgrierson.co.uk***

AXEL VOLMAR [DE] » Academic research fellow in the Media Sciences Faculty of the University of Siegen; presently engaged in the project 'A Cultural History of Sonification' at the Bern University of the Arts; editor of *Zeitkritische Medien* [2009].
» ***multimediale-systeme.de***

SESSION 6

GOING FRAGILE–POINTS OF RESISTANCE AND CRITICISM IN LIVE MUSICAL PRACTICE

LECTURES & DISCUSSION

Guest speakers: *Mathieu Saladin, Jean-Luc Guionnet*

Free improvisation is liveness taken to a radical extreme. Improvisation arises from an immediate and playful confrontation with the specific characteristics of a situation, whereby relationships between all the elements present – the instruments, players, space, public, whatever – acquire an intensity born precisely of an awareness that everything, at every moment, hangs in the balance. Successful improvisation evades its own dogma by challenging established norms and opening up to the social and aesthetic dynamics of fragility. What role do recording media play in this process, with their specific potential for analysis and [self-]observation? Given the [absolute] immediacy and unpredictability of improvisation, the non-reproducibility of a live note and hence, the implicit refusal to pin music down as a commodity, one might readily assume that to improvise is to make a political stance. Yet while devotion to social relations and candid communication was once a weapon of seditious music from the sidelines, its strategies and values today could also be read as key concepts in a reformed capitalism. Must improvised music and, in consequence, the critical potential of liveness be reassessed? To answer that question, our guest speakers will analyse the practice of improvisation and the contradictory conditions in which it takes place.

MATTHIEU SALADIN [FR] » Musician and researcher with a conceptual approach towards music and a PhD in Aesthetics from the University of Paris 1 Panthéon-Sorbonne; lecturer in history and aesthetics of 20th century music at the University of Lille, and a co-editor of the academic journal *Volume!* on popular music.

JEAN-LUC GUIONNET [FR] » Musician, improviser, composer, visual artist and philosopher from Paris, studied Aesthetics at Sorbonne; collaborations a.o. with Toshimaru Nakamura, Eric La Casa, Seijiro Murayama, Philip Samartzis.
» jeanlucguionnet.eu

INTERFACE KEYNOTES

DIGITAL LIVENESS – REALTIME, DESIRE, AND SOCIABILITY

KEYNOTES & DISCUSSION

Guest Speakers: *Philip Auslander* [US], *Eric Kluitenberg* [NL], *Mushon Zer Aviv* [IL]
Chair: *Drew Hemment* [UK]

The desire to transcend distance and separation has accompanied the history of media technology for many centuries. One manifestation of this desire to transcend the limitations of physical experience is the longing for immediate contact with people and audiences, across any distance or division. Today, internet-based techniques of tele-connection, live streams and various forms of realtime interfaces and networks seem to create a ubiquitous presence, which replaces the actual physical shared presence of the here and now. At the same time, this 'presence in absence' creates an invisible audience that becomes crucial to defining the success or failure of our mediated social life.

In addressing what constitutes liveness and presence in the digital age, this interface keynote lecture bridges the broad thematic scope of both CTM and transmediale festivals. Internationally renowned researchers explore the new social and performative qualities of internet-based realtime media and networks, and how these alter our understanding of notions such as presence, encounter and social competence.

How are we to deal with the fundamental shift in human sociability caused by this new form of mediatised public life? What new rules govern our communication with an invisible audience? Is the idea of replacing physical encounters by mediated encounters merely an illusion? Could a new, politicised public emerge with the aid of this new [technological] spatial-temporal configuration?

PHILIP AUSLANDER [US] » Author of *Performing Glam Rock: Gender and Theatricality in Popular Music* [2006] and of *Liveness: Performance in a Mediatized Culture* [2008, 2nd edition] and art critic for ArtForum and other publications. Editor of *The Art Section: An Online Journal of Art and Cultural Commentary*. His primary research interest is in performance, especially in relation to music, media, and technology.
» theartsection.com

ERIC KLUITENBERG [NL] » Theorist and writer. Head of the media program at De Balie – Centre for Culture and Politics in Amsterdam. Lectures and publishes regularly on culture, new media, and cultural politics, and teaches a course on Culture and New Media at the University of Amsterdam. Since 1988 he has been involved as an organiser in important media culture events such as the Second International Symposium on Electronic Art [SISEA] and Tulipomania DotCom – A Critique of the New Economy.

MUSHON ZER AVIV [IL] » Designer, educator and media activist from Tel-Aviv, currently residing in New York. His research focuses on the perception of territory and borders and the way they are shaped through politics, culture, networks and the Web. Co-founder of Shual.com, ShiftSpace.org, YouAreNotHere.org, Kriegspiel and the Tel Aviv node of the Upgrade! international network and honorary resident at Eyebeam. Teaches New Media Research at NYU and Open Source Design at Parsons – the New School of Design.
» mushon.com

DREW HEMMENT [UK] » Associate Director of research lab ImaginationLancaster at Lancaster University. Director and founder of FutureEverything festival [Manchester].
» drewhemment.com

PIONEERS

With the daytime program *Pioneers*, CTM adds even more depth to its series on pioneers and influential protagonists of early and recent electronic music, in the context of which in the past Jean Jacques Perrey, Pierre Henry, Conrad Schnitzler, Phill Niblock, Yasunao Tone, Keiji Haino, Underground Resistance and Wolfgang Voigt, among others, could be experienced. On the occasion of CTM.11, this series will be continued with a concert by Morton Subotnick [» ***see page 12***], the presentation of the piece 'Plaything' by Maryanne Amacher [» ***see page 43***], Bernhard Leitner's piece 'HörSaal' at TU Berlin [» ***see page 52***], and the re-interpretation of David Tudor's work 'Rainforest', 'Regenwald 2011' [» ***see page 55***]. The main focus of the day program is on the discovery and development of the live potential and live possibilities for electronic music and on how those are not only realized using realtime-instruments but also through the conscious 'play' on the sonorous parameters of architecture and space as well as on listening situations and listeners' perception apparatuses. Here, the close, creative interweave of contemporary composed and experimental music, intermedial art forms and Pop culture becomes once more obvious as a quintessential driving force for and quality of electronic music.

TAPE RECORDERS, THE TRANSISTOR AND THE CREDIT CARD: A PERSONAL HISTORY

12:00 » LECTURE

By Morton Subotnick

A lecture-demonstration of creating music in the wake of the Technological Big Bang and the early development of today's techno music culture. In his approx. one hour presentation, Subotnick will trace the various stages of his life's work and, consequently, fifty years of experimental and electronic music development.

As one of the key protagonists in the history of electronic music, he will share his vision of a new metaphor – music as a multi-media studio art – and its relation to the idea of electronic music as 'live' art. He will discuss Marshall McLuhan's influence and how his ideas set forth a road map for finding *the* message of each media. And he will tell, of course, the story of the development of the first analogue modular synthesizer, in which he was crucially involved, and recall the making of his key work, *Silver Apples of the Moon*. The lecture will conclude with Subotnick's views on the past as present in current music culture and why the future is upon us.

MORTON SUBOTNICK [US] » Musician, composer, inter-media artist, musical educator and co-developer of the first Buchla synthesizer. Co-founder of the San Francisco Tape Music Center [with Pauline Oliveros, Steve Reich, Terry Riley and Ramon Sender] in 1961.
» ***mortonsubotnick.com***
» ***See also CTM.11 OPENING CONCERT » page 12.***

Supported by Ableton AG.

SPACE AND BODY

14:00 » LECTURE

By Kabir Carter

Kabir Carter leads a survey of historical and aesthetic overlaps between New York City's downtown arts and underground dance music scenes. In the early nineteen seventies, sound-in-space became a focal concern for artists, composers, DJs, and underground dance clubs, leading to a radical transformation of listening environments and modes of auditing. During this time, artists including Maryanne Amacher, Bernhard Leitner, Max Neuhaus, Vito Acconci, and others expanded how we understand the physical and perceptual acts of listening in space. Concurrently, early underground dance club DJs David Mancuso and Larry Levan, sound engineers Alex Rosner and Richard Long, and disc jockeys turned music remixers Tom Moulton and Walter Gibbons, as well as innumerable other groove based music makers and listeners all sought ways to push the limits of how sound projects into space, transforms architecture, and with it, how we listen to, feel, and kinetically react and respond to acoustic energies. With this shared history in mind, Carter will consider how sound has operated — as a social conduit, spatial energy, and aesthetic material — within both communities. Within this framework, Carter looks at 'live' as a quality that can be enacted through a variety of conditions, that mostly lead to a particular set of acoustic treatments that involve tuning the various external and internal listening spaces and systems. Finally, he will play listening examples from selected artists' sound works, as well as a brief survey of proto disco tracks and early extended remixes from the mid to late nineteen seventies.

KABIR CARTER [US] » Artist and writer from New York. His work moves between performance and installation, and focuses on the physical and emotional effects of architecture and acoustics in private and public spaces.
» ***kabircarter.com***

DECONSTRUCTING DAD – THE MUSIC, MACHINES AND MYSTERY OF RAYMOND SCOTT

20:00 » FILM, GERMAN PREMIERE

Documentary by Stan Warnow, US 2010

'[…] I have a story that may be of interest to you.' This is the beginning of a previously unreleased letter by Raymond Scott [1908-1994] addressed to the public. In it he tells the 'true' evolutionary history of the first sequencer, which has long been forgotten. The piece of writing ends with the words: 'Now I [...] would like for people to know what I have accomplished'. This task has now been taken on by his son, the award-winning filmmaker Stan Warnow, by means of a vivid portrait that also gives contemporaries and admirers an opportunity to speak. The film provides an insight into the musical universe as well as the private life of this unique pioneer of electronic music. Scott not only constructed many innovative pieces of equipment but was also a groundbreaking composer and musician. In addition to his works for jazz and swing bands, he also used his equipment to create music for advertising films for a range of clients from Coca Cola to the arms industry, made excursions into Musique Concrète, and with *Soothing Sounds for Babies* created one of the first 'ambient' albums. Often cited as a key influence for outstanding musicians such as Philip Glass, Brian Eno, Kraftwerk or Neu, his oeuvre possesses an experimental depth that goes even beyond that of these artists. Scott composed solely by ear and did not write anything down but recorded all the rehearsals on audiotape. In 1943 Scott sold the rights to his works to Warner Brothers. As a result, references to his works can be found in many of the Warner Cartoon soundtracks such as Looney Toons, Bugs Bunny or Duffy. The director Warnow will attend the premiere and be available for questions and answers in a discussion following the film.
» ***scottdoc.com***
» ***raymondscott.com***

FESTIVAL AS A LAB
A ONE DAY-SYMPOSIUM

Die Rolle von Festivals hat sich während der letzten 10 Jahre tiefgreifend gewandelt. Waren sie in der Vergangenheit hauptsächlich Foren für die Präsentation neuer künstlerischer Produktionen und für die Kontaktaufnahme unter Künstlern, Produzenten, Kulturvermittlern, Kritikern und Publikum, so möchten sie heute in vielfacher Weise zu aktiven Beitragenden zu künstlerischer Produktion, künstlerischer Forschung und den begleitenden Diskursen werden.

Zwar haben Festivals schon immer die Entwicklung neuer Produktionen ermöglicht und angestoßen, diese wurden jedoch am Festival als fertige Werke präsentiert. Heute ist die Funktion von Festivals zunehmend diejenige der Moderation kollaborativer experimenteller Prozesse mit dem Ziel des gemeinsamen Lernens, der Ausbildung von Kritikfähigkeit und der künstlerischen, technologischen und gesellschaftlichen Innovation – zeitlich und räumlich begrenzt am konkreten Ort des Festivals sowie kontinuierlich als Teil translokaler Netzwerke. Auf diese Weise begegnen Festivals – ähnlich wie Medieninstitute, Projekträume und andere Initiativen – den Herausforderungen steigender gesellschaftlicher Komplexität und definieren sich neu als Labor, Workcamp und Netzwerk, in denen an konkreten Projekten gearbeitet wird, Ideen entwickelt werden und Wissenstransfer in praktischer Arbeit stattfinden kann. ‘Prozesshaftigkeit’, ‘Vernetzung’, ‘Interdisziplinarität’ und ‘Partizipation’, Schlüsselbegriffe der kulturellen Avantgarden digitaler Kultur, und das neue Paradigma der ‘liveness’ finden sich nicht mehr nur in den an Festivals präsentierten künstlerischen Arbeiten, sondern verstärkt in den Strukturen der Veranstaltungen und ihrer Trägerorganisationen selbst. Produktion und Präsentation sind nicht mehr getrennt, sondern finden in einem Prozess des kontinuierlichen Live-Feedbacks innerhalb der gleichen Infrastrukturen und an den selben Orten statt. Diese Entwicklung geht einher mit der Verbreitung neuer Technologien wie Social Media Anwendungen und kollaborativen Arbeitsumgebungen.

So klar sich der Anspruch formulieren lässt, so viele Fragen und Probleme wirft er jedoch in der konkreten Praxis auf.

Das Symposium *Festival as a Lab* möchte diese Entwicklung kritisch diskutieren. Es ist gleichzeitig die vorbereitende Veranstaltung für eine umfassendere Bearbeitung des Themas am FutureEverything-Festival in Manchester im Mai 2011. Sowohl das Programm am CTM.11 sowie die Veranstaltungen am FutureEverything-Festival sind Teil der Projektinitiative *Networking Tomorrow’s Art for an Unknown Future* des Festivalnetzwerkes *ECAS – European Cities of Advanced Sound*.

Festival as a Lab wird unterstützt durch das Programm Kultur der Europäischen Union und die Bundzentrale für politische Bildung.

The role of festivals has changed fundamentally over the last decade. While, in the past, they served mainly as showcases for new artistic productions and as meeting points for artists, producers, agents, critics and the public, they now pursue a more diverse agenda, actively contributing to artistic production and research, and to shaping the attendant discourse.

Of course festivals have always facilitated if not actually inspired the development of new work yet the latter was generally presented as a finished product to a clearly defined audience. Today, festivals tend increasingly to mediate collaborative experimental processes, and foster shared learning and healthy criticism. Insofar they support artistic, technological and social innovation within the timeframe and physical space of any particular festival as well as beyond it, as part of continually expanding translocal networks. This is how festivals – and likewise media institutes, project spaces and other initiatives – rise to the challenge posed by an increasingly complex society, redefining themselves as laboratories, work-camps and testing grounds, in which ventures take shape, ideas are hammered out and knowledge transfer quickly put into practice. ‘Processuality’, ‘networking’, ‘interdisciplinarity’ and ‘participation’, key terms for the cultural avant-garde of a digital world, as well as the new paradigm of ‘liveness’ are no longer manifest only in the work presented at festivals but to an ever greater degree also in the very structure of events and of the groups that organise them. Production and presentation are no longer strictly divided but ensue from a process of continual live exchange, from feedback generated in and by shared spaces and infrastructures. This development is part and parcel of the boom in new social media apps, open source and collaborative work environments.

Yet, as clearly as the objectives can be stated they nonetheless give rise to a whole bunch of issues and problems when it comes to everyday practice.

The symposium *Festival as a Lab* means to cast a critical eye on these developments. Simultaneously it will lay groundwork for a more comprehensive critique of the issue scheduled to take place in Manchester in May 2011, as part of the FutureEverything-Festival. Both the CTM.11 program and the events at FutureEverything are part of the project initiatives *Networking Tomorrow’s Art for an Unknown Future* launched by *ECAS – European Cities of Advanced Sound*.

Festival as a Lab receives support from the Culture Programme of the European Union and the Bundeszentrale für politische Bildung.

FESTIVAL AS A LAB
12:00 » INTRODUCTION
By Oliver Baurhenn, Thomas Dumke and Drew Hemment
Introduction to the day's theme and the *ECAS* network's *Festival as a Lab* program.

FESTIVAL AS A LAB TOOLKIT [FALT]
12:15 » PRESENTATION
By Drew Hemment
The Festival As Lab Toolkit [FALT] is a set of tools for developing living lab research projects and for a new kind of relationship between a festival and its partners and host city. The toolkit was developed by Manchester based festival FutureEverything in collaboration with ImaginationLancaster at Lancaster University. FALT is an open source project that will be updated and maintained by a community of developers and users. Drew Hemment will introduce into the ideas behind FALT, explain the living lab methodology and elaborate on why this approach might be beneficial for curated festivals in helping them transform into agile RND environments for real-world rapid prototyping, open innovation and user-led design. This way also improving their participatory potential and nurturing nurture play, risk and community creation.

DREW HEMMENT [UK] » Associate Director of research lab ImaginationLancaster at Lancaster University. Director and founder of FutureEverything festival [Manchester].
» *drewhemment.com*

FESTIVAL AS A LAB OPEN CALL – PRESENTATION OF THE WINNING PROJECT
13:15 » PRESENTATION
To launch the new ECAS European festivals network, a Euro 10,000 Commission has been made available for a new project responding to the theme *Festival as Lab* – cultural festivals as experimental spaces or laboratories where we can experiment and play with future art, music and ideas. The call for proposals was looking for projects which take the form of an experiment, a prototype or a trial in a new type of art object, technology or form of participation. The proposals should also experiment with the festival format, transforming the festival environment into a lab or experimental space. At CTM.11's *Festival as a Lab* symposium, the winning project will be announced and presented. In succession, the project will be fully realized and shown at FutureEverything [Manchester, May 2011] and CYNETART [Dresden, November 2011].
» *icas-network.org*

AUTOMATIC CLUBBING
14:15 » PRESENTATION
By Thomas Dumke and Jacob Korn
Automatic Clubbing is a lab project of CYNETART Festival and the Trans-Media-Akademie Hellerau [Dresden]. It describes an event or installation in which the audience is invited to influence the presented media as sound, light, visuals etc. by utilisation of reactive [sometimes interactive] systems. In general the activities take place in the context of a club, party, concert or dancefloor event, in a festival lounge or media center. Among other aspects *Automatic Clubbing* serves as a platform for fresh media art even in more or less traditional clubbing context.

THOMAS DUMKE [DE] » Media scientist and sociologist, project manager of Trans-Media-Akademie Hellerau and of CYNETART Festival [Dresden], member of the artist collective DS-X.org and organizer of TMA's Microscope Sessions.
» *cynetart.de*

JACOB KORN [DE] » Electronic musician and DJ from Dresden with releases on a.o. Astrolab, Running Back, Permanent Vacation, Basic Soul Units and upcoming releases for Uncanny Valley and Mild Pitch.
» *jacobkorn.de*

OLIVER BAURHENN [DE] » Co-director CTM, managing director DISK – Initiative Bild & Ton e.V., and Head of Project of *ECAS – Networking Tomorrow's Art for an Unknown Future*.
» *clubtransmediale.de*

¡TOUCH U: HAPTIC FESTIVALS IN THE ABBREVIATION AGE
16:00 » LECTURE
By Simon Vincent
Both historically and in our own time, we have been able to consider the festival as a form of freedom of individual and collective expression, as well as one which may even suggest to the participator the possibility of 'independence' and 'revolution' within certain socio-geographical confines. Behind this construct, lies also the promoter, the haptic Zeitgeist visionary who pinches together and sells us content from across a landscape littered with available artists. Why do Festivals continue to bring us together, make us believe that we are participating in something worthwhile?

SIMON VINCENT [UK] » Simon Vincent has been active in a variety of worldwide musical settings ranging from live electroacoustic composer/performer, dj, and lecturer. He is currently living and working in Berlin, where he is adjunct Professor in the Department of European Media Studies, at the University of Potsdam and the University of Applied Sciences, Potsdam.

FREE CULTURE INCUBATOR – A DECENTRAL RESOURCE CENTRE FOR BERLIN
17:00 » PRESENTATION
By Ela Kagel
The *Free Culture Incubator* is a platform for autonomous creative work with a strong focus on free culture and the Open Web. It deals with progressive and open forms of collaboration, new approaches toward authorship, ownership and distribution of cultural values and the economic perspectives these are based on. A further important aspect is the open access to knowledge. The *Free Culture Incubator* was launched during the transmediale.10 and is increasingly becoming an autonomous project with different forms of content. One of the most important *FCI* initiatives is a twelve-month workshop series for creative freelancers and people working in cultural professions, which will be hosted by alternating organizations and partners throughout Berlin. The goal of the workshop series is a practice-oriented sharing of knowledge and the creation of networks between participants and institutions. The intention is in the course of time to create an open resource centre from which all of the participating partners can benefit.

ELA KAGEL [DE] » Freelance curator and producer, member of Public Art Lab and co-initiator of the *Mobile Studios* project. In 2006, she has launched Upgrade! Berlin, a series of events which present latest developments for digital culture. For transmediale 2010, she was the program curator of the *Free Culture Incubator*.

CLOSING DISCUSSION
18:00
Drew Hemment, Ela Kagel, Thomas Dumke, Simon Vincent
Chair: *Alain Mongeau*
Under the chair of Alain Mongeau, director of Montréals Mutek festival and the new artistic director of the media art space SAT in downtown Montréal, the participants will resume the discussions of the day and speculate further on how festivals should / could develop in the future and what assignments they should be taking on.

WORKSHOPS & DEMOS

INVENTIONAL ALLTAG

1.–5.2 »14–18:00 » KOTTI-SHOP
PUBLIC PRESENTATION » 6.2. » 16:00 » HAU 3

A series of workshops for young people and adults, curated by Annette Knol [NL] and Anne Kohl [DE] at Kotti-Shop, with Laura Mello [BR], Mat Fleming [UK], Deborah Bower [UK], Quinten Dierick [SR], Amelia Bande [CL], Francisca Villela [CL]

Throughout a five-day program [1.–5.2.] comprised of four workshops dealing respectively with *Sound* [Mello,Kohl], *Film* [Fleming, Bower], *Projection* [Knol, Dierick] and *Choreography* [Bande, Villela], various multimedia techniques will be explained and then used collaboratively by workshop participants to explore a [jointly] selected topic from the realm of The Everyday. Selection of the topic will be based on a brief review of Berlin's daily press. A different team will direct each workshop. The focus in each case is on the performative aspects of the discipline.

The groups' work will culminate in a multiple, intermedial environment, a mobile landscape of images and sound, created live by the workshop participants that – when presented as a final performance – offers visitors an interactive docking point.

The Kotti-Shop is a space of possibility with a primary focus on collaborative, multifaceted art activities. The artists, writers, filmmakers, musicians, collaborators and curators involved work in various, often collaborative and interdisciplinary projects in the performing arts.
» kotti-shop.net

BUILD YOUR OWN SYNTH

2.2. » 15–18:00 » HAU 3

Workshop with Leaf Audio [DE]

A DIY workshop led by experts in music electronics. In this practical workshop you can build one of our five DIY-kits developed by Leaf Audio. Participants will also learn basic soldering skills. A bit of experience is helpful but not neccesary. The Leaf Audio members will explain how various analogue electronic sound devices function, share useful tips, and demonstrate how you can use widely available components to quickly and easily design and build your own synthesizer or drum machine. You can take home what you build – and the design is such that you can continue to fine tune or extend it after the workshop.

Recently founded in Leipzig, Leaf Audio is an independent studio for audio production and sound design.
» leaf-audio.com

ROBOTER BAUEN – ROBOTER SEIN

3.–5.2. » DAILY 11–17:00 » HAU 3
PUBLIC PRESENTATION » 6.2. » 15:00

Workshop for kids aged 8–13, by Cordula Körber, Christian Fraubel, Ralf Schreiber [DE]

The workshop *Roboter bauen – Roboter sein* [Build A Robot – Be A Robot] offers a playful exploration of robots, designed to foster kids' own experimentation. Following a general introduction to the world of robots and electronics, each participant can build and customize her/his own robot. Then, in order to grasp the cybernetic principles underpinning the interaction of the body, machines and the environment, the focus will shift to building 'intelligent' robots. With the aid of robot costumes – which can be made on the spot from very simple materials – robots' specific movements and behaviors will be explored by the group. Kids' own experience and ideas will be developed in the form of role-play throughout the workshop, and a group 'robot performance' will be presented as a grand finale.

Cordula Körber, Ralf Schreiber and Christian Faubel artistically explore and design electronics in various ways. Their works deal with energy transformation processes such as transforming light into movement or sound, and experiment with minimal low-level electronics and simple robots that generate patterns.
» derstrudel.org
» ralfschreiber.com
» cordulakoerber.com

GUIDED TOUR TO SCHNEIDERS BÜRO

2.2. » 19:00 » SCHNEIDERS BÜRO, SKALITZER STRASSE 135 A, 10999 BERLIN

Tour and Hardware Presentation with Navs Modular Labs [DE]

Take a trip to Schneider's Büro at Kottbusser Tor in Berlin, a source of electronic musical machines such as have never been seen elsewhere on the planet. Schneiders Büro is a unique concept, a hybrid of shop, distributor and workshop devoted exclusively to analogue electronic sound machines, of the new and antique variety. Producers come here from all corners of the world, to buy equipment, seek advice, develop customized products or have their treasured devices repaired. Schneiders Büro is living proof that a producers' and users' scene for electronic music machines is alive and kicking, beyond the major plate-glass emporiums. Refreshingly indie, it creates sound effects as idiosyncratic as the personalities involved. Some of its more unusual creations will be on show, explained and played at the workshop.
» schneidersbuero.de
» navsmodularlab.blogspot.com

WELLENFELD H104

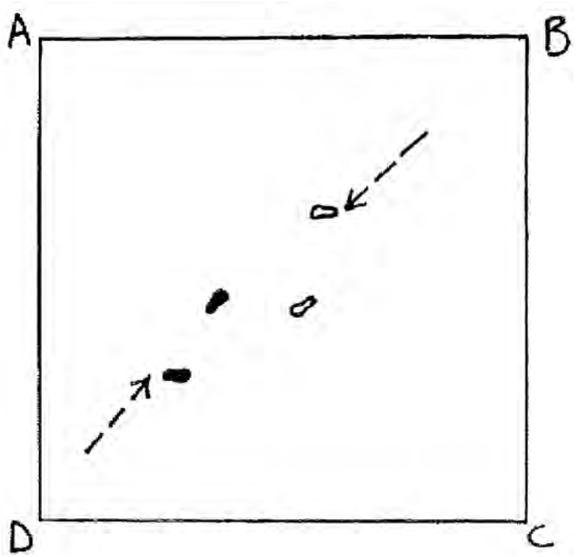
6.2. » 17:00 » TU BERLIN H104

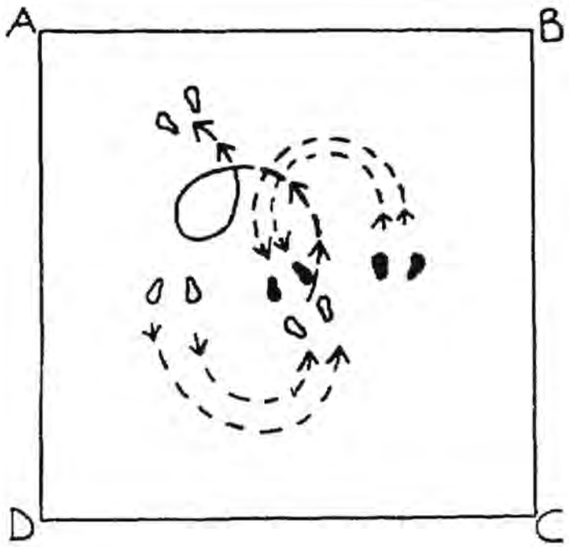
Demonstration of the Wave Field Synthesis System of TU Berlin

Excursion to the exceptional Wave Field Synthesis space of the Technical University Berlin with explanations and a demonstration of the system by scientists from the Electronic Music Studio of TU Berlin, Audiocommunications Group.
» ak.tu-berlin.de
» See also » WELLENFELD » page 52.

ALLES, WAS SIE ÜBER CHEMIE WISSEN MÜSSEN

EXHIBITION





Diagrams drawn by Yves Klein for his book Les Fondements du Judo, Grasset, Paris, 1954.
Courtesy of The Everyday Press / Dilecta, © Yves Klein Archive & Yves Amu Klein.

JUDO
YVES KLEIN

When I arrived in Japan I ridiculed the Katas and of all the secrets that were supposed to be hidden there. Previously, in Europe, both Katas that I had practised [Nage-no and Katemono] had not impressed me at all. I think today that it is because they had never been correctly taught to me. I thus thought only of smashing doors with even more power and force, to 'smash best', more and more quickly, while I saw around me innumerable quantities of keys which seemed able to open doors without damage, without deploying useless power.

It took me a good six months in Japan, of sensational and unchained brawls, alongside wise and erudite Katas, before I came, exhausted, tired and annoyed, to a final door that was too thick for me to break down. Finally, angrily, I took the key, that had been there all along, from one of the gently smiling old masters of the Kôdôkan. And I opened the door by quite simply turning the key in the lock.

It is only since I began the study of Katas that I have possessed the keys of Judo, 'the keys of the famous doors, thick or not'! … And the ordinary public does not see anything interesting in the fact that one opens a door with a key instead of smashing it down brutally. One says: "Yes, obviously, it is too simple, everyone can do it." Yet to smash a door seems increasingly ludicrous!

Text selected by Ian Whittlesea from Yves Klein's published writings and journals. Translations by Klaus Ottmann, Sidra Stich, Anna Follo, Emmanuelle Ollier and Ian Whittlesea.

50 film stills Yves Klein Judo film, courtesy Harold Sharp

ALLES, WAS SIE ÜBER CHEMIE WISSEN MÜSSEN

29.1.–6.2. » KUNSTQUARTIER BETHANIEN / WEST GERMANY
Exhibition & Performances

Alles, was Sie über Chemie wissen müssen [Everything You Need to Know about Chemistry], a title based on a one-off edition of a notebook with blank pages, published by an international science publisher, combines new and existing work by a group of artists who relate in a similar way to the physical interaction between people and things. The international group exhibition features work in which repetition, concentration and precision play a key role, and movement and translation lead to transformation. The exhibition functions as an imaginary catalogue of action and the senses. The relationship between body and medium is explored in audio and video installations, drawings and performances. With work by artists including: *Helen Dowling, Bram Vreven, Sara Campos, Rik Smits, Jelle Feringa, Jorinde Voigt, Sharon Houkema, Joyce Hinterding, Martin Howse & Martin Kuentz, GX-Jupitter Larsen & Jessica King [The Haters], Dennis Oppenheim* and *Joan Jonas*. A screening program and music performances will run in parallel to the exhibition.

Alles, was Sie über Chemie wissen müssen is part of a long-running program by Den Haag based art organization TAG that investigates and critically questions the relationship between media art and contemporary visual art, and in which perception is central. The exhibition does not involve the analytical assessment of that perception, as within the long tradition of aesthetics and optics, or a purely technological mediation of the perception. Instead, it is an experience of Befindlichkeit [existential orientation], of the physical interaction between people and things, as described, for example, by Gernot Böhme: a primary experience of atmosphere, of 'moods' that can be encountered in human and natural surroundings, in which there is no sharp distinction between person and thing. In Alles, was Sie über Chemie wissen müssen, the experience of winds, of feeling, of substance occurs through different manners of physical presence. The relationship between body and medium leads, either through the creation or perception of work, to the experience of a mental space where alternative ways of understanding the body may arise.

The artists in *Alles, was Sie über Chemie wissen müssen* start their thinking with their own bodies, seeking a balance between levitation and concentration and allowing the public to share in the body's changing attitudes towards things: accepting, rejecting, surrendering or controlling oneself – or ultimately to experience an inevitable loss of control.

Hicham Khalidi and *Suzanne Wallinga*, curators of the exhibition.

Fontane Pharmacy, Bethanien, Kreuzberg, Berlin, Photography: Remco Schuurbiers

PROGRAM

EXHIBITION » KUNSTQUARTIER BETHANIEN
28.1. » 19:00 » OPENING
29.1.–6.2. » DAILY 14–21:00
Artists: *Helen Dowling, Sharon Houkema, Joyce Hinterding, Sara Campos, Rik Smits, Bram Vreven, Jelle Feringa, David Letellier, Jorinde Voigt, Dennis Oppenheim, Joan Jonas* a.o.

PERFORMANCES
28.1. » 20:30 » Kunstquartier Bethanien
Martin Howse & Martin Kuentz 'Substrate'

2.–3.2 » daily 20:30 » Kunstquartier Bethanien
Stephanie Pan 'You Are Here:'

2.–5.2. » daily 24:00 » West Germany
GX Jupitter-Larsen & Jessica King [The Haters] 'Loud Luggage / Booming Baggage I-IV'

SCREENINGS
5.2. » 16:00 » Kunstquartier Bethanien
'Yves Klein – The Blue Revolution'
Francois Lévy-Kuentz, FR 2006, 52 min, with introduction by the filmmaker
French with English subtitles, black and white.

ONGOING DURING EXHIBITION
Joan Jonas *'Wind'*, US 1968, 5:37 min, b&w, silent, 16 mm film on video
Joan Jonas *'Mirage'*, US 1976, 31 min, b&w, silent, 16 mm film on video
Joan Jonas *'Mirage 2'*, US 1976-2000, 30 min, b&w, sound
Dennis Oppenheim *'Forming Sounds'*, US 1971, 7:14 min, b&w and color, silent
Dennis Oppenheim *'2 Stage Transfer Drawing [Advancing to Future State]'*, US 1971, 2:48 min, color, silent
Dennis Oppenheim *'2 Stage Transfer Drawing [Retreating to a Past State]'*, US 1971, 2:57 min, color, silent
Dennis Oppenheim *'A Feedback Situation'*, US 1971, 3:02 min, color, silent
Dennis Oppenheim *'3 Stage Transfer Drawing'*, US 1972, 3:07 min, color, silent
Dennis Oppenheim *'Two Stage Transfer Drawing [Returning to a Past State]'*, US 1971, 3 min, color, silent
Dennis Oppenheim *'Objectified Counterforces'*, US 1971, 2:06 min, color, silent
Dennis Oppenheim *'Shadow Project'*, US 1971, 3:04 min, color, silent

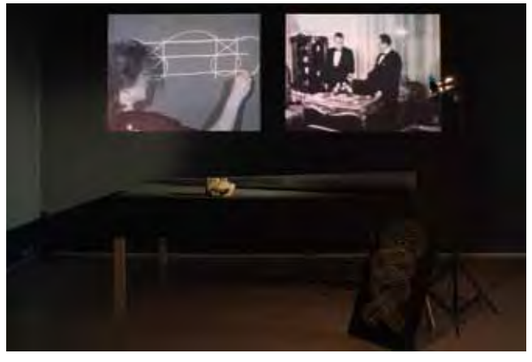
Helen Dowling, Untitled [John], 2010, video installation with sound
Bram Vreven, SPIN, 2010-2011, installation

BIOGRAPHIES / WORK

HELEN DOWLING [UK]
Helen Dowling's [*1982] area of interest lies within human capabilities and the expectations that are formed around them. Often creating situations in which human physical and mental capability are generalized, she pushes them to the point where they become alternative ways of being or markers of potential. Her practice seeks to blur the distinctions between the 'normal' and the 'stigmatized', by showing that our expectations of what it is to be normal determine how we perceive the performance of others. Helen Dowling is currently a research fellow at the Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands.
The video installation 'untitled John' [2010] shows fragments of intimate close ups of an old man's face, shoulder, hand or arm. As we watch the protagonist of the video a number of interruptions come in to play. The once steady man shakes or moves, the filming of the camera suddenly jumps or falls out of focus or a manipulation in the editing makes a few frames repeat over and over like a digital glitch. The sequence of video is deliberate as if creating a conversation between two screens. Despite the spatial environment of the video installation the inaccessibility of an individuals experience of his physicality is reiterated again and again.
» rijksakademie.nl

BRAM VREVEN [BE/NL]
Bram Vreven [*1973] is a visual artist who lives and works in The Hague, The Netherlands. Since 1998 Vreven has made three-dimensional kinetic works and sound installations in which electronics are used to control motion and the acoustic sound of moving parts. In addition to various solo exhibitions in the Netherlands and Belgium, Vreven has participated in group exhibitions in, among others, Festival van Vlaanderen [Brussels], Lille 2004 [Lille], NICC [Antwerp], De Brakke Grond and the Consortium [Amsterdam], Art Center STUK [Louvain], Audioframes [Kortrijk], the Ultima Festival [Oslo] and CTM [Berlin].
The project 'SPIN' questions the relationship between reproduction and reality. In the work 'SPIN' concentric circles seem to emerge out of nowhere, swell in scope, colour, contrast and saturation, whereupon they disappear in the same vacuum from which they arose. An array of screens show unedited live images from the second part of the installation, a display cabinet with small rapidly rotating spheres. At their mat-white marble surface appear and disappear the same concentric circles as screened on the displays of the screens.
» bramvreven.com

DENNIS OPPENHEIM [US]
In the early 1970s, Dennis Oppenheim [*1938] was in the vanguard of artists using film and video in relation to performance. In a series of works produced between 1970 and 1974, Oppenheim used his body as a site to challenge the self, exploring personal risk, transformation, and communication through ritualistic performance actions and interactions.
In the 27:18 min long group of video works 'Program Six', made between 1971 and 1972 [b&w and color, silent] themes of transference and energy are investigated in performances, which are enacted in collaboration with Oppenheim's children. Oppenheim writes: 'As I run a marker along Erik's back, he attempts to return the movement to my back. In feeding stimuli through my son, I make contact with my past, which is what is returned to me through his drawing.'



GX Jupitter-Larsen and Jessica King grabbed the same live microphone and pushed it into sandpaper together. [Lausanne, Switzerland 2009]
Stephanie Pan, You are here, 2010, A multi-media performance in three parts for performer, live video, 10-meter dress, homemade taiko, and chocolate cake, Photography: Reyn van Koolwijk
Dennis Oppenheim, 2 Stage Transfer Drawing [Retreating to a Past State], 1971, 2:57 min, color, silent
Joan Jonas, Mirage, 1976, 31 min, b&w, silent, 16 mm film on video

JOAN JONAS [US]
An acclaimed multi-media performance artist, Joan Jonas [*1937] is also a major figure in video art. From her seminal performance-based exercises of the 1970s to her later televisual narratives, Jonas engages in an elusive theatrical portrayal of female identity. Employing an idiosyncratic vocabulary of ritualized gesture and symbolic objects that include masks, mirrors, and costuming, she explores the self and the body through layers of meaning.
'Wind' [1968, 5:37 min, b&w, silent, 16 mm film on video] is a performance film, recently restored and newly available on video. Cutting between snowy fields and a raw seashore, Jonas focuses on a group of performers moving through a stark, windswept landscape. Her performers struggle over and over with their fluttering coats, battling the gusts of a wind which, though soundless and invisible, defines the contours of this piece.

On the film 'Mirage' [1976, 31 min, b&w, silent, 16 mm film on video] Jonas wrote: 'For Mirage I made a film of drawing, again and again, images on a blackboard, and then erasing them. Reading the essays collected in Spiritual Disciplines, I got another idea to use drawings, also in Mirage, which I called 'Endless Drawings' after those described in the Melukean Book of the Dead, the tribal ritual book of New Guinea. There it says that in order to go from one world to the next you must finish a drawing in sand which an old lady, the devouring witch, begins at the boundary between life and death.'

'Mirage 2' [1976–2000, 30 min, b&w, sound], which Jonas edited at EAI in 2000 for simultaneous projection with her 1976 film 'Mirage', is a montage composed of video dating from the era of the original film and performance. A kaleidoscopic and hypnotic piece, it revisits footage recorded in the 1970s: fragments of off-air television news and commercials, Jonas' chalk-on-blackboard drawings, landscape views in Sardinia, and never-seen documentation of the artist and Pat Steir improvising on the streets of lower Manhattan.

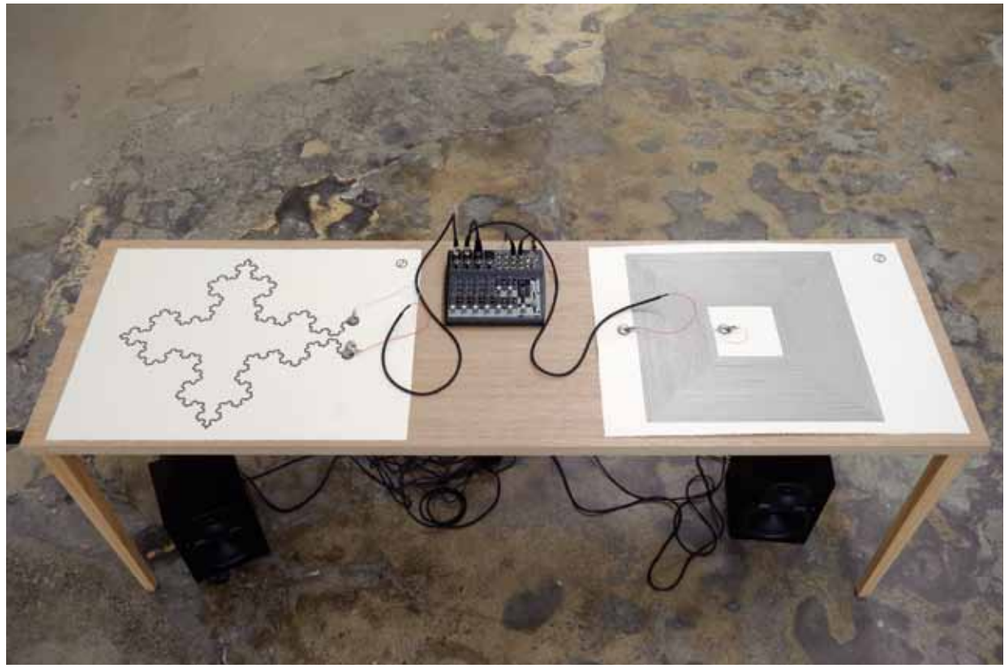
JELLE FERINGA [NL]
Jelle Feringa's [*1978] work is focused on the close coupling of advanced simulation methods with evolutionary computing methods. His academic research work is focused on the development of generative design representations. He is currently writing a PhD thesis, titled Design-by-Simulation, exploring the potential of simulation for architectural conception, at the HyperBody Research Group, TU Delft. He is a founding partner in EZCT Architecture & Design Research. Projects have been exhibited at the Mori Art Museum [Tokyo, 2004], Archilab [Orléans, 2004], Barbican Gallery [London, 2006], Design Miami/Basel [Miami, 2007], Centre Pompidou [Paris, 2007], Maison Rouge [Paris, 2007], Architectural Association [London, 2007], Scripted-ByPurpose [Philadelphia, 2007], International Biennial of Sevilla [Sevilla, 2008], Vivid Design Gallery [Rotterdam, 2009].

Analemma is an object that casts a circular shadow, throughout the day, throughout the year.
An object that stubbornly renounces the earth's 29.783 km/sec velocity.
Arrogantly Analemma eschews the Universe's perpetual motion.
A circular shadow. Here. Now.
Always.
A material object that gives rise to an immaterial work of art.

SARA CAMPOS [BR]
Sara Campos graduated in 2010 at the Gerrit Rietveld Academie in Amsterdam, and is currently a participant in the MAR Artistic Research program in The Hague, The Netherlands. She received the GRA Fine Arts Award 2010.

RIK SMITS [NL]
Rik Smits [*1982] recently graduated from the Koninklijke Academie van Beeldende Kunsten in The Hague and received the Young Blood Award 2010 of gallery Ron Mandos in Amsterdam. Rik Smits currently lives and works in The Hague.

Rik Smits's ballpoint drawings depict cities driven by wealth and technical and architectural aspirations. Themes as cities of skyscrapers by night and abandoned cathedrals in desolate places show his interest in both capitalism and religion. His architectural constructions seem to be directly drawn from his imagination but one can clearly see references to the work of architects such as Frank Lloyd Wright.
» riksmits.blogspot.com



Joyce Hinterding, installation view of Aura [2009], Photo: Michael Myers, Courtesy the Artist and BREENSPACE, Sydney
Jelle Feringa, Analemma, 2010, installation

DAVID LETELLIER [FR]
David Letellier [*1978] is mostly known under the pseudonym Kangding Ray, via which he has released music on raster-noton, the German label for minimal electronics. Trained as an architect, his work has a strong focus on the perception of space, on the edge of architecture, sound and art.

'Tessel' is a kinetic sound installation investigating the perception of sound and space. The surface slowly modifies its shape, choreographing a dialogue between sculpture and sound while altering our perception. From Tinguely's poetic machines to Alexander Calder's mobiles or Buckminster Fuller's synergetics, 'Tessel' questions the link between geometry and movement, while continuing the quest for synaesthetic perception of sonic and spatial phenomena.

JOYCE HINTERDING [AU]
Joyce Hinterding produces works that explore physical and virtual dynamics. Her practice is based on investigations into energetic forces, through custom built field recording and monitoring technologies. These explorations into acoustic and electromagnetic phenomena have produced large sculptural antenna works, video and sound-producing installations and experimental audio works for performance.
» ***breenspace.com***

MARTIN HOWSE & MARTIN KUENTZ [UK/DE]
Programmer, theorist and artist, Martin Howse [*1969] has worked collaboratively under the heading xxxxx, in audio performance and wide ranging production and publication. In the last years, he directed _____-micro-research, presenting a series of open workshops and working groups centered in Berlin. Martin Kuentz [*1975] is a Berlin-based artist, experimenting with mixed intensity on epistemic and aesthetic phenomena. His artistic phylum is subject to sudden mutations and radical surprise.

Howse: 'Material is both evidence and self-obscuring; a literal drama of sheer light [waves] and absolute darkness [our substrate] exacerbated by the excitation of substance and its subsequent bodily detection. The two performers are cast as volatile detectives, with an audible forensics probing a tabletop micro-material-theater.'
» ***1010.co.uk/org***

JORINDE VOIGT [DE]
Jorinde Voigt [*1977] studied Multimedia Studies with Prof. Moebus at UdK Berlin [1999, 2000], Visual Art Studies at the Royal College of Art, London [2001], Visual Culture Studies with Prof. Sieverding at UdK Berlin [2003] and Visual Culture Studies, Photography, with Prof. Sieverding at UdK Berlin [2001, 2004]. She has received the Bosch Rexroth Prize, the Otto Dix Prize, Gera, and the Residency Program of the B. H. Watermill Foundation, New York. Recently she was nominated for the Future Generation Art Prize 2010. She currently lives and works in Berlin.

The installation 'Grammatik' [2010] combines several parameters, such as spinning [carbon] aeroplane propellers, writing on the propellers [64 grammatical possibilities, declination of the personal pronouns, who loves who, who doesn't love who] and the size of the blades [the first person singular corresponds to the biggest blade. The third person plural corresponds to the smallest blade]. Next to that, the installation defines the grammatical system even more precise by the declination of the rotation speed, 0 to maximum, individually controllable speed [the artist does not specify how fast each blade has to turn; every speed within the possible range is correct] and the declination of the direction of rotation: turning to the left or to the right. Technically, this corresponds to whether the blade turns away from or towards the observer.
» ***jorindevoigt.com***

Jorinde Voigt, Grammatik, 2010, 8 propellers, 8 motors, control unit. Single copy, Installation view Galerie Klosterfelde, Berlin, 2010
Sharon Houkema, Flow [working title], 2009, installation with objects found on location and drawings, varying dimensions

GX JUPITTER-LARSEN AND JESSICA KING [THE HATERS] [US]
The Haters are a noise and conceptual art troupe from the United States, and is primarily the work of the Hollywood, California, based media artist, writer, and filmmaker GX Jupitter-Larsen. He is accompanied by his wife Jessica King, and a constantly changing lineup of other 'members,' usually local experimental musicians and artists in whatever town a Haters performance happens to be taking place.

Amplified suitcases will be the focal point of four different performances each entitled 'Loud Luggage / Booming Baggage I–IV'. Over the course of these nightly performances, The Haters will be joined by an ever expanding crew to celebrate entropy, noise, and travel.
» jupitter-larsen.com

STEPHANIE PAN [NL]
Stephanie Pan is a singer and performance artist currently based in The Hague, the Netherlands. She performs in experimental music, new music, experimental theater, and early music, specializing in extended vocal techniques and live improvisation. She recently completed an MA in Theater Arts from DasArts: Advanced Studies in Performing Arts [Amsterdamse Hogeschool voor de Kunsten], and holds a BA from UC Berkeley in Music and Applied Mathematics, and a First Phase Diploma, with distinction, in Classical Singing from The Royal Conservatory, The Hague.

'You Are Here:' uses the performer as creator, striking images and music and sound as its central elements. Stephanie Pan shares her vision of the world through music and sound, written by the artist, for voice, taiko, toy zither and live sampling, which meanders through delicate, petite songs, to a hypnotic, rhythmic landscape of sound; a live video feed of a lovingly prepared chocolate cake; a painstakingly and passionately self-constructed taiko, a process which took 1,5 years to complete; and a 10-meter dress, complete with 117 sitting places, made by the performer, to be inhabited by both the performer and the audience. 'You Are Here:' is a state of existence.
» stephaniepan.com

SHARON HOUKEMA [NL]
Sharon Houkema [*1975] is an artist based in Amsterdam. She was awarded multiple grants and invited to research residencies such as the Rijksakademie van Beeldende Kunsten in Amsterdam, the Netherlands and El Eco Museo Experimental in Mexico City. Her artworks have been much praised by Dutch press and public. In 2010 she was awarded De Volkskrant Beeldende Kunst Publieksprijs. Recently her work has been shown in VIRViaFarini Milano, Annet Gelink Gallery in Amsterdam and White Box in New York.

Houkema: 'You can explore a landscape from a vantage point – p.e. as seen from an aeroplane, you can also be right in the middle of it.' In the works of Sharon Houkema both ways of exploration are joined. Oscillating between the simple and the complex, the consistent and the diverse, the ordinary and the sublime, the works casually reveal the patterns that are deeply woven into the fabric of reality, urging you to always take that second look.

Next to showing a large drawing and an installation in Studio 1, Sharon Houkema will make a work on site in the Bethanien's Fontane Pharmacy. Objects found in the pharmacy are used to support drawings in an installation. The drawings overlap each placed at different heights. From certain perspectives this creates the impression of an ongoing swarm of lines, whereas from other perspectives the flow may seem discontinous. The drawings have no fixed order and each installation is different. After the show the objects return to their normal function within the institution and the drawings await their next move.
» sharonhoukema.info

David Lettelier, Tessel, 2010, kinetic sound installation

Martin Howse & Martin Kuentz, Substrate, 2010, performance
Rik Smits, Scorpoda Capital, 2009–2010, black ballpoint on paper, 200 x 280 cm

'Alles, was Sie über Chemie wissen müssen', blank notebook, business gift, Gustav Thieme Verlag, Stuttgart [Hg.], Photography: Jan Rohlf

CREDITS

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Assistant curator: *John de Weerd*

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Technical production: *Bas de Boer*
Production assistants: *Merlijn van Eijk, Sanne Kruithof, Jitske Kroon, Søren Ipland, Mike van der Noordt*
Logistics: *Andre Heldt*
Technics: *Robert Dahlke, Anke Eckardt*
Volunteer coordination: *Anja Henkel*
Communication: *Natascha Helmer*
Graphic Design: *Rowan McCuskey / Jij & McCuskey*
Press: *Fiona Geuß*

'SPIN' is produced in cooperation with Johan van Kreij [software], Sukandar Kartadinata [electronics] and Rene Bakker [mechanics], and is a procuction of TAG and co-produced with het Kunstencentrum Vooruit and the TodaysArt Festival. 'SPIN' is made possible by het Fonds voor Beeldende Kunsten, Vormgeving en Bouwkunst, Mondriaan Stichting en Stroom Den Haag. With many thanks to the University of Twente, Jo Scherpenisse, MC Technology, Eurocircuits and Rogier Vreven.

'Tessel' is a collaboration between French composer and artist David Letellier and the Belgian electronic arts studio LAb[au]. *'Tessel'* is a co-production between the galleries MediaRuimte [Brussels] and Roger Tator [Lyon], realized with the financial support of Arcadi, Dicream and the Commission des Arts Numeriques de la Communaute Française de Belgique.

'You are here' is a concept by Stephanie Pan. Music, text and performance by Stephanie Pan. Advice by Harco Haagsma and Snejanka Mihaylova. Taiko and taiko stand constructed by *Stephanie Pan & Arie Bults*. Dress designed and constructed by *Stephanie Pan*. A DasArts Production, co-produced by Zeebelt Theater.

Dennis Oppenheim's and *Joan Jonas's* videos are distributed by Electronic Arts Intermix.

With many thanks to: all artists, *Janet Leyton-Grant, Theater Zeebelt, Stéphane Bauer* from Kunstraum Bethanien and all volunteers.

Funded by Mondriaan Stichting, Gemeente Den Haag OCW, The Royal Dutch Embassy in Berlin
In cooperation with CTM.11.

TRANSMEDIALE.11
RESPONSE:ABILITY

From 1 – 6 February 2011, Berlin's iconic Haus der Kulturen der Welt will play host to transmediale.11 RESPONSE:ABILITY! Presenting a dynamic program of cutting edge artworks, live performances and leading thinkers from around the world transmediale.11 addresses the ways in which our digital culture is radically redefining our physical presence and the ways in which we interact as interdependent global communities. By looking at the emergent forms of bio-political, economic and affective dimensions of a society increasingly manifesting itself live and online transmediale.11 reaches beyond the Web 2.0 era, examining the Internet in terms of the abilities and potentials available to its users, not only to participate but to actively shape it as contemporary society's central zone of inquiry, creative and cultural development – while pushing the urgent need to defend it from restrictive political and legal intervention.
» *transmediale.de*

HACKAWAY

Far from the often maligned image of hacking being targeted sabotage or rogue interventionism transmediale.11's *HacKaWay Zone* is the place where the notions of complex technological and societal systems are critically de- and re-constructed to reveal new and alternative realities. Using the mechanisms of hactivist and tactical art practice the *HacKaWay Zone* brings process-based and performative artworks together in a space activated by hands-on and interactive audience participation.

With artworks, daily workshops and performances by *Paul Vanouse* [US], *HONF* [ID], *UBERMORGEN.COM* [AT], *Christin Lahr* [DE], *Garnet Hertz* [UK], *Jussi Parikka* [FI], *Daito Manabe* [JP], *Ei Wada* [JP], *Herwig Weiser* [AT] a.o.

THE OPEN ZONE

The Open Zone is the metaphor of a social experiment with different social territories that, for the duration of transmediale.11, are occupied by artists and media activists. The strategic requirements of Open Culture are examined and can be experienced by visitors in open studios, project labs, exchange centers and experimental spaces located in the HKW Foyer.

With artists and media activists including *Peter Sunde* [DE], *Elizabeth Stark* [US], *Henrik Moltke* [DE], *Kelly Sutton* [UK], *Ursula Endlicher* [AT], *Heath Bunting* [UK], *Open Design City Berlin*, *kom.post collective* [FR], *Sami Ben Gharbia* [TN], *Allen Gunn* [US], *Evan Roth* [US], *Adam Hyde* [NZ], *Gabriel Shalom* [US] & *Patrizia Kommerell* [DE] / *KS12, Dmytri Kleiner* [CA], *Michelle Thorne* [US] a.o.

PERFORMANCES: LIVE:RESPONSE

LIVE:RESPONSE, this year's performance program of transmediale, hovers at the interface between the real world and the media sphere, between liveness and reproduction, between virtual and physical. At three locations within the HKW – in the Auditorium, on the Café Stage and at *HacKaWay* – various media forms will be switched on and their live potential tested in experimental arrangements.

Besides the Auditorium performances in collaboration with CTM [» ***see page 62***], LIVE:RESPONSE features daily live performances and DJ sets by artists including *Rosa Menkman* [NL], *Eboman* [NL], *Tina Tonagel* [DE], *Fair Use* [US], *TOUR de VINYL* [DE], *Eosin* [PT], *Preslav Literary School* [UK] and *Dorothy of the Day* [AU].

CONFERENCE: BODY : RESPONSE – BIOMEDIAL POLITICS IN THE AGE OF DIGITAL LIVENESS

Today, thanks to the different forms of realtime media and networks, we are able to be everywhere at once. What impact does this hybrid, transformative status of digital liveness have on the concepts of identity in our society? The transmediale.11 *Conference* investigates the biopolitical and psycho-political power configurations in the age of the Web, arising from the increasing biologisation of the media [tactility, immersion, sensitivity] and the communication-technological hybridisation of virtual and real spaces [with location-based social media forms like 'Foursquare'].

With keynotes and focus discussions featuring a.o.: *Erik Kluitenberg* [NL], *Mushon Zer-Aviv* [IL], *Philip Auslander* [US], *Drew Hemment* [UK], *Tim Etchells* [UK], *Adrian Heathfield* [UK], *Franco Berardi* [IT], *Maurizio Lazzarato* [IT], *Matteo Pasquinelli* [IT], *Marie-Luise Angerer* [DE], *Mark Hansen* [US], *Jens Hauser* [DE]
» ***See CTM/TM INTERFACE KEYNOTES » page 75.***

FILM & VIDEO: SYNCEXISTENCE

In eleven curated screening programs transmediale.11's film and video program *SyncExistence* presents around 58 historical and contemporary moving image works from 18 countries. With two individual screenings per day [14:30 & 18:30], this year's main focus is a reflection on the vital ways in which 20th century cinema – through its editing techniques and new visual culture – contributed to promoting the sense of growing simultaneity, ubiquity and acceleration which the Internet has since increased exponentially. Additional highlights include a focus on the first live television broadcasts, a special on Lynn Hershman Leeson, a leading pioneer of interactive live media art, a Sunday matinee, Ho Tzu Nyen, the transmediale Award Nominee from Singapore, and the second edition of the Arab Shorts project.

AWARD

For the first time ever, in 2011 transmediale gives away three kinds of awards: the *transmediale Award* for outstanding works of art, co-presented by CTM, the *Vilém Flusser Theory Award* [VFTA] for innovative theoretical endeavours, and the newly established *Open Web Award* for web-based projects that radically support Open Culture and forms of collaboration on the net.

The jury for the *transmediale Award* 2011 comprised of Matteo Pasquinelli, Marisa Olson, Brandon LaBelle, Defne Ayas and Micz Flor have nominated seven outstanding art works from among an impressive pool of over 1000 entries submitted from around the world, covering a broad range of digital and media arts practice. The jury selections reflect visionary and innovative expression, originality in practice and leading contributions to the discourses that address technological, societal and global digital cultures. The nominated works cover new online, performative, time-based, interactive and collaborative digital works reflecting upon the complex and current themes defining today's artistic and cultural landscapes.

All of the nominated works are exhibited at the Haus der Kulturen der Welt for transmediale.11 and often accompanied by presentations or workshops given by the artists.

transmediale and CTM congratulate all the nominees, and wish them best of luck for the *Awards Ceremony* on 5 February 2011 when the winner of the *transmediale Award* 2011 will be announced at the Haus der Kulturen der Welt!

Detailed information on » ***transmediale.de/award/start***

"The notion of music-as-virus is a way of dramatizing the affect of music,
i.e. to be infected by music instead of just being affected by it, to be possessed by it,
taken over by it, obsessed or transported into another world,
made to feel energized or uneasy."

Kode9

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WEEKEND

transmediale

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18.– 27. 3. 2011

MaerzMusik Sonic Arts Lounge

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FR 18. 3. | 22.00 UHR | MOSKAU
MICHAEL VORFELD | GLÜHLAMPENMUSIK | LIGHT BULB MUSIC | DJ KLINKER

MO 21. 3. | 22.00 UHR | HAMBURGER BAHNHOF
EGILL SÆBJÖRNSSON & MARCIA MORAES | WHAT GOT YOU HERE, WON'T GET YOU THERE

DI 22. 3. | 22.00 UHR | BERGHAIN
YUTAKA MAKINO | CONFLUX

MI 23. 3. | 22.00 UHR | BERGHAIN
CHRISTOPH GALLIO | BEAT STREULI | ROAD WORKS

DO 24. 3. | 22.00 UHR | BERGHAIN
SHINTARO IMAI | FIGURES IN MOTION

FR 25.3. | 20.00 UHR | 22.00 UHR | TRAFO KRAFTWERK MITTE BERLIN
MICHAEL WERTMÜLLER | LILLEVAN | LICHT-ZEITEN
ALVA NOTO | UNIVRS (DERIVATIVE VERSION)

SA 26. 3. | 22.00 UHR | TRAFO KRAFTWERK MITTE BERLIN
RYOJI IKEDA | DATAMATICS 2.0

DI 22.– DO 24. 3. | 20.00 –24.00 UHR | BERGHAIN
PHILL NIBLOCK | N+M | NOMIS

GESAMTPROGRAMM | TICKETS | INFO: WWW.MAERZMUSIK.DE | TEL 254 89 100

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Berliner Festspiele

TO DAYS ART

international festival beyond art
23 & 24 september 2011
the hague, the netherlands
www.todaysart.nl

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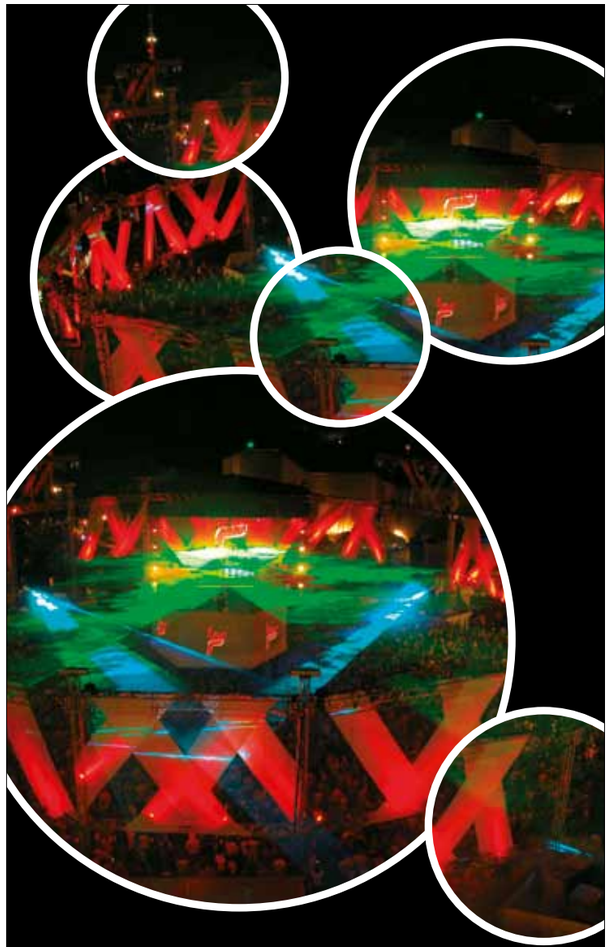

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INTRO

DEIN MAGAZIN FÜR POP, KULTUR, KONTROLLVERLUST. JEDEN MONAT. GRATIS.
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INTRO TV: DIE ALBEN UND NEWS DER WOCHE. IM INTRO-CHANNEL AUF PUTPAT.TV

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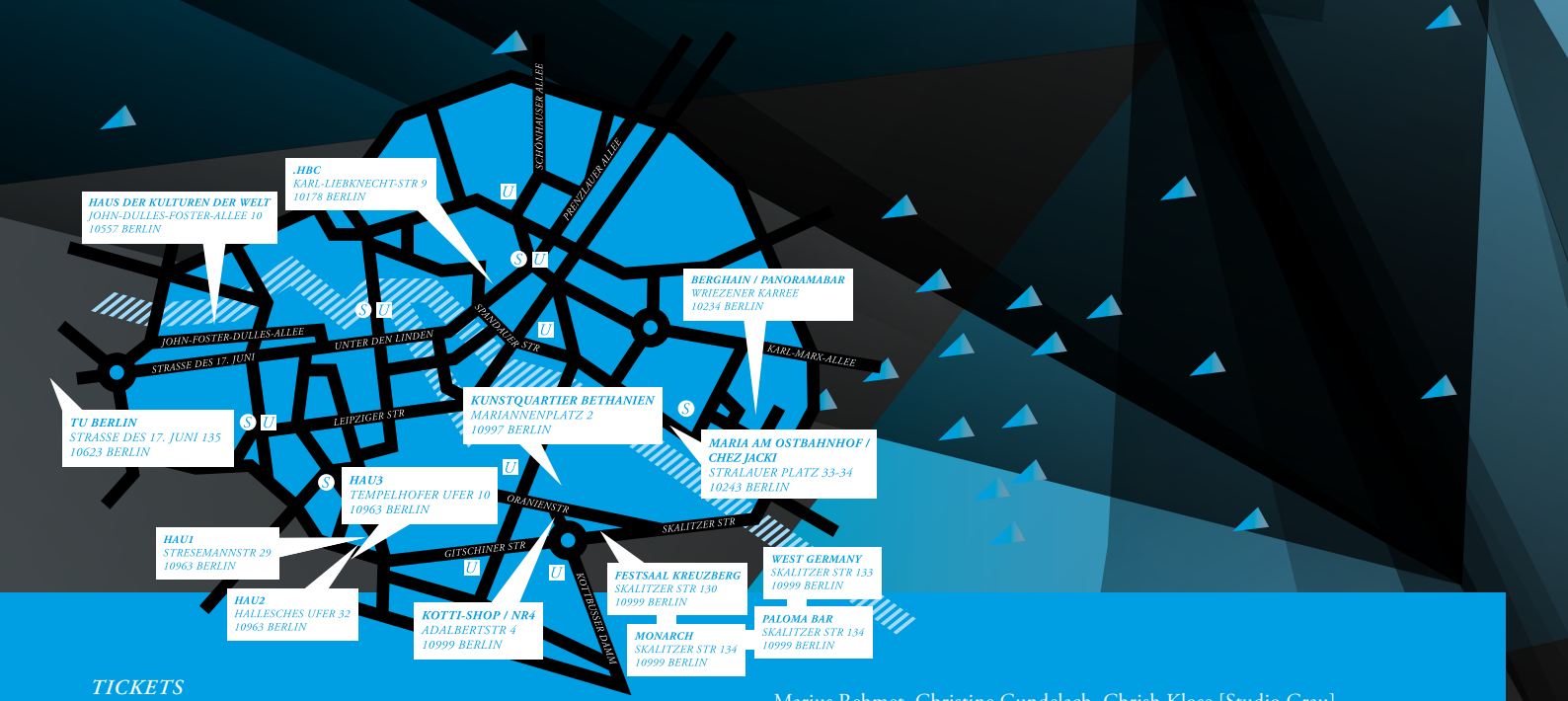

TICKETS

CTM-Festival-Pass	
[access to most CTM events, details see website]	€ 80
CTM/TM-Kombi-Pass	
[access to most CTM and all TM events, details see website]	€ 105 / 80
Night Program Single Ticket	€ 10 – 24
Day Program Day Ticket	€ 11 / 7
Day Program Single Conference Session / Film	€ 7 / 5
CineChamber Module	€ 12 / 8
CineChamber Live Performance	€ 15 / 10
CineChamber Live Night Performance	€ 7 / 5
Exhibition	€ 3
Workshops	€ free – 35
Monarch, West Germany	€ 5
Paloma Bar, Nr4	free

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