

GTM

CLUB TRANSMEDIALE

BUILDING SPACE

FESTIVAL FOR ADVENTUROUS
MUSIC AND RELATED VISUAL ARTS

25. JAN – 3. FEB 2007



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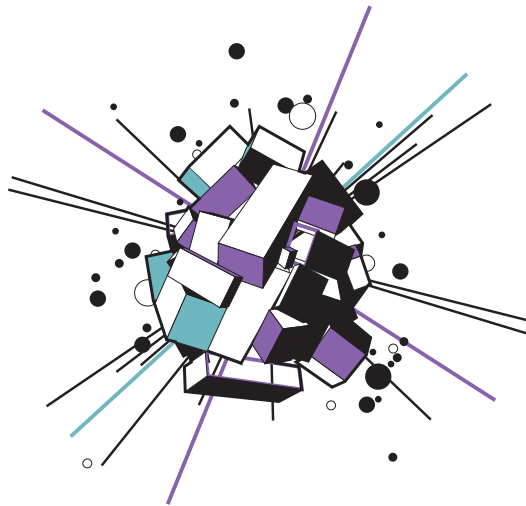
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PROGRAM SCHEDULE

VOLKSBÜHNE AM ROSA-LUXEMBURG-PLATZ

| | | |
|-------------------------|--|--|
| THU 25.1. | 21h CTM.07 OPENING CONCERT (Main Stage) — Pierre Bastien (FR), Alexander's Annexe feat. Mira Calix (UK), Sun City Girls (US) 24h CTM.07 FESTIVAL WARM-UP (Roter Salon) — DJ N>E>D (UK) • Tim Tetzner (DE) | |
| MAO › MAIN STAGE | | MAO › SECOND STAGE |
| FRI 26.1. | 23h UNDERGROUND RESISTANCE Interstellar Fugitives featuring various live projects and DJs (US) + Visuals by Telematique, LFT & U-matic (DE) | 23h WASTED 4 – DAY 1 Bazooka (DE) • Bolz'n (DE) • Dev/Null (US) • The Gigglin Dildas (BE) • Patric Catani (DE) • Zombieflesheater (DE) • C64 (CA). Hosted by Donna Summer & Pure |
| SAT 27.1. | 23h WASTED 4 – DAY 2 Poingi (IL) • Tim Exile (UK) • Fuckhead (AT) • Venetian Snares (CA) • Trencher (UK) • Wrong Music Crew featuring Ebola, AbbaAbba, Horacio Polard, DJ Floorclearer and Kawasaki Speedcore Crew (UK) + Visuals by Telematique, LFT & U-matic (DE). Hosted by Donna Summer & Pure | 23h ELECTRIC BOOMBOX Luddíták (HU) • Pet'ó Tázok (SK/CZ) • Mad-EP (US) • dDamage (FR) • DJ Ai (FR) |
| SUN 28.1. | 22h CODE BLACK Birchville Cat Motel (NZ) • Antoine Chessex (FR) • Jazkamer (Metal Music Machine line-up, NO) • Burial Chamber Trio – Greg Anderson, Oren Ambarchi & Attila Csihar (US/AU/HU) | 20h PROFESSIONAL MEETING Building up networks between independent music- and media-festivals. Presentations and exchange moderated by Susanna Niedermayr |
| MON 29.1. | 22h REACT Artificiel (CA/QC) „Cubing“ • Taeji Sawai (JP) • Bas van Koolwijk & Gert-Jan Prins (NL) „Synchrorator“ | 20h BUILDING SPACE: CREATIVE COMMONS Lecture 22h SHARE – DAY 1 Open audio-visual jam for everyone. Bring your own gear and plug in. |
| TUE 30.1. | 21:30h ARTICULATING SILENCE & SOUND Liz Allbee (US) • Esther Venrooy (NL) • Rafael Toral feat. The Sei Miguel Quartet (PT) • Colleen (FR) • Svalastog (NO) | 20h BUILDING SPACE: SHARE Introduction into the concept behind Share. Meeting of Share activists from around the globe. 21:30h SHARE – DAY 2 Open audio-visual jam for everyone. Bring your own gear and plug in. |
| WED 31.1. | 22h CROSSINGS Trio A – Raed Yassin, Mazen Kerbaj, Sharif Sehnaoui (LB) • Nettle – DJ/Rupture, Abdel Hak, Jen Jones (INT) • „Turkish Berlina“ – Tarek Atoui & Staalplaatsoundsystem do Muslimgauze (LB/NL) | 22h JUKEBOX BUDDHA Robert Henke (DE) „Layering Buddha“ • fm3 (DJ-Set, CN) • Mapstation & Adi Wolotzky (DE/IL) „Watching Paik's TV Buddha“ + Buddha Machine Environment |
| THU 1.2. | 22h DELAY SWITCH Rechenzentrum (DE) • Clark (live drum set, UK) • Pole & Band (DE) • Adrian Sherwood (UK) | 21h SYNKEN Pre-premiere of the new DVD „Synken“ by Transforma & O.S.T (DE/US) |
| FRI 2.2. | 22h CHARACTERS IN MOTION Best of Pictoplasma – Screening 23h À BOUT DE SOUFFLE Yuksek (FR) • Jay Haze aka Fuckpony (DE/US) • Nôze (FR) • Para One (FR) • Feadz feat. Uffie (FR) • Kazey (FR) • Visuals: MFO (DE) & Albert Bertolín (ES) | 23h FREAK CAMP SESSION Geiom (UK) • Hacha & Crazy D (UK) • Boxcutter (UK) • Robotic (DE) • 2krazy (DE) • Danny Bwoy (DE) • Visuals: Bizzy Bossy & Ryusaki (DE) |
| SAT 3.2. | 23h INFINITE BEATS Vulva String Quartett (DE) • Lawrence aka Sten (DE) • Uusitalo (FI) • Dapayk (DE) • Onur Özer (TK) • Sleeparchive vs DJ Pete (DE) • Visuals: N.N. (Visual Sensations Award Winner) | 23h TIMESHIFTS, CHIP NOISE & MOLECULE FUNK Mesterházy (HU) • Mike Rosoft (HU) • Coby Lens (HU) • Tigrics (HU) • AZ Rotator (ES) |

IMPORTANT — Events start on time – doors open 30 min before. Die Veranstaltungen beginnen pünktlich – Einlass 30 min vorher.

MAO > LOUNGE
OTHER VENUES

| | |
|---|---|
| <p>20 h HANDCLAPS "Mr. De – A Detroit Story", directed by Jean-Christophe Gaudry, US/FR 2006, 50 min., German premiere</p> <p>21 h UNDERGROUND RESISTANCE Public talk with members of UR, presented by DE:BUG.</p> | |
| <p>21 h HANDCLAPS "Pilgrimage from scattered points", directed by Luke Fowler, UK 2006, 45 min. • "No-Neck Blues Band – Work in Progress", 9 shorts directed by Adam Mortimer, US 1995-2005, 40 min.</p> | |
| <p>20 h HANDCLAPS "Subsonics 1 – 3", directed by Allison Walls, Brendan Walls, Oren Ambarchi, AU 2004, 90 min., German premiere</p> | |
| <p>20 h HANDCLAPS "Subsonics 4 – 6", directed by Allison Walls, Brendan Walls, Oren Ambarchi, AU 2004, 90 min., German premiere</p> | <p>20 – 22 h BN [LABAPERO #2] Exchange and presentations. Free Admission</p> |
| | <p>10 – 22 h BN [PLUG & PLAY] Exchange session, open to everyone, bring your own gear and tune in. Free Admission</p> <p>19 h ADK [TRANSMEDIALE] Opening</p> |
| <p>20 h BUILDING SPACE: SOUNDSCAPES FROM THE EDGES Sound lecture by Norient (CH)</p> <p>21 h HANDCLAPS "Sumatran Folk Cinema", directed by Mark Gergis, Alan Bishop, US 2006, 60 min., German premiere</p> <p>22 h SUBLIME FREQUENCIES Mark Gergis and Alan Bishop (US) play previously unheard music and field recordings from Middle-Eastern and Asian regions</p> | <p>10 – 22 h ADK [TRANSMEDIALE] Conference, exhibition, screenings, salon, media lounge</p> |
| <p>20 h HANDCLAPS "Congotronics 2", directed by Vincent Kenis, Crammed, BE/CG 2006, 40 min., German premiere</p> <p>22 h REACTABLE Performance and presentation by Music Technology Group University of Pompeu Fabra (ES)</p> | <p>10 – 22 h ADK [TRANSMEDIALE] Conference, exhibition, screenings, salon, media lounge</p> |
| <p>20 h HANDCLAPS "Bassline Baseline", directed by Nate Harrison, US 2005, 20 min. • "House", directed by Gabriel Shalom, US 2005, 18 min. • "Pioneers of Electronic Music : Richie Hawtin", directed by Holger Wick, Maren Sextro, DE 2006, 70 min., Berlin premiere</p> | <p>10 – 22 h ADK [TRANSMEDIALE] Conference, exhibition, screenings, salon, media lounge</p> <p>20 – 22:30 h BN [LAB[AU]/ LQS05 PERFORMANCE] Live av-performances by members of Lab[au] and participants of the workshop</p> |
| <p>21 h HANDCLAPS "Essays on Radio: Can I have 2 minutes of your time", Cronica, PT 2005, 60 min. • "It becomes her", directed by Masako Tanaka, Music by Fe-mail, JP 2006, 5 min. • "Covers", directed by Janek Schaefer, UK 2006, 26 min. • "La Ciudad", directed by Mpld, Gill Arnò, music by Criterion, US 2005, 20 min.</p> | <p>10 – 22 h ADK [TRANSMEDIALE] Conference, exhibition, screenings, salon, media lounge</p> <p>20 – 22:30 h BN [LAB[AU]/LQS05 PERFORMANCE] Live av-performances by members of Lab[au] and participants of the workshop</p> |

MAO — Maria am Ostbahnhof, An der Schillingbrücke 3, Berlin-Friedrichshain, S-Bhf Ostbahnhof, U8 Jannowitzbrücke, Bus 140/147/240/265/347, night bus N8/47/40/65

VOLKSBUHNE AM ROSA-LUXEMBURG-PLATZ — Linienstrasse 227, Berlin-Mitte, U8 U-Bhf Rosa-Luxemburg-Platz

BN — Ballhaus Naunynstrasse, Naunynstrasse 27, Berlin-Kreuzberg, U8 U-Bhf Kottbusser Tor, 10 minutes walking distance from MAO

ADK — Akademie der Künste, Hanseatenweg 10, 10557 Berlin-Tiergarten, S-Bahn Bellevue, U9 U-Bahn Hansaplatz, Bus 343

Building Space means making room: not a room with four walls, a floor, a ceiling and a doorway, but a play-room that invites experimentation and offers new insights, and that consequently has a socio-political impact.

The term „space“ hence implies more than only physical or geographical constructs. It describes various constellations and relationships that structure the flow of information, our perception and communication. Its decisive characteristics are expansion and limitation – space arises from a number of defined parameters which fence off a „sphere“, within which a specific regularity and particular qualities are inherent. Each individual space therefore offers a particular spectrum of experience and action that is possible within it.

„Building Space“ demonstrates how various acoustic, audio-visual and conceptual spaces take shape. Besides a playful approach to material realities and their simulation on the virtual plane, „Building Space“ is particularly concerned to develop imaginative audio-spaces and social spaces for interaction that consciously promote participation, as well as political spaces that integrate different cultural impulses, with all the inherent conflict this may imply.

Taeji Sawai creates new forms of perception using state-of-the-art technology while the Burial Chamber Trio aims primarily to demonstrate the imaginative and physical power of sound. The international Share community is simultaneously a technological, social and political entity, endeavoring to transgress technological, personal, and cultural borders. A joint project from Budapest's Ultrahang Festival and DISK/CTM, The Blind Spot is motivated by current political realities – namely, the affiliation of recently admitted and more established EU-member countries – and seeks to open up practical ways for Hungarian and German music protagonists to share their insight and agendas. The program Crossings, that brings together musicians from the Middle East and from west Europe and America, creates room for controversy, but also for exchange and understanding – at a time when relations are fraught with mu-

tual paranoia. These and other projects and artists within the program of CTM.07 dare to construct new rooms of perception, experiment and agency.

Space is nowadays more than ever recognized as a composite parameter of musical production: Human audio capacities are spatial. Sound is immersive. Sound occurs in space that is itself used as an acoustic factor, but that is also itself transformed by sound. Sound evokes spatial associations in the listener. Space/sound-relations most of the time comprise audio and visual elements. Moreover, they are an integral element of a certain atmosphere that arises from the interplay of sound, architecture, light, design and moving images, and that is, not least, shaped by the people present within it: their perception of events, their on-going feedback and multiple communications are fundamental to the overall product. The subject implied within the term „Building Space“ therefore not necessarily refers to the artist(s) but rather, to the collective expression of all those present in any one moment, be these artists, guests, organizers or the bar and door staff: individual impulses and reactions shape „the space“ in its totality.

By focusing more strongly on the listener/recipient in his/her role as active participant, „Building Space“ consciously takes the next step in the theme-sequence of previous CTM festival editions, which often took the producers' perspective as a starting point. The theme, „Performing Sound“ in 2004 explored ways in which performers present themselves, and the role of the body in the field of electronic music. In 2005, the program focus, „Splendid Isolation“ investigated the importance of the context in which respective sounds are produced, while in 2006, „Being Bold!“ took a closer look at contemporary musicians' individual attitudes and motivation.

The festival's thematic focus and program not only reflect our personal interests as curators however, but are also a symbol of the position we find ourselves in as organizers of the festival. „Being Bold!“ was an avowal, a reaction to the economic and political constraints the festival had to face in 2005 and 2006 – and actually has to face

again this year. „Building Space“ is a signal of a new attitude, a slogan that expresses our firm resolve to not only maintain this festival but also to expand it. To this end we have scheduled two events, the E.C.A.S. assembly and the Professional Meeting at CTM.07, at which festival curators and cultural organizers will be able to discuss potential cooperation – on economic, organizational and artistic levels. Consciously building networks between international initiatives and institutions we will – under the roof of recently founded DISK – Sound & Image Initiative e.V – continue to create playrooms and platforms, where artists and recipients can experiment with new ideas and perspectives, in order to cast critical light on social developments and engage in the shaping of them.

„Building Space“ heißt „Raum bauen“. Keinen Raum mit vier Wänden, Boden, Dach und einer Öffnung – sondern einen Spielraum, in dem Neues experimentell erprobt werden kann und der durch darin gewonnene Erfahrungen in die Gesellschaft hinein zu wirken vermag.

Der Begriff „Raum“ reicht über den gebauten, geographischen und physikalischen Raum hinaus. Er bezeichnet Konstellationen und Beziehungen unterschiedlichster Art, die Wahrnehmung, Kommunikation und Informationsfluss strukturieren. Seine entscheidenden Charakteristika sind Ausdehnung und Begrenzung – Raum entsteht aus einer Anzahl definierter Parameter, die eine „Spähre“ eingrenzen, innerhalb derer bestimmte Qualitäten der Eigengesetzmäßigkeit bestehen können. Verschiedene Räume ermöglichen daher zu aller erst unterschiedliche Erfahrungsweisen und Handlungsoptionen.

„Building Space“ präsentiert Formen der akustischen, audio-visuellen und konzeptionellen Raumerzeugung. Jenseits dem Spiel mit den physikalischen Grundlagen und ihrer Simulation in virtuellen Welten, beschäftigt sich „Building Space“ insbesondere mit der Entfaltung von Klangräumen in der Vorstellung, mit den sozialen Räumen partizipatorischer Projektarchitekturen und mit politischen Räumen, die aus der Reibung unterschiedlicher Kulturen hervorgehen. So entwirft Tæji Sawai mittels aktueller Technologie neue Wahrnehmungsformen, während das Burial Chamber Trio zu aller erst auf die imaginäre und physische Kraft des Sounds abzielt. Die weltweite Community Share ist genauso technisches, soziales wie politisches Projekt, das kulturelle und persönliche Distanzen durchlässig macht. Die Zusammenarbeit zwischen dem Budapest Ultrahang Festival und DISK/CTM, The Blind Spot, ist durch ein übergeordnetes politisches Anliegen motiviert – die Annäherung der neuen und alten EU-Mitgliedstaaten – und eröffnet beiden Seiten in pragmatischer Weise neue Kenntnisse und Handlungsfelder. Das Zusammenspiel von Musikern aus dem Nahen Osten mit Kollegen aus dem Westen im Programm Crossings bietet neuen Raum für Kontroverse,

aber auch für Austausch und Verständigung, wo die Wege durch gegenseitige Paranoia derzeit verschlossen scheinen. Diese und viele weitere Projekte und Künstler im Programm des CTM.07 wagen den Versuch, neue Spiel- und Wahrnehmungsräume zu gestalten.

Raum ist heute auf vielfache Weise ein kompositorischer Parameter der Musik. Der menschliche Hörsinn ist räumlich. Klang ist eine immersive Erfahrung. Sound ereignet sich im Raum, der einerseits als klingende Größe genutzt, andererseits durch Klänge verändert wird, und er ruft in der Imagination der Hörer räumliche Vorstellungen auf. Doch Raum-Klang-Relationen bestehen meist aus visuellen und auditiven Komponenten. Mehr noch, sie sind Teil von Atmosphären, die aus dem Zusammenspiel von Sound, Architektur, Licht, Design und Bewegtbild entstehen. Nicht zuletzt sind die innerhalb einer Atmosphäre Anwesenden als affektiv Wahrnehmende mit ihren Reaktionen, pausenlosen Feedbacks und vielfältigen Formen der Kommunikation konstitutiv an ihrer Gestaltung beteiligt. Das in „Building Space“ implizierte Subjekt ist daher nicht notwendigerweise der Kunstproduzent, auch ist es nicht zwingend eine Person, es ist das Kollektiv der gerade Anwesenden – Künstler, Besucher, Organisatoren und Mitarbeiter, die durch individuelle Impulse gemeinsam den „Raum“ bauen.

Indem der Fokus stärker auf Hörer und Betrachter als die aktiv Erfahrenden gelegt wird, ist „Building Space“ ist der folgerichtig nächste Schritt in der Abfolge bisherigen festiva-Themen, die stärker von der Produzentenseite ausgingen. Im Jahr 2004 hat das Festival mit dem Schwerpunkt „Performing Sound“ Fragen der Repräsentation des Performers und die Rolle des Körpers im Feld der elektronischen Musik untersucht. 2005 hinterfragte das Programm „Splendid Isolation“ die Bedeutung des Produktionskontextes für Soundart und Musik und 2006 wurde mit dem Thema „Being Bold!“ die innere Haltung und Antriebskraft der Produzenten zeitgenössischer Musiker ausgelotet.

Die Themensetzungen des Festivals spiegeln nicht nur unsere Interessen als Pro-

grammgestalter wider, sondern sind auch Anzeichen unseres jeweiligen Zustandes als Organisatoren. „Being Bold!“ war ein Bekenntnis, eine Reaktion auf die schwierige Situation, in der sich das Festival in den Jahren 2005 und 2006 befand – und sich noch immer befindet. „Building Space“ ist das Zeichen einer neuen Haltung, es ist Parole für unseren festen Willen, das Festival zu erhalten und auszubauen. Ausdruck dieser Entscheidung sind E.C.A.S.-Treffen und Professional Meeting im Programm des CTM.07, an denen Festivalorganisatoren über neue Kooperationsmöglichkeiten beraten. Durch intensive Vernetzung mit internationalen Initiativen und Institutionen wollen wir unter dem Dach des von uns kürzlich gegründeten DISK – Initiative Bild & Ton e.V. weiterhin an Spielräumen bauen, in denen Künstler und Besucher neue Ideen und Sichtweisen ausprobieren können, um gesellschaftliche Veränderungen kritisch zu reflektieren und zu gestalten.

THE BLIND SPOT

HUNGARIAN ARTISTS AT CTM.07 UNGARISCHE KÜNSTLER BEIM CTM.07

- SAT, 27.1. ELECTRONIC HIP HOP WITH THE NINE-HEADED FORMATION, LUDDITÁK.
SUN, 28.1. METAL-EXTREME VOCALIST, ATTILA CSIHAR TOGETHER WITH OREN AMBARCHI AND GREG ANDERSON
SUN 28.1. ANDRÁS NUN AT BUILDING SPACE: PROFESSIONAL MEETING
29. & 30.1. PÉTER SZABÓ AND ALEXANDRA SZELEZNYEVA AT SHARE.MOBILE BERLIN
SAT 3.2. IDM AND EXPERIMENTAL DANCE MUSIC WITH TIGRICS, MIKE ROSOFT, MESTERHÁZY AND COBY LENS

Joint projects are not simply a pastime for culture vultures at a loose end, nor do they serve only to fill the gaps in the knowledge of an ill-informed populace or to yield synergetic effects to strengthen cultural infrastructures. Rather, they are an expression of the challenge to know one's own self, for it is in mirroring one another that two partners come to see themselves more clearly. Joint projects are therefore equally a means of identifying the blind spots in one's own perception and viewpoints. For what do we in Berlin and Germany actually know about the contemporary music scene in Hungary? And to what extent might one presume that German music is known in Hungary? Probably to a greater degree than the reverse is true, one would like to suppose and, at least regarding individual artists of world renown, one would be right. Yet what about those other questions, about infrastructure, the wish to arrange performances in Germany, or sell recordings here? Hungarian and German music fans know extremely little about one another, indeed, have not yet even noticed that they might develop an interest in one another.

"The Blind Spot" is a project jointly conceived by the Ultrahang Festival in Budapest, organized by the Ultrasound Foundation, and DISK/ club transmediale in Berlin, represented by the DISK Sound & Image e.V. Their common intent is to throw some light on their respective "blind spots."

"The Blind Spot" was conceived by both initiatives as a means of promoting contacts between their respective country's contemporary, independent and experimental music scenes. Initially this entails building networks and exchanging info

– between the two festivals, first of all, and subsequently, it is hoped, between many more individuals, labels, artists and initiatives. A project such as "The Blind Spot" will be able to survive in the long-term, only if many autonomous individuals network and cooperate with one another.

As a first step in this endeavor, the two organizations jointly selected a number of Hungarian artists in various disciplines, and invited them to contribute to the CTM.07 festival. All festival participants are thus assured optimal opportunities to meet, discuss their work and mutually benefit. "The Blind Spot" will offer both German and international audiences insight into today's independent Hungarian music scene.

This program is funded by Bipolar deutsch-ungarische Kulturprojekte, an initiative of Kulturstiftung des Bundes (Federal Cultural Foundation) and will be supplemented in May 2007 by further actions in Budapest, during the Ultrahang Festival, and in Berlin. Since creating the program "Go East" for the CTM Festival in 2003, CTM has taken it upon itself to create an international platform for electronic music from Eastern and Southeastern Europe. "The Blind Spot" at CTM.07 is evidence of this on-going commitment.

> <http://fest.ultrahang.hu>

Kooperationsprojekte sind kein Zeitvertreib nicht ausgelasteter Kulturarbeiter; sie dienen auch nicht nur der Information mangelnd informierter Bevölkerungsgruppen und der Stärkung kultureller Infrastrukturen mittels Synergieeffekt; viel mehr formuliert sich in ihnen die Aufforderung zur Selbsterkenntnis: Das Entdecken des Selbst im Spiegel des Anderen. Kooperationen sind eben auch Instrumente der Aufdeckung der blinden Flecken der eigenen Wahrnehmung und Perspektive. Denn was wissen wir in Deutschland und Berlin derzeit schon von der aktuellen Musikkultur Ungarns? Und welchen Kenntnisstand zu Musik aus Deutschland darf man in Ungarn voraussetzen? Einen etwas umfangreicheren als hierzulande möchte man meinen. Sofern es sich um einzelne, teils weltbekannte Künstler handelt, wird das so sein. Was aber, wenn es um Fragen der Infrastruktur geht, um den Wunsch, Auftritte in Deutschland zu organisieren oder hierzulande Tonträger zu verkaufen? Ungarische und deutsche Musikfreunde wissen höchst wenig voneinander, ja, haben noch nicht einmal bemerkt, dass sie ein Interesse für einander entwickeln können.

„The Blind Spot“ ist ein Kooperationsprojekt zwischen dem Ultrahang Festival in Budapest, organisiert durch die *Ultrasound Foundation*, und *DISK/club transmediale* in Berlin, vertreten durch den *DISK – Initiative Bild & Ton e.V.* Gemeinsam möchten wir dazu beitragen, diesen beiderseitigen „blinden Fleck“ aufzuhellen.

Mit „The Blind Spot“ möchten beide Initiativen ihre Rollen als kulturelle Kondensatoren zur Wirkung bringen, um die

Szenen beider Länder rund um zeitgenössische unabhängige und experimentelle Musik einander näher zu bringen. Es geht um den Aufbau erster Austausch- und Vernetzungsstrukturen – zuerst zwischen den beiden Festivals und in der Folge hoffentlich auch zwischen vielen weiteren Akteuren – Labels, Künstlern und Initiativen. Denn ohne die eigenständige Vernetzung und Zusammenarbeit vieler geht es nicht, kann ein Projekt wie „The Blind Spot“ niemals Nachhaltigkeit erreichen.

Als erste Manifestation dieses Bemühens haben beide Organisationen in gemeinsamer Auswahl ungarische KünstlerInnen verschiedener Disziplinen eingeladen, an unterschiedlicher Stelle zum Programm des CTM.07-Festivals beizutragen. Dadurch bieten sich allen Festival-Teilnehmern, ungarischen wie nicht-ungarischen, optimale Möglichkeiten zu Begegnung, gegenseitiger Information und Austausch. Dem deutschen, wie auch dem internationalen Publikum eröffnet „The Blind Spot“ beim CTM.07 erste Einblicke in die aktuelle unabhängige ungarische Musikszene.

The Blind Spot wird gefördert durch *Bipolar deutsch-ungarische Kulturprojekte*, ein Initiativprojekt der Kulturstiftung des Bundes und wird im Mai 2007 mit weiteren Aktionen in Berlin und während des Ultrahang Festivals in Budapest fortgeführt. Seit dem Programm „Go East“ zum Festival 2003 hat es sich der CTM zur Aufgabe gemacht, der elektronischen Musik aus Ost- und Süd-Ost-Europa ein internationales Forum zu stellen. „The Blind Spot“ führt dieses Engagement zum CTM.07 fort.

CTM.07 OPENING CONCERT

PIERRE BASTIEN (FR), ALEXANDER'S ANNEXE (UK), SUN CITY GIRLS (US)

For the first time in its eight-year history, the festival will begin with a concert in Berlin's Volksbühne theatre. Thus two initiatives, whose common commitment in recent years to independent, innovative and critical music has been outstanding, will signal their support for a strong and free music scene in Berlin. The evening celebrates the musical diversity of the festival and offers a foretaste of the days to follow.

Pierre Bastien (FR, *Rephlex*)

Frenchman Pierre Bastien has made music and invention his life. A true master of his guild, he upholds and elaborates on the centuries-old tradition of mechanical music machines. Bastien has spent many years perfecting music machines built from that classic toy, "Meccano". Their consummate tones can be heard on his releases on Aphex Twins' Rephlex label, and have led him to collaborations with artists such as Pascal Comelade, Pierrick Sorin, Robert Wyatt, Issey Miyake, Scanner, Roberto Oliván and Jaki Liebezit. Bastien's kinetic artworks are as satisfying visually as they are aurally: the beauty of their mechanisms, the orchestrated interplay of diverse objects and the refined humor they evince, complement the grandiosity of music and movement that gradually reaches an apex of astounding complexity. With the strains of Dadaism permeating every project, Pierre Bastien's universe is a musical chamber of wonders.

> www.pierrebastien.com

Alexander's Annexe (UK, *Warp*)

The point of reference for Mira Calix's new experimental performance ensemble Alexander's Annexe is another instrument rich in tradition: Sarah Nicolls, pianist with the London Sinfonietta, plays the grand piano whilst Mira Calix and composer, David Sheppard take up and process her music through electronic instruments. Jointly improvising, the ensemble works through delicate, electronic deconstructions of piano music with results ranging from fragile scratchings and squeakings to heavy and dark drones. Familiar though the piano may be, the different backgrounds of these three musicians together give rise to a sound spectrum that is startlingly novel. Alexander's Annexe have performed at international festivals including Sonorities in Belfast, FUSE at Leeds and Ravello Festival in Italy and are responsible for Warp Record's first contemporary classic release with their debut *Push Door To Exit* (2006).

> www.alexandersannexe.com

Sun City Girls (US, *Abduction*)

The American Sun City Girls' performance is sensational. The concert at the Volksbühne will be the 25-year old band's continental European debut.

In Phoenix, 1980, the brothers Alan Bishop (bass, vocals) and Richard Bishop (guitar, piano) met Charles Gocher (drums) on the open-mic scene. The next year the Sun City Girls were officially christened in honour of a nearby retirement village, and in 1984, the first, eponymous, LP appeared on Placebo. They have since gone on to release nearly thirty official albums, mostly on their own legendary label Abduction. Today the mysterious Sun City Girls are rightly hailed as pioneers of the American Free-Form Folk Noise movement. Yet the Sun City Girls are a movement unto themselves. Idiosyncratic, unpredictable and enigmatic: with every new album and every one of their rare concerts, they define themselves anew: icons of a rebellious and humorous independent underground, whose primary concern is to do whatever seems to them important. Their music is free in the most radical sense, and effortlessly skips across stylistic borders: from acoustic songs of breathtaking beauty, boundless psychedelic improvisations through to guerilla street theatre or mystery plays. Their sound is an unclassifiable eclectic mix of Rock, Hardcore, Folk, Beat Poetry, Jazz, Surf, Tape-Music, Drone and musical elements from Africa, Asia and the Middle East – nothing is excluded and the result is ... never what you'd expect. The bizarre singularity of their music and their arcane, almost ritualistic performances in costumes and cosmetics drawn from the dramatic tradition of Japanese Kabuki, have already assured them cult status.

> www.suncitygirls.com

Erstmals in den acht Jahren seines Bestehens wird das Festival mit einem Eröffnungskonzert in der Berliner Volksbühne eingeleitet. Damit setzen zwei Akteure, die sich in verwandter Weise durch kontinuierliche Arbeit für eine unabhängige, neuartige und kritische Musik verdient gemacht haben, ein gemeinsames Zeichen für eine starke und freie Berliner Musikszene. Gleichzeitig ist der Abend ein Ausblick auf die Vielfalt des Festivalprogramms der nachfolgenden Tage.

Pierre Bastien (FR, *Rephlex*)

Musikalischer Erfindungsgeist ist die Passion des Franzosen Pierre Bastien. Als ein wahrer Meister seiner Zunft setzt er die jahrhundertealte Tradition mechanischer Musikinstrumente fort. Seit vielen Jahren perfektioniert er seine aus dem Spielzeug-Klassiker „Meccano“ konstruierten Musikmaschinen, deren Klangwunder auf seinen Veröffentlichungen für Aphex Twins Rephlex Label zu hören sind und ihm Kollaborationen mit Künstlern wie Pascal Comelade, Pierrick Sorin, Robert Wyatt, Issey Miyake, Scanner, Roberto Olivan und Jaki Liebezeit eingebracht haben. Bastiens kinetische Kunstwerke begeistern akustisch wie visuell – die Schönheit des Mechanismus, das faszinierende orchestergleiche Zusammenspiel der vielfältigen Objekte und der feine, sich in den Maschinen manifestierende Humor kombiniert sich mit der Großartigkeit der sich allmählich zu immer größerer Komplexität entwickelnden Musik und Bewegung. Die Welt Pierre Bastiens ist eine vom Geist des Dada durchwehte musikalische Wunderkammer.

› www.pierrebastien.com

Alexander's Annexe (UK, *Warp*)

Bezugspunkt für Mira Calix' neues Experimental Ensemble Alexander's Annexe ist ein anderes Instrument mit großer Tradition: Sarah Nicolls, Pianistin der London Sinfonietta, spielt den Konzertflügel, während Mira Calix und Komponist David Sheppard ihre Klänge aufgreifen und in ihren elektronischen Instrumenten verarbeiten. In gemeinsamer Improvisation bewegt sich das Trio durch feingliedrige elektronische Klavier-Dekonstruktionen und findet zu einer ungewöhnlichen, auf radikal schöne Weise mysteriösen Musik, die von brüchigem Schaben und Kratzen bis zu dunklen, schweren Drones reicht. Der unterschiedliche Hintergrund der drei Musiker eröffnet dem an sich so vertrauten Klavier, im Zusammenspiel, eine neue, noch ungehörte Klangpalette. Nach Auftritten auf internationalen Festivals (Sonorities, Belfast; FUSE, Leeds; Ravello, Italien), veröffentlichten Alexander's Annexe mit ihrem Debut *Push Door To Exit* (2006) Warps erstes Album mit Neuer Musik.

› www.alexandersannexe.com

Sun City Girls (US, *Abduction*)

Der Auftritt der amerikanischen Sun City Girls ist eine Sensation. Ihr Konzert in der Volksbühne ist der erste Europaauftritt in der 25-jährigen Geschichte der Band. 1982 in Seattle gegründet, gelten die mysteriösen Sun City Girls mit recht als die Vorreiter der amerikanischen Free-Form-Folk-Noise-Bewegung. Doch die drei Sun City Girls – Alan Bishop (Bass, Stimme), Richard Bishop (Gitarre, Piano) und Charles Gocher (Schlagzeug) – sind ihre ganz eigene Bewegung. Einzigartig, unvorhersehbar und rätselhaft erfinden sie sich mit jedem Album und jedem ihrer äußerst seltenen Konzerte neu. Sie sind Ikonen eines unangepassten, unabhängigen Undergrounds, der in erster Linie macht, was ihm selbst bedeutsam erscheint. Ihre Musik ist auf radikale Weise frei. Mühelos überspringt sie stilistische Grenzen: mal akustischer Song von atemberaubender Schönheit, mal ausufernde psychedelische Improvisation, mal Guerilla Straßentheater, mal Mysterienspiel. Ihr Sound ist ein nicht einzuordnender eklektischer Mix aus Rock, Hardcore, Folk, Beat Poetry, Jazz, Surf, Tape-Musik, Drone und musikalischen Elementen aus Asien, Afrika und dem Nahen Osten. Die bizarre Seltsamkeit ihrer Musik und die geheimnisvollen Inszenierungen ihrer ritual-artigen Auftritte, bei denen sie kostümiert und mit dem japanischen Kabuki Theater entlehntem Make-up erscheinen, haben der Band längst Kultstatus verliehen.

› www.suncitygirls.com

UNDERGROUND RESISTANCE

FRI, 26.1. / MAO › MAIN STAGE

21 h BUILDING SPACE: UNDERGROUND RESISTANCE

Public talk with Underground Resistance. Presented by De:bug.

Talk mit Underground Resistance. Präsentiert von De:bug

23 h UNDERGROUND RESISTANCE

INTERSTELLAR FUGITIVES FEATURING VARIOUS LIVE PROJECTS AND DJS

+ LIGHTS & VIDEO BY TELEMATIQUE, LFT & U-MATIC (DE)

In cooperation with the *TodaysArt Festival* from The Hague, CTM has invited Detroit Techno legends, *Underground Resistance*, to bring one of their strategically employed “Sonic Assaults” to the Grand Opening Clubnight of the Festival at Maria am Ostbahnhof. Around founder member and mastermind, Mike Banks aka Mad Mike, UR will present *Interstellar Fugitives*, their personal vision of Hi-Tech Soul, comprising several live projects and DJs: Techno meets Motown, Detroit spirit envelops Berlin.

Almost two decades have passed since Mike Banks and Jeff Mills founded UR in 1989, the central forge of the now internationally renowned “Sound of Detroit”, which gave rise to such acclaimed Techno artists as Robert Hood and DJ Rolando. In the tradition of Sun Ra, Funkadelic and Parliament, UR draw their inspiration from concepts of Afro-Futurism. UR stands for music that, despite its world fame, remains irrevocably connected to its birthplace, Detroit, and to the city’s history as the capital of Black Soul music. UR, the collective, is committed to community action – one of their most cherished goals is to promote local talent and facilitate access to means of production. Under the slogan „unexploitable“ UR successfully operate in the music business, without losing sight of their political agenda regarding socio-political realities in Detroit. They fight racism, the commercialization of music, and indoctrination by the state. The precision of its strategic marketing campaigns, its militant profile and the anonymity of its members allow the UR collective to constantly subvert tired clichés and conventions. In this sense they are far more than just musicians.

Their mission is self-determination, to be achieved by means of education and “immunization”.

In Zusammenarbeit mit dem *TodaysArt Festival* aus Den Haag hat CTM die Techno-Legenden aus Detroit, *Underground Resistance*, eingeladen, mit einem ihrer strategisch gewählten „Sonic Assaults“ den Eröffnungsabend des Festivalprogramms im Berliner Club Maria am Ostbahnhof zu bestreiten. Rund um Gründer und Mastermind Mike Banks alias Mad Mike präsentieren UR als *Interstellar Fugitives* mit mehreren Live-Projekten und DJs ihre Vision des High-Tech-Soul – der Verschmelzung von Techno und Motown Soul – und bringen den Spirit von Detroit nach Berlin. 1989 von Mike Banks und Jeff Mills ins Leben gerufen sind UR seit nunmehr fast zwei Jahrzehnten die wichtigste Schmiede des weltbekannten „Sound of Detroit“, aus dessen Umfeld bahnbrechende Techno-Künstler wie Robert Hood und DJ Rolando hervorgingen. In einer Linie mit Sun Ra, Funkadelic und Parliament beziehen UR Inspiration aus den Ideen des Afro-Futurismus. UR stehen für eine Musik, die trotz ihrer globalen Wirkung untrennbar mit ihrem Ursprung Detroit und dessen Geschichte als Hauptstadt des schwarzen Soul verbunden bleibt. Als Kollektiv engagieren sich UR in ihrer Community – eines ihrer wesentlichen Ziele ist es, lokale Talente zu fördern und ihnen Zugang zu Produktionsmitteln zu ermöglichen. Unter dem Schlagwort „unexploitable“ operieren UR erfolgreich in der Musikwirtschaft, ohne ihre politischen Motive aus den Augen zu verlieren, die eng mit der sozio-politischen Realität in Detroit verbunden sind und sich gegen die Kommerzialisierung der Musik,

gegen Rassismus und staatliche Indoktrination wenden. Durch die Präzision ihres strategischen Marketings, ihr militantes Auftreten und die Anonymität der Akteure gelingt es UR immer wieder gängige Klischees und Erwartungshaltungen zu unterlaufen. In diesem Sinne machen UR weit mehr als Musik – ihre Mission ist Selbstbestimmung durch „Education“ und „Immunsierung“.



Underground Resistance (US, UR, Submerge)

It's a Sonic revolution – The legendary Detroit collective, promoters of Techno as a force for positive awareness and social change, the most militant, the most political Techno producers, soldiers against corruption, racism, and the proliferation of mediocre audio and visual programming, mixing music and social activism to an extent never seen before or since, outside Hip Hop. It's the live incarnation of UR.

The group, label and production company were founded in 1989 by "Mad" Mike Banks and Jeff Mills (joined a short time later by Robert "Noise" Hood) as an independent outlet for the Detroit sound they adapted to complex social issues; particularly the depressed downtown neighborhoods of their own city. Most of the label's early output was Banks, Mills and Hood, solo and in various permutations; their sound was shaped by the legacy they inherited – a Detroit combination of Motown, Chicago Soul and caustic, lo-fi Post-Industrial Techno.

UR started releasing records in 1990. Early UR defined the stripped down, anonymous, DIY aesthetic, refusing to be photographed or identified, the masks and bandannas adding to the guerilla mystique. In later years, UR releases occasionally leaked into other contexts (usually under the guise of "reconnaissance" or "infiltration"), with a strong connection in particular to noted Berlin label Tresor in the late 90s. Mills and Hood left UR (and Detroit) for New York in 1992 to pursue (and achieve) international success as independent artists. Banks took the helm and continued to build the label, releasing EPs such as *Return of Acid Rain*, *Message to the Majors*, and *Galaxy to Galaxy* under the UR banner, as well as 12-inches by Drexciya.

Rearrange the parts of Banks' UR and you get *Galaxy2Galaxy*, or *Timeline*, or the *Interstellar Fugitives* – combinations of live bands and DJs featuring some of UR's hottest producers organized around a theme. After the concept was initiated in 1998, it developed into the "Interstellar Fugitives" album the same year; the first full-length release from UR. The late 90s saw the collective's sound redefined as High-Tech Funk, reflecting a shift in emphasis from hard, grubby, 4-track Techno towards Breakbeats, Electro and other influences. A second *Interstellar Fugitives* album was released in 2005 – a high concept, sci-fi record about order and chaos. *Interstellar Fugitives* have appeared in Japan and Europe, though their first live show in the US was in 2006. The show blends DJs with live band performance throughout the night.

The line up for UR's CTM night will include: *Gerald Mitchell*, aka *Deacon*, keyboardist and member of UR, *Galaxy2Galaxy*, *Timeline* and *Los Hermanos*, *Raphael Merriweather Jr*, aka *The Unknown Soldier*, aka *M.I.A.*, formerly of the *Tek Brothers*, *Cornelius Harris*, aka *Atlantis*, aka *The Unknown Writer*, UR's main MC and member of *Galaxy2Galaxy*, the mysterious *Mad Mike* (Mike Banks), father of UR and great pioneer of Detroit's Techno scene, *James Pennington*, aka *Suburban Knight*, *Milton Baldwin*, aka *DJ Skurge*.

> www.undergroundresistance.com

Telematique, LFT & U-matic (DE)

Telematique is Sven Gareis, previously one half of Berlin's well-known visual collective monitor. automatique, now on his solo track. Telematique has been active since 1998 and has frequently collaborated with CTM. Together with lighting-designer Clemens Lüft (LFT) and video-artist U-matic they create a custom designed video and light environment for CTM.07's first weekend applying the full range of their self-developed tools and techniques. The central element is "Adapteur", an atmospheric installation comprised of fluorescent tube lighting that can be sensitively adjusted and programmed by the "boogy-woogy" software, developed specifically for this purpose. Video projections created through feedback circuits overlay the tube light installation and enable manifold atmospheric effects and transitions.

> www.telematique.de



WASTED 4 – DAY 1

FRI, 26.1. / 23 h / MAO > SECOND STAGE

HOSTED BY DONNA SUMMER & PURE

BAZOOKA (DE)

BOLZ'N (DE)

DEV/NULL (US)

THE GIGGLIN DILDAS (BE)

PATRIC CATANI (DE)

ZOMBIEFLESHEATER (DE)

C64 (CA)

It all started back in 2005 when CTM asked Pure and Jason Forrest (aka Donna Summer) to curate a night of „hard stuff“, which they somehow managed to turn into the first crazed 2-day WASTED festival held in the back room of Maria am Ostbahnhof during CTM.05. Since then, WASTED has become a series of mini-festivals – programmed by Pure and Jason Forrest and organized by CTM – to celebrate loud, fast and new musics unified by a bold spirit of disrespectful dissent, unruly enthusiasm and a mountain of positive energy.

Blurring the lines between Breakcore, Punk, Grindcore, Performance Art and Noise, WASTED 4 continues with two more nights of insanity going on and on till the break of dawn. But there's a twist – this time WASTED additionally explores new territories of freeform-noise and hand-made music; electronics coupled with the intensity of live drumming, live guitars, and live vocals and even more absurd live action.

Two definite highlights will be the complex Breakbeat-cascades of Canadian Venetian Snares, and one of the very rare appearances of legendary Austrian extreme-performers, Fuckhead – a theatrical mix of electronic Noise, Metal, Agit-Prop and Dada-Pranksterism with a good portion of down and dirty Viennese Actionism.

And mark your calendars: On a call from The Hague's own Today'sArt Festival, WASTED 5 returns to the city of The Hague on May 19th. It's gonna be wild!

Angefangen hat das Ganze 2005, als CTM Pure und Jason Forrest aufforderte, für das Festival eine Nacht mit „hartem Zeug“ zusammenzustellen. Die beiden haben es irgendwie geschafft, an zwei durchge-

drehten Tagen im zweiten Saal des Maria am Ostbahnhof das erste WASTED-Festival aus der Taufe zu heben. Seitdem hat sich WASTED zu einer Serie eigenständiger Mini-Festivals entwickelt – kuratiert von Pure und Jason Forrest und organisiert vom CTM – an denen es nur um eines geht: neue, laute, harte und schnelle kathartische Musik, die aus einem gemeinsamen Geist der Unangepasstheit entspringt und mit Dreistigkeit, Humor und haufenweise positiver Energie einem unbändigem Enthusiasmus huldigt.

WASTED 4, das bedeutet wie immer zwei Nächte Hochgeschwindigkeits-Wahnsinn bis zum Morgengrauen. Aber diesmal gibt es eine überraschende Wendung dazu: WASTED 4 reisst die Grenzen zwischen Breakcore, Punk, Grindcore, Noise und Performance-Art nieder und erschließt neue Territorien zwischen Free-Form Noise und handgemachter Musik: Elektronik paart sich mit der Intensität von Live-Schlagzeug, verzerrten Gitarren, aggressiven Vocals und noch mehr absurder Live-Action auf der Bühne.

Zwei definitive Highlights sind die komplexen Breakbeat-Kaskaden des Kanadiers Venetian Snares und einer der äusserst seltenen Auftritte der legendären österreichischen Extrem-Performer Fuckhead – eine theatralische Mischung aus elektronischem Noise, Metal, Agit-Prop und Dada-Prankstertum gewürzt mit einer vollen Ladung Wiener Aktionismus.

Und markiert's in Euren Kalender: auf Einladung des Today'sArt Festivals verwandelt WASTED 5 am 19. Mai Den Haag erneut in ein gigantisches Glücks-Mosh-Pit – es wird wild!





Bazooka (DE, Aural Carnage)

Bazooka started producing music in 1990 on the Commodore Amiga and released his first vinyls in 1995 on Germany's Hardcore label Shockwave Recordings. In 1996 he started crossing Drum'n'bass with Hardcore bass-drums and Metal guitars. After producing several Hard-/Speed-/Breakcore records he balanced himself out producing nearly only Hardcore Drum'n'Bass tunes lately which got mostly released on Bazooka's 2004 established imprint Aural-Carnage Recordings. Drums, Bass, Breaks, lots of BPMs and Guitars = Bazooka.

> www.aural-carnage.com

Bolz'n (DE, React With Protest)

Berlin based Tech-Grind outfit Bolz'n create complex music with a focused sting that delivers a shot to the brain. The music is impossible to classify: blastingly loud, drums, bass, guitar and electronics shape abstract structures at brutally high speeds, while the woman at the mike puts many a male singer's voice to shame. Noise-electronic treatments break up between walls of distorted guitar riffs in an unorthodox way. Lyrics in both German and Serbo-Croatian complete the overall picture of an unusually intense alliance.

> www.bolzn.org

Dev/Null (US, Cock Rock Disco, Tigerbeat 6)

Massachusetts based Dev/Null has been a hero of the Breakcore underground since 2002, and while he has had limited releases, his tracks have been downloaded far and wide, influencing an ever newer generation of producers. His unique sound is a hybrid of old-school Rave, Grindcore, and the occasional jazzy bit all sliced beyond recognition and sped up to super-human speeds.

> www.cockrockdisco.com

> <http://rhinoplex.org/devnull/>

The Gigglin Dildas (BE, Breakcore Gives me Wood)

Three years ago, the three Breakcore Gives Me Wood crew members, Steven (electronics), Heidelien (vocals, lyrics), and Val (vocals, lyrics) decided to join forces and start The Gigglin Dildas. Steven is using two KORG Electribe samplers as his weapon of choice against the rough vocals produced by Heidelien and Val. They appear on several compilations and now they are working on their first release on the Wood label. Expect some hard, fast, broken Gabber beats combined with nasty, rough vocals by two girls (who sometimes don't sound like girls).

> www.myspace.com/thegigglindildas

> <http://wood.widerstand.org>

Patric Catani (DE, DHR, Audio Chocolate, Wwilko, Gagarin)

Patric Catani made his first Hardcore/Techno/ Gabber record at the age of 16 in 1992 on an Amiga 500 computer. In those days he called himself E de Cologne and since influenced a lot of Breakcore orientated musicians. With his band EC80R that he formed together with Gina V. D'Orio he toured extensively in the US and Japan and during the years he released over 30 records on labels like Structure/Monotone, Praxis, Bastard Loud, Digital

Hardcore, Mille Plateaux, Wordsound/Blackhoodz and Grand Royal. He's worked with Gonzales, Barbara Brockhaus and is a founding member of Puppentmastaz. At CTM.06 he performed with his Candie Hank project.

> www.candiehank.com

> www.galerie-transition.de/pc/

c64 (CA, Dross:tik)

Chris Minifie aka c64, has emerged as one of the most unique Breakcore DJs, often blending other styles into his sets. Having performed internationally along side such artists as Amon Tobin, Shitmat, Panacea and Enduser, as well as touring with Venetian Snares and Dev/Null, he created Dross:tik Records in 2002, releasing material from such artists as Knifehandchop, Rotator and DuranDuranDuran. A fixture on the Toronto underground scene, c64 has been instrumental in the development of Breakcore in Canada, being the first local DJ to support the emerging sounds of the late 90ties.

> www.drosstik.com

Zombieflesheater (DE, Sprengstoff, Mindbender)

Zombieflesheater has been making bartenders cover their ears in horror since 2000. He's released on Sprengstoff Recordings, Mindbender Records, Restroom Records, hART?de.FAKtE Records, Hirntrust Grind Media, Hardliner Recordings, Kapotte Radio Records, Frontcore Records/Arschkarte Records, and has been working real hard to cultivate his sideburns.

> www.myspace.com/insane_zombieflesheater

Donna Summer (US, Cock Rock Disco)

Donna Summer aka Jason Forrest runs the label Cock Rock Disco and hosts the radio program Advanced D&D. Somehow he finds enough time to do this Wasted thing with Pure, and he sure is excited about it. Oh yeah, he makes some music too, but now he mainly just likes to DJ Japanese trancecore... hahaha (not kidding).

> www.cockrockdisco.com

> www.sonig.com

> www.wfmu.org/donnasummer

WASTED 4 – DAY 2

SAT, 27.1. / 23 h / MAO > MAIN STAGE

HOSTED BY DONNA SUMMER & PURE

POINGI (IL)

TIM EXILE (UK)

FUCKHEAD (AT)

VENETIAN SNARES (CA)

TRENCHER (UK)

WRONG MUSIC CREW FEATURING EBOLA, ABBAABBA, HORACIO POLARD, DJ FLOORCLEARER

AND KAWASAKI SPEEDCORE CREW (UK)

+ LIGHTS & VIDEO TELEMATIQUE, LFT & U-MATIC (DE)

Poingi (IL, Clash of the Titans)

Version 1: Poingi used to be cool. Now he is selling out. He has a shitty beatmixing technique and plays one wav file of the same dj-set. He is gay. So gay I feel like becoming an evangelical christian priest. He would prefer playing Chicago House but he will do you a favor and play you some Breakcore because he needs the money. Version 2: Born Tel Aviv 1978 and after spending some long years constructing and reconstructing some weird freaky Techno/harsh Electro he got totally bored and eventually escaped from Israel in 2003 to kick in some Nazi mould teeth and piss in some boring german Gabbertrance robots.

> www.myspace.com/annefrankzappa

Tim Exile (UK, Planet Mu)

Your favourite electronic cabaret reptile has been slithering round the live circuit for the last few years with his custom cyber-improv machine, honing his performance and offending sensibilities from the gutter to the gates of heaven, creating a brand new stream of unconscious music each time out. Whether it's 50 addicts in an intimate basement flesh-box or the population of China in the stadio-interglamactic, Exile is just as likely to piss you off as he is to make you piss your pants. In 2006 he released the Nuisance Gabber Lounge, recorded live on stage throughout 2005.

> www.timexile.com

Fuckhead (AT, Mego)

Austria's least charming cult music/performance group invoke the higher powers of pseudo-masochism, located firmly in the trajectory of Viennese Actionism. The current line-up is Didi Bruckmayr (vocals), Dieter Kern (percussion, electronics), Michael Strohmam (guitar, programming), and opera singer Siegmur Aigner. Bruckmayr and Kern are also members of the group Wipeout. A project with the Hugo Wolf Quartet will be realized in autumn 2007, and a new work will be released as a 12" on a very obscure industrial label in the near future.

> www.fuckhead.at

Venetian Snares (CA, Planet Mu, Sublight, Hymen)

Venetian Snares has been pushing the boundaries of music ever since he released his first cassette tape in 1997. Since then his many releases on Planet Mu have rocketed him to worldwide acclaim. He's performed at Autechre's All Tomorrow's Parties in 2003, Deadbeat and Sonicarts festivals, and also has ripped the roof of more than a few Breakcore parties.

> www.venetiansnares.com

Trencher (UK, Southern)

Trencher's debut album „Lips“ is a bludgeoning feast of pummelling abstract Metal punctuated by yells, hollers and the occasional keyboard assault. Moving on from the blink-and-you'll-miss-it Grindcore absurdity of their debut album – having surely honed the genre of the one-minute Casio-Metal song to utter perfection – Trencher on this record are virtually Prog in comparison with their old self, chucking out songs of over three minutes and experimenting with new song structures.

> www.trencher.tk

Ebola (UK, Wrong Music)

Co-founder of Wrong Music, Ebola has punished dancefloors all over the place, with the likes of Otto Von Schirach, The Bug, Sickboy, Jason Forrest, Hellfish. Expect deranged Dubstep, hyper-fast breaks, shit dancing, beards, (at least) 10 costume changes, and unintelligible shouting.

> www.ebolabeats.co.uk

AbbaAbba (Wrong Music, AU)

Scream-o weirdcore from Australia, fronted by legendary Kunt singer Tara and includes an all-star cast of Ozzie tunesmiths. We don't think anyone knows what to expect, most of all AbbaAbba.

> www.wrongmusic.com

Horacio Polard (UK, Wrong Music)

A one man volcanic bastard, who rips through the core of your brain, dividing tissue exquisitely while will shifting Ophiolite oceanic plates with pulsating & hypnotic Avant-Metal beats, Horacio makes audiences shudder with ecstatic damnation of our futility on earth. Only using an old school drum machine, insane noise feedback and a hard-to-study vocal output, he generates more sound than a thousand poxy laptops.

> www.neighmusic.co.uk | > www.myspace.com/dislocatedcrowing

DJ Floorclearer (UK, Wrong Music)

The Brightonian chief supervisor of Amen-Metal-Gabber has been part of the Wrong Music CD-R releases and gigs from the early days. With his distinct English sense of humour and love of bass heavy Jungle, Guy Chetwynd is a godsend for any thirsty raver. Recently launching his own label Proboscis, Floorclearer is settling the stones for a key UK label releasing good, heavy and quality Breakcore, Gabber and Grindcore hybrids.

> www.wrongmusic.com

Kawasaki Speedcore Crew (UK, Wrong Music)

New Project featuring Wrong Music founders Shitmat and Ebola. A high octane 301bpm Terrorbreak slasher set – expect trashing kick drums and formula one breaks

> www.wrongmusic.com

Pure (AT, Mego, Praxis, DoC)

Peter Votava aka Pure started DJing and producing in 1991 releasing on labels such as Drop Bass Network and Praxis, and his own labels Loop, Atmosfear, and Sub/Version (with Christoph Fringeli). During this time, he became one of the main developing influences in Hardcore Techno. But he is perhaps best known for his early 90's group with Christopher Just, the famed Ilsa Gold, whose pranks and heavy rave sound paved the way for subsequent generations of Mash-up and Breakcore producers.

> <http://pure.test.at> | > <http://doc.test.at>

> www.mego.at/pure.html

LUDDITÁK (HU)

PET'Ó TÁZOK & KARAOKE TUNDRA (CZ/SK/UA)

MAD-EP (US)

dDAMAGE (FR)

DJ AÏ (FR)

The descendants of Afrika Bambaata have spread far and wide, a vast and untraceable diaspora with corrupted genealogies – there are bastard children growing up everywhere, the Planet Rock family resemblance monstrously reinterpreted. Tonight CTM presents mutant strains of Abstract Hip Hop that have carried the recessive Kraftwerk gene through generations, finding expression in the weirdest ways.

First up is recontextualised Rap and experimental rhythms from the East. The lyrics of Ludditák, full of jokes and sex talk in Hungarian, become a rhythmic patter, a sound poetry slam with funk. The rhymes of Pet'ó Tázok and Karaoke Tundra, the first Czecho-Slovak alternative Hip Hop artists, are a collection of plosives, vowels and half formed syllables, the power of the original intact, all sense removed – transformed into Kurt Schwitters Dadaism.

From the far west, Mad-EP shreds lush instrumental samples over experimental beats in his funk-ed-up soundscapes; from the French underground come the dDamage duo with their unmistakable 808 Hip Hop deconstructions, and DJ Aï with a set full of throwbacks and eclecticism.

Die Nachkommen Afrika Bambaatas sind zahlreich und in eine verwirrend vielfältige Diaspora mit unklaren Genealogien verstreut. Monströs verwachsene Planet Rock Bastard-Abkömmlinge schießen überall aus fruchtbarem Boden. Dieser Abend präsentiert mutierende Spielarten des Abstract Hip-Hop, deren über Generationen hinweg mitgeschlepptes, rezessives Kraftwerk-Gen auf den seltsamsten Wegen zum Ausdruck kommt.

Zuerst rekontextualisierter Rap und experi-

mentelle Rhymes aus dem Osten: Die mit Witz und Sex-Talk gespickten Lyrics der ungarischen Formation Ludditák werden zu einem rhythmischen Prasseln, einem funky Poetry-Slam. Die Reime von Pet'ó Tázok und Karaoke Tundra, dem ersten tschechisch-slovakischem Projekt des alternativen Hip-Hop, sind eine Ansammlung explosiver Laute, einzelner Vokale und halb ausgeformter Silben, bei denen die eigentliche sprachliche Kraft der Ausdrücke präsent bleibt, aber der Sinn in Schwitters-artigem Dada-Sprech verkleidet wird. Aus dem Westen kommt Mad-EP, der in seinen funky Klanglandschaften saftige Instrumental-Samples über dicke experimentelle Beats tropfen lässt. Aus dem französischen Underground schliesslich erobern das Duo dDamage mit ihren unverwechselbaren 808 Hip-Hop-Dekonstruktionen und DJ Aï mit einem eklektischen, geschichtsbewußten Set die Bühne.

Ludditák (HU)

Featuring the Fiáth sisters MC Titi and Mc Móki, Ludditák is the only Hungarian female Hip Hop band. The 9-headed group from Budapest have released two albums on the Playgroud Music label, both with Hungarian lyrics.

> www.ludditak.hu

Pet'ó Tázok feat. Karaoke Tundra (CZ/SK/UA, Muteme)

The sound of Ukrainian artist Karaoke Tundra is a wild mix of old synths, microsounds, turntablism, playful sampling, Broken Beats, Dub, Techno and even traditional music. In 2005 he won Roots Manuva's Witness Remix Competition. His collaboration with the "Rap star from parallel dimensions" Pet'ó Tázok is all about psychedelic stories of people from a small remote city, who exist apart from the world, life, hope and future.

> www.muteme.cz

Mad-EP (US, Ad Noiseam)

Mad-EP is Matthew Peters, a New York based Iowa native with an impressive background in electronic and classical music. Mad EP productions are unclassifiable, calmly defying expectations as Peters skims through every imaginable genre to reach the outer limits of a territory that is indisputably his own.

> www.mad-ep.com

dDamage (FR, Tsunami-addiction, Tigerbeat6)

Eclectic Hip Hop beats, furious samples and analogue synths morph into audio-terrorism in the hands of dDamage. Jean-Baptiste and Frederic Hanak have been unleashing inexplicable sonics since 2000, thrashing out new definitions for Avant Hip Hop. Their new LP features some of the best underground MCs there are: Dose One, MF Doom, Mike Ladd, TTC, and more ...

> www.ddamage.org

DJ Aï (FR, Karat)

With a pair of MK2s and a mic Jean-Baptiste Bressy delivers a wild mix of Electro, Techno, Punk, Hip Hop and Hardcore. His first release, (Karat 2006) is a schizoid record of crazy cut-up House. He is one half of Synth-Pop duo Teamtendo, and a member of Büro/Deco. He's done remixes for TTC, Ark, and Lesbians on Ecstasy.

> www.myspace.com/nipon

CODE BLACK

SUN, 28.1. / 22 h / MAO › MAIN STAGE

BIRCHVILLE CAT MOTEL (NZ)

ANTOINE CHESSEX (FR)

JAZKAMER (METAL MUSIC MACHINE LINE-UP, NO)

BURIAL CHAMBER TRIO – GREG ANDERSON (US), OREN AMBARCHI (AU) & ATTILA CSIHAR (HU)

Fantasy is an essential aspect of Metal. Album titles and sleeves, promotion photos, texts and stage-shows all pay homage to the power of the imagination: black romanticism, pre-modern mystic naturalism, forests, wolves, the fascination of death and the un-dead, violent fantasies, zombie fantasies, dismemberment, necrophilia, rituals, medieval cults, Nordic myths, paganism and satanism. A lot that is forbidden elsewhere here finds its home. Metal tends to make itself familiar with all that is repressed, artfully sublimating it in precise musical forms and polished iconography. Whoever sides with those excluded need not fear their return. Yet to be programmatic is not necessarily to be formulaic. Metal is unwieldy, idiosyncratic and rebellious. Nobody in recent years has made this so impressively apparent as the Metal avant-garde. In the raw power of Drone Metal, the atmospheric intensity of Doom, the cutting malignity of Black Metal is revealed a tonal quality and love of musical experimentation that one often looks for in vain elsewhere, not least due to increasing crossovers between Metal and Noise, a genre similar in content and sound, albeit more overtly political. The experimental drones of Birchville Cat Motel fill space and envelop one's spirit like a psychoactive substance. Using connected breath techniques and a whole battery of guitar amplifiers, Antoine Chessex draws discordant tones from his sax that are mightier and deeper than a ship's foghorn. The Burial Chamber Trio – Greg Anderson, Oren Ambarchi and extreme-vocalist, Attila Csihar turn up as an unholy alliance, and submerge us in destructive subsonic soundwaves. The Noise-Duo, Jazkamer (Lasse Marhaug and

John Hegre) are a bombastic sonic experience in their own right, but they've now joined forces with Manngard and Enslaved to record the *Metal Music Machine* album: the ultimate combination of electronic Noise and Metal. Two drums, three guitars, tons of feedback and Lasse Marhaug's electronic Noise are bound to bring the house down. A night of innovative projects from the fields of Noise, Metal and Drone is a long-standing tradition at CTM, but this evening goes one step further – with a line-up of hitherto unheard monster-sounds that may well cause nausea, narcolepsy and rigor mortis – You have been warned!

Eine Essenz von Metal ist Imagination. Auf Covern, Albumtiteln, Promofotos, in Texten und bei Bühnenshows wird der Vorstellungskraft gehuldigt – schwarze Romantik, vormoderne Naturmystik, Wälder, Wölfe, die Faszination des Todes und des Untot-seins, Gewaltfantasien, Zombiefantasien, Körperzerstückelung, Nekrophilie, Rituale, Mittelalterkult, nordische Mythen, Heidentum und Satanismus. Hier findet seinen Platz, was anderswo nicht sein darf. Metal pflegt einen vertrauten Umgang mit dem Verdrängten – kunstvoll sublimiert in präziser musikalischer Form und ausgefeilter Ikonographie. Wer auf der Seite des Ausgeschlossenen steht, braucht seine Wiederkehr nicht zu fürchten. Doch Programmatik ist nicht gleich Formelhaftigkeit. Metal ist sperrig, eigensinnig und unangepasst. Niemand hat das in den letzten Jahren so beeindruckend spürbar gemacht wie die Metal-Avantgarde: in der rohen Kraft des Drone Metal, der atmosphärischen Intensität von Doom und der schneidenden Boshaftigkeit von Black Metal zeigt sich eine

klangliche Qualität und musikalische Experimentierfreude, die man anderswo oft vergeblich sucht. Das nicht zuletzt durch die zunehmende Verschränkung von Metal und Noise, einem Genre, das klanglich und programmatisch vieles mit Metal gemeinsam hat, wenn es sich auch häufiger politisch verortet. Die experimentellen Drones von Birchville Cat Motel füllen den Raum und umhüllen den Geist wie eine psychoaktive Substanz. Mittels zirkulierender Atemtechnik und einer Batterie Gitarrenverstärker entlockt Antoine Chessex seinem Saxophon verzerrte Drones, die tiefer und mächtiger sind, als jedes Schiffsnebelhorn. In unheiliger Allianz kommt das Burial Chamber Trio – Greg Anderson, Oren Ambarchi und Extrem-Vokalist Attila Csihar – mit zerstörerischen subsonischen Soundwellen über uns. Das Noise-Duo Jazkamer (Lasse Marhaug und John Hegre) allein sind schon ein gewaltiges Sounderlebnis – jetzt haben sie sich mit Musikern von Manngard und Enslaved zusammengetan, um für das Album *Metal Music Machine* die ultimative Kombination aus elektronischem Noise und Metal einzuspielen. Zwei Drums, drei Gitarren, tonnenweise Feedback und Lasse Marhaugs Elektronik-Noise bringen die Wände zum Bersten. Eine Nacht mit innovativen Projekten aus den Bereichen Noise, Metal und Drone ist beim CTM Tradition, aber dieser Abend geht einen Schritt weiter – dieses Line-up ist ein noch nicht gehörtes Sound-Ungetüm, das Übelkeit, Narcolepsie und Rigor Mortis hervorzurufen vermag – Ihr seid gewarnt!



Birchville Cat Motel (NZ)

One-man-band Campbell Kneale is behind BCM, working from his shed in the depths of Wellington to produce symphonic walls of Drone/Freenoise/Outside music. Kneale also runs the respected Celebrate Psi Phenomenon and Battlecruiser labels. Although virtually unknown in New Zealand, he has toured extensively throughout Japan, America, Europe and Australia and has collaborated with musicians including Lee Ranaldo, Neil Campbell, and Bruce Russell. Kneale is also the man behind the *Black Boned Angel* moniker – the Drone Metal outfit, and also *Lugosi* and *Ming*.
> www.cpsip.co.nz

Antoine Chessex (CH, Conspiracy, Creative Sources)

Antoine Chessex is a key spoke in the wheel of Europe's experimental music community, and a hub in the electro-acoustic improvising scene. Based in Berlin, he performs with various projects including the Free-Noise outfit *Monno*. Solo, his performances feature sax distorted through guitar amps. Chessex studied saxophone in Lausanne and New York before settling in Germany.
> www.soundimplant.com/achessex.html

Jazkamer (Metal Music Machine line-up, NO, Smalltown Supernoise)

For their *Metal Music Machine* album *Jazkamer*, luminaries of the Nordic Noise scene, morphed into a malevolent orchestra. Featuring *Jørgen Træen* of *Toy*, *Ivar Bjørnson* of legendary *Enslaved* as well as *Iver Sandøy* and *Olav Kristister* of *Manngard*, the band expands into the black soundscapes of Death and Black Metal modes. The core *Jazkamer* duo is Norwegian composers/musicians *John Hegre* and *Lasse Marhaug*. On stage at CTM.07 additional guitars will be provided by *Anders Hana* of *Noxagt*.
> www.jazzkammer.com

Greg Anderson (US, Southern Lord)

Californian guitarist Greg Anderson is one half of dronemasters *Sunn O))),* and has collaborated with Stephen O'Malley on other projects such as *Burning Witch*, *Thorr's Hammer* and *Teeth of Lions Rule the Divine*. Anderson is also a member of Doom metal band *Goatsnake* with ex-members of *The Obsessed*. Previously, he played in *Engine Kid* (mid 90s rock band with Indie and Hardcore influences), as well as late 80ties Seattle Hardcore band, *Brotherhood*. He runs *Southern Lord*, the most important label for Avant Metal and heavy Doom.
> www.southernlord.com

Oren Ambarchi (AU, Touch, Erstwhile)

Sydney-born electronic guitarist and percussionist Ambarchi has been performing live since 1986. Using guitar tones, processed and filtered into unrecognisability, he builds textured layers and delicate structures. He has performed and recorded with *Martin Ng*, *Christian Fennesz*, *Otomo Yoshihide*, *Pimmon*, *John Zorn*, *Voice Crack*, *Sachiko M*, *Keith Rowe*, *Phill Niblock*, *Günter Müller*, *Evan Parker*, *Toshimaru Nakamura* and many more, and recently toured with Drone Doom band *Sunn O)))*. Ambarchi is also co-organiser of the *What Is Music? Festival* – Australia's premier showcase of local and international experimental music.
> www.orenambarchi.com

Attila Csihar (HU, Southern Lord)

Budapest based Csihar is an Extreme Metal master vocalist. He has been performing since 1986 when he co-founded Hungarian cult-Metal band *Tormentor*. In 1993 he joined *Mayhem* and recorded the masterpiece *De Mysteriis Dom Sathanas*, one of the biggest Black Metal albums of all time. *Mayhem's* impact has been huge; they are credited with spurring on a whole new generation of Black Metal bands. Csihar is or has been a member of various groups such as *Plasma Pool*, *Aborym*, and *Korog*, *Professor Fate*, *Kaos Logic* and *Keep Of Kalessin*. He has also done guest vocals (and toured) with *Sunn O)))*.
> www.southernlord.com/band_ATT.php

ARTIFICIEL (CA/QC) „CUBING“

TAEJI SAWAI (JP)

BAS VAN KOOLWIJK & GERT-JAN PRINS (NL) „SYNCHRONATOR“

In their medial-musical performances, Artificial, Sawai and Koolwijk & Prins variously move through sensor-reactive electronic spaces. In the case of Sawai and Artificial, sensor-interfaces continuously gather information that software then processes in order to generate sounds and images. The performers hence move in environments characterised by individual feedback, which responds to their presence and to every change that occurs within the said space. Sawai's sensors detect motion and distance to create a dynamic wall of sound. In Artificial's „Cubing“ performance, a Rubik's Cube that is kept continuously within the range of a camera becomes a refined musical instrument. Color values, distance and motion are measured as a means of controlling musical parameters, a sequencer and a sampler. Koolwijk and Prins' „Synchronator“ project manipulates sophisticated sound and video feedback-loops. Digital and analogue hardware, hand-culled from radio, TV and broadcasting circuits, are wired up as highly sensitive cybernetic systems that react to the slightest signal change. Koolwijk and Prins thus continue with an approach that has preoccupied artists since the earliest days of video art, namely, to use video technology in ways counter to its intended function to yield distorted signals, which usually cannot be processed by standard video equipment and projectors. Their technical innovations have allowed them to overcome this barrier. The visual dimension of the „Synchronator“ performance hence resembles a violent attack on the illusionary qualities of the video medium – the face of technical prowess rips apart and saturates the surface of the very images it produces.

In ihren Medienmusik-Performances bewegen sich Artificial, Sawai und Koolwijk & Prins auf unterschiedliche Weise durch empfindliche, reaktive elektronische Räume. Bei Sawai und Artificial sammeln Sensor-Interfaces kontinuierlich Informationen innerhalb eines Raumkoordinatensystems, Software interpretiert sie und generiert daraus Klänge und Bilder. Die Performer bewegen sich in einer individuellen Feedback-Umgebung, die auf ihre Anwesenheit und auf jede Veränderung innerhalb des definierten Raumes reagiert. Sawai benutzt Bewegungs- und Distanzsensoren, um durch kraftvolle Körperbewegungen eine dynamische Wall-of-Noise zu erzeugen. Bei Artificial's „Cubing“-Performance wird der Rubik's Cube, den die Performer in das Sichtfeld einer Kamera halten, zum ausgereiften Musikinstrument. Farbwerte, Distanz und Bewegung werden ausgelesen, um musikalische Parameter, Sequencer und Sampler zu steuern. Koolwijk und Prins operieren in ihrem „Synchronator“-Projekt mit ausgeklügelten Sound- und Video-Feedbackschleifen. Selbstentwickelte digitale und analoge Hardware aus Schaltkreisen von Radios, Fernsehern und Sendetechnik werden zu empfindlichen cybernetischen Systemen vernetzt, die auf kleinste Signalschwankungen reagieren. Koolwijk und Prins setzen einen Ansatz fort, der Künstler seit den Anfängen der Videokunst beschäftigt: Dabei wird in den Funktionsmechanismus der Apparaturen eingedrungen, um der Videotechnik Bilder zu entlocken, die von den Entwicklern nicht vorgesehen sind. Das Ergebnis sind meist verzerrte Signale, die von den Standard-Video- und Projektionsgeräten nicht mehr verarbeitet werden

können. Durch Eigenentwicklungen ist es den beiden Künstlern gelungen, diese technische Barriere zu überwinden. Die visuelle Seite der „Synchronator“-Performance gleicht einem gewaltsamen Angriff auf die illusionären Qualitäten des Mediums Video – das nackte Antlitz der technischen Apparatur zerreißt und durchstößt die Oberfläche der von ihm selbst erzeugten Bilder.

Artificiel (CA/QC)

Artificiel is a three-person collective operating out of Montréal working with new media, researching issues of connectivity between digital art and communication. Alexandre Burton (composer, digital instrument maker), Julien Roy (audio artist) and Jimmy Lakatos (video artist), have collaborated on work shown in art festivals and galleries such as Sonar, Museum of Contemporary Arts (Montréal) and others, but are best known for their “condemned_bulbes” project, awarded an honorary mention at Ars Electronica 2005.

> www.artificiel.org

Taeji Sawai (JP, Op.disc)

Taeji Sawai (1978) is a sound artist who uses the ephemera of information and communication data to deconstruct our sense of sound as waves to be heard or vibrations to be felt. He amplifies and mixes our everyday “environment” into extreme ultra or infrasonic frequencies, confounding our usual sense input systems. He is a member of the groups *portable[k]ommunity* (with Jun Horikiri), *aeo* (with Yamataka Eye and Kazuhiro Jo), and *Golden Pink Arrow* (with Aco). Collaborations include Ryuichi Sakamoto, Haruomi Hosono, John Zorn and Fred Frith.

> www.taeji.org

Bas van Koolwijk and Gert-Jan Prins (NL)

“Synchronator” is an audio-visual research project undertaken by Dutch artists Bas van Koolwijk and Gert-Jan Prins. Prins (1961) started out as a rock drummer, continued as an improviser, and since the 90s has focused on producing and manipulating sound. His work is known for its rich, rhythmic feedback. Bas van Koolwijk (1966) began his career as a painter, before experimenting with video. Using a rigorous approach he analyses and transforms video signals.

> www.gjp.info/synchronator.htm

> www.umatic.nl/info_bas.html

ARTICULATING SILENCE & SOUND

TUE, 30.1. / 21:30 h / MAO > MAIN STAGE

LIZ ALLBEE (US)

ESTHER VENROOY (NL)

RAFAEL TORAL FEAT. THE SEI MIGUEL QUARTET (PT)

COLLEEN (FR)

SVALASTOG (NO)

The live combination of acoustic and electronic music opens up rich audio realms, in which sounds remain tangibly linked with players' gestures: Watching the performer is an essential element in how momentum and dramaturgy of a composition are perceived. The listener/viewer's attention is specifically stimulated by spatial-temporal congruence of that which can be seen and heard. This calls for a choreography of silence, of pauses. Face to face with the musicians and sharing experience with the total of the audience, silence between the notes here articulates itself for the listener in a fundamentally different way than in the hermetic environment of a hi-fi at home.

Temporal expansion and contraction, tonal differentiation and overlays, the transition from note to noise and back again: these are central elements in the improvised music of *Liz Allbee* and *Esther Venrooy*, as well as in *Rafael Toral's* work with the *Sei Miguel Quartet*. *Toral* is above all renowned for minimalist, almost sacral guitar compositions that stretch the limits of resonance and acoustic perception and comprehension. Since 2003, with his "Space Program", *Toral* has taken his work in a completely new direction. Electronic instruments of his own design – sensor-interfaces that permit him to introduce physical gestures in innovative fashion within music-making – and the concentration on silence as a means of shaping the space in which his sounds are produced lead *Toral* to his personal vision of a new contemporary Jazz. His instruments appear to be radically simple, yet *Toral* succeeds in drawing from them extremely complex and challenging music. This is music that focuses on primary aural elements: e.g. on the

length or brevity of a tone. It is live music in the widest possible sense, performance music that is neither composed nor improvised but rather, an extremely disciplined and structured form of real time decision-making. The same might be said of *Colleen*, who uses acoustic instruments as a sound source, and live sampling and delicate electronic audio manipulations to create quiet, fragile miniatures, in which each individual note has sufficient space. Norwegian, *Svalastog* will debut with his new solo-program: a zither, animals' horns and electronics combine in a consummately fragile balance that gradually cedes to a penetrating circular rhythm. An evening characterized by a high degree of musical attentiveness, both on stage and on the part of the audience.

Das Live-Zusammenspiel von Akustik und Elektronik eröffnet reiche Klangräume, bei denen die Sounds an Gesten der Spieler auf der Bühne gekoppelt bleiben. Die Beobachtung der Performer ist hier wesentlich für die Wahrnehmung von Dynamik und Dramaturgie der Komposition. Die Aufmerksamkeit des Hörer/Betrachters wird durch die räumlich-zeitliche Kongruenz des Hör- und Sichtbaren stimuliert. Was es dazu braucht, ist eine Choreographie der Stille, der Pausen. Im Angesicht der Musiker, im Nebeneinander der Zuhörer artikuliert sich die Stille zwischen den Tönen auf fundamental andere Weise als in der kontrollierten Umgebung der heimischen Stereo-Anlage.

Zeitliche Dehnung und Kontraktion, klangliche Differenzierung und Überlagerung, der Übergang vom Ton zum Geräusch und zurück, sind zentrale Elemente der improvisierten Musik von *Liz Allbee* und *Esther Venrooy*,

aber auch in der Arbeit von *Rafael Toral* mit dem *Sei Miguel Quartet*. *Toral* ist vor allem für minimalistische, sakral anmutende Gitarren-Kompositionen bekannt, die Grenzen von Resonanz, akustischer Wahrnehmung und Hörverständnis ausloten. Seit 2003 hat sich *Toral* mit seinem „Space Program“ eine völlig neue Richtung eröffnet. Selbstentwickelte elektronische Instrumente, Sensor-Interfaces, die es *Toral* ermöglichen, seinen Körper auf neue Weise in den Kompositionsvorgang einzubeziehen, sowie die Konzentration auf Stille, als Ausformung des die Klänge umgebenden Raumes, führen *Toral* zu seiner Vision eines neuen zeitgenössischen Jazz. Seine Instrumente scheinen radikal simpel und doch gelingt es *Toral*, darauf äußerst komplexe, fordernde Musik zu entwerfen. Es ist eine Musik, die sich ganz auf die primären klanglichen Elemente – auf die Länge oder Kürze eines Klanges beispielsweise – konzentriert. Es ist durch und durch Live-Musik, Performance-Musik, nicht komponiert und nicht improvisiert, aber eine extrem disziplinierte und strukturierte Form der Echtzeit-Entscheidungsfindung. Ähnliches lässt sich von *Colleen* sagen, die mit akustischen Instrumenten als Klangquellen mittels Live-Sampling und elektronischer Soundmanipulationen, leise, feine Miniaturen entwirft, die den einzelnen Klängen Raum lassen. Der Norweger *Svalastog* bringt erstmals sein neues Solo-Programm auf die Bühne: Zither-Spiel, Tierhörner und Elektronik verbinden sich zu einer perfekten, fragilen Balance, die allmählich in eindringliche zirkulierende Rhythmen übergeht. Ein Abend höchster musikalischer Aufmerksamkeit – auf der Bühne wie beim Publikum.

Liz Allbee (US, *Resipiscent*)

Avant trumpeter Liz Allbee has been playing live in the San Francisco Bay Area for the past 6 years. Her performances cross Free-Jazz, Noise, and Punk boundaries with abandon, and involve dress-ups and all manner of sound-making devices. On her debut solo album *Quarry Tones* (*Resipiscent*, 2006), that has been described, delightfully, as “Drone-Pop Noise” miniatures, the conch shell was used for ¾ of the source material.

> www.lizallbee.net

Esther Venrooy (NL, *Entr'acte*)

Dutch-born Belgian resident Esther Venrooy has been working as an experimental composer/sound designer since 2001. She creates eerie, filmic works, collages of disparate sound sources that have social and also spatial concerns, encompassing her interests in sound/space/image/light. To date she has three releases, *To Shape Volumes, Repeat* (2003), a collaboration with classical pianist Frederik Croene *HOUT* (2005), and the LP of the *Shift Coordinate Points* project on *Entr'acte* (UK).

> www.esthervenrooy.com

Rafael Toral & Sei Miguel Quartet (PT, *Staubgold*)

Toral lives and works in Lisbon where he was born in 1967; he has been performing live since 1984 and making solo work since 1987. He has performed throughout the world and has worked with a wonderfully diverse range of artists including Phil Niblock, Rhys Chatham, John Zorn, Thurston Moore, Dean Roberts, Christian Fennesz, Lee Ranaldo, Jim O'Rourke, Alvin Lucier, Keith Rowe, Peter Rehberg and David Toop. He is a member of MIMEO and is also known for his sound installations and video pieces.

Sei Miguel, director, arranger and trumpeter was born in Paris in 1961 and lived in Brazil and France until settling in Portugal in the 80s. He has written music for theatre and ballet, and has been developing his unique re-working of Jazz in relative obscurity for over 20 years. Among his regular collaborators are guitarist Manuel Mota, trombone player and painter Fala Mariam and virtuoso percussionist César Burago. Miguel's most recent album *The Tone Gardens* (Creative Sources 2006) includes sine-wave feedback and white noise contributions from Toral.

> www.rafaeltoral.net | > <http://rt2.planetaclix.pt/seimiguel/>

Colleen (FR, *Leaf, Active Suspension*)

Paris-based Cécile Schott began making electronic music under the name Colleen in 2000 after early experiments with bands. Her first album, *Everyone Alive Wants Answers*, was released in 2003 and hailed as an Electronic-Folk masterpiece, bringing the composer international acclaim. Out of a concern for authenticity and a love of instruments Schott has increasingly relied on non-modern sources for her work, creating her delicate samples and loops from scratch. For shows, Schott has developed a specific, live repertoire to avoid using any prerecorded elements.

> www.colleenplays.org

Svalastog (NO, *Rune Grammofon*)

Per Henrik Svalastog is a veteran of the Norwegian electronic music scene, active since the early 90s solo and in collaborations. One of the best-known collaborations has been the project *Information* with Jørgen Knudsen, with three releases on Rune Grammofon. He is a member of the groups *Lack Of Memory*, *Pacemaker* and *Time Probe*, works with the theatre and performance group *Baktruppen* and has composed music for the dance company *Carte Blanche*. With his Svalastog project he has begun to explore the traditional sounds of Norway's ancient past.

> www.omniweb.no/svalastog | > www.runegrammofon.com

CROSSINGS

WED, 31.1. / 22 h / MAO > MAIN STAGE

TRIO A – RAED YASSIN, MAZEN KERBAJ, SHARIF SEHNAOUI (LB)

NETTLE – DJ/RUPTURE, ABDEL HAK, JEN JONES (US/UK/MA)

„TURKISH BERLINA“ – TAREK ATOUI & STAALPLAATSOUNDSYSTEM DO MUSLIMGAUZE (LB/NL)

This program is dedicated to encounters and collaborations between musicians from the Middle East and Western Europe or America. In times of growing polarization and mutual paranoia, the importance of building cultural bridges of this sort increases. Opportunities for new insight and understanding also increase however, because the palpable urgency of critical times leads to a greater willingness for debate.

Trio A, comprising trumpeter and cartoonist, Mazen Kerbaj, guitarist, Sharif Sehnaoui and bassist/electronic musician, Raed Yassin, is the most-renowned project of the Beirut/Lebanon scene for free improvised music. For seven years they have organized the Middle East's largest festival for experimental music, *Irtijal*, as well as taken care of Lebanon's only label for contemporary avant-garde music, *Al Maslakh* (Slaughterhouse).

The music of trio Nettle (electronics, cello, violin and banjo) reflects the three musicians' origins, bridging North Africa, Europe and Brooklyn with a combination of urban beats, abstract electronics and traditional melodies. DJ/Rupture manages the label, *Soot Records*, on which he brings together artists from various regions under the slogan, „A strike against geography“ with a focus on the Middle East and the Maghreb with artists such as Mutamassik and Filastine.

The Point of departure for the performance by *Staalplaatsoundsystem* and electronic musician, Tarek Atoui from Beirut is an as yet unpublished tape, by the 1999 prematurely deceased British musician, Bryn Jones aka *Muslimgauze*. Jones' interest in Arabic culture, evinced by his music, and his unambiguous,

consistent political support of the Palestinians' struggle for an independent national state, was and continues to be controversial. Born in Manchester, Jones never traveled to the Middle East, refusing to go as a tourist to an occupied country. Thus, in his own way, Jones mirrored aspects of the Orientalisme, widespread in Europe. Interviewed about the possible repercussions of his music in Arabic countries, he replied: „None. None at all. But nor do we expect any. That is unimportant.“ He was however, mistaken. Although his music was never available for sale in Arabic lands, thanks to the Internet and MP3, it is today a significant reference point for many Arabic experimental musicians.

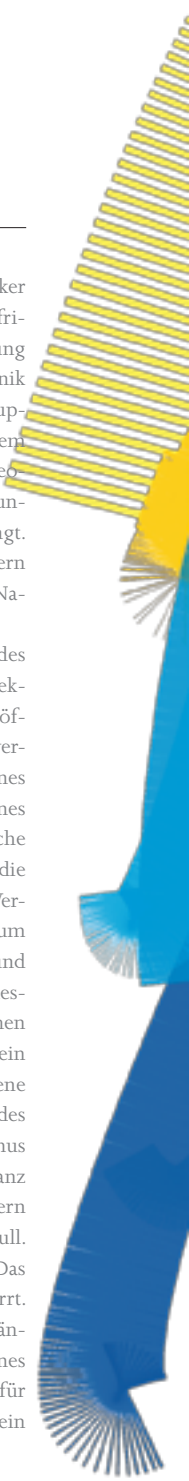
Crossings ist der Begegnung und Zusammenarbeit von Musikern aus dem Nahen Osten und West-Europa bzw. den USA gewidmet. In Zeiten der wachsenden Polarisierung und der gegenseitigen Paranoia, wächst die Bedeutung kultureller Brückenschläge, wachsen aber auch die Chancen, neues Verständnis zu gewinnen, da die Dringlichkeit der Krisenspannung eine höhere Bereitschaft zur Auseinandersetzung freilegt.

Das Trio A, bestehend aus Trompeter und Comic-Künstler Mazen Kerbaj, Gitarrist Sharif Sehnaoui und Bassist/Elektronik-Musiker Raed Yassin, ist das bekannteste Projekt der jungen Szene für improvisierte Musik in Beirut. Seit sieben Jahren organisieren sie das größte Festival für experimentelle Musik im Nahen Osten *Irtijal* und betreuen Libanons einziges Label für zeitgenössische Avantgarde *Al Maslakh* (Schlachthaus).

Die Musik des Trios Nettle (Elektronik, Cello, Violine und Banjo) spiegelt die geo-

graphischen Hintergründe der drei Musiker wider und verbindet Klänge aus Nord-Afrika, Europa und Brooklyn in einer Mischung aus urbanen Beats, abstrakter Elektronik und traditionellen Melodieläufen. DJ/Rupture betreibt das Label *Soot Records*, auf dem er unter dem Slogan „A strike against geography“ musikalische Grenzgänger aus unterschiedlichen Regionen zusammenbringt. Der Schwerpunkt liegt dabei mit Künstlern wie Mutamassik und Filastine auf dem Nahen Osten und dem Maghreb.

Ausgangspunkt der Performance des *Staalplaatsoundsystem* und des Beiruter Elektronikmusikers Tarek Atoui ist ein unveröffentlichtes Tape des 1999 viel zu früh verstorbenen britischen Musikers Bryn Jones aka *Muslimgauze*. Das in der Musik von Jones dokumentierte Interesse für die Arabische Kultur und seine politische Haltung, die einseitig, aber konsequent und ohne Verstärkung den palästinensischen Kampf um den eigenen Staat unterstützte, wurde und wird kontrovers diskutiert. Der in Manchester geborene Jones reiste nie in den Nahen Osten, da er es ablehnte, als Tourist in ein besetztes Land zu fahren. Auf seine eigene Weise spiegelt *Muslimgauze* so Aspekte des im Westen weit verbreiteten Orientalismus wider. Auf die Frage nach der Resonanz seiner Musik in den arabischen Ländern antwortete er in einem Interview: „Null. Keine. Aber, wir erwarten auch keine. Das ist nicht wichtig.“ Damit hatte er sich geirrt. Obwohl seine Musik in den arabischen Ländern nie offiziell zu erwerben war, ist Jones heute, dank Internet und MP3-Format, für viele arabische Experimental-Musiker ein wichtiger Bezugspunkt.



Trio A (LB, Al Maslakh)

The members of this groundbreaking trio, Mazen Kerbaj (saxophone and trumpet), Sharif Sehnaoui (electric guitar), Raed Yassin (double-bass/electronics) are pioneers of the young and burgeoning experimental and free improv scene in Beirut. Kerbaj, together with Sehnaoui created the *MILL* association, which, as well as organizing events and recordings, curates Irtijal, an annual festival for experimental and free improvised music in Beirut, now in its seventh year.

> www.kerbaj.com | > www.irtijal.com | > www.almaslakh.org

Nettle (US/UK/MA, Soot, The Agriculture)

Nettle is a geography defying project developed by DJ/Rupture (Jace Clayton). It melds superficially disparate genres into textured music that creates a new sense of common-place. Nettle has evolved over the years into a trio that unites musicians from three continents, American Clayton; Moroccan Abdel Hak; Scottish Jenny Jones. Nettle is based in Spain, where all the musicians are living as foreigners. They have released two albums to date, *Build A Fort*, *Set That On Fire*, and *Firecamp Stories* on Brooklyn label the Agriculture.

> <http://www.nttl.org/> | > <http://myspace.com/n3ttle>

Staalplaatsoundsystem (NL/DE, Staalplaat)

The Staalplaatsoundsystem is a sound art, installation and performance collaborative group, sound activists with a Dadaist motor creating intimate installations from everyday electronic objects. Geert-Jan Hobijn, founder of the Staalplaat label, experimental and avant-garde stalwart of the music scene since the 80s, initiated the project in 2000. Carsten Stabenow (DE), co-founder of the German Media Art festival, *Garage* (Stralsund) and Carlo Crovato, who works as a solo artist under the pseudonym *plastic-electric*, also collaborate on the projects.

> www.staalplaat.org

Tarek Atoui (LB)

Tarek Atoui was born in Lebanon in 1980. He describes himself as an electro-acoustic musician, although he works primarily digitally, creating a uniquely abstract sound world with his experimental approach. Using patches and composed electronic music with his laptop he makes soundscapes, often with beats, subject to breaks and asymmetries. He builds new software for each project that he works on. Tarek Atoui will soon release a CD on Staalplaat's esteemed *Mort Aux Vaches* imprint.

> <http://ilizboul.free.fr/asadjinnia/asa.html>

Muslingauze (UK, Staalplaat, Soleilmoon)

Bryn Jones aka Muslingauze died unexpectedly in 1999 due to blood infection. He was an enormously prolific musician who published more than 90 albums during his lifetime. His legacy was an archive of master-tapes: unpublished recordings that the labels, Staalplaat and Soleilmoon took upon themselves to publish (with 90 releases since 1999). His music is a synthesis of analogue Post-Industrial Noise, Electronica, found footage and traditional Arabic rhythms and melodies. The aesthetics and themes of Jones' work derive exclusively from his preoccupation with Arabic culture and the political situation in the Middle East.

> www.the-edge.ws/muslingauze/

JUKEBOX BUDDHA

WED, 31.1. / 22 h / MAO > SECOND STAGE

ROBERT HENKE (DE) – „LAYERING BUDDHA“

FM3 (DJ-SET, CN)

MAPSTATION & ADI WOLOTZKY (DE/IL) – „WATCHING PAIK'S TV BUDDHA“

+ BUDDHA MACHINE ENVIRONMENT

The Buddha Machine, released in 2005 on Staalplaat, is a rectangular, plastic box equipped with a small speaker, poor circuitry and nine pre-recorded loops of varying length and levels of degradation (due to manufacturing imperfections). It is an evocatively fragile construction, a poignant collection of timeless drones. Made in China by Christiaan Virant and Zhang Jian (aka fm3), it was modeled on a machine used in Buddhist Temples to assist prayer – the same factories are used to manufacture both the prayer machines and the Buddha machine – and became a runaway success, treasured by friends and admirers around the world.

The friends and admirers have now gathered to express their appreciation for the loop player. First there was Robert Henke, with his beautiful elaboration “Layering Buddha” (Imbalance 2006). Then there was *Jukebox Buddha* (Staubgold, 2006), a remix/tribute album with contributions from esteemed fans including long-time fm3 collaborator Wang Fan, Adrian Sherwood, Thomas Fehlmann, Gudrun Gut, Blixa Bargeld, Jan Jelinek, Sunn O))) and Sun City Girls. And now, CTM gathers some of the key acolytes as well as the creators, fm3, for an expedition into the ambient world of Buddha loops.

The original nine loops were culled from fm3's live set; a full-circle later and they are doing a DJ-set with Buddha Machines and the loops heard from them. Robert Henke presents his epic reinterpretation of the loops direct and neverendingly live. Mapstation and video artist Adi Wolotzky, combine fm3's Buddha Machine with Nam June Paik's work, „tv-buddha“, first shown in 1974, in which the image of a seated

Buddha is relayed by video camera to a TV screen. The Buddha observes his own image on screen: a closed circuit installation which fm3's Buddha Machine somewhat resembles, on account of Eastern Meditation's encounter with Western Media, the desire to experience an infinite loop, the interaction between image and self, and the alienating humor in both works.

And the Buddha Machines themselves will be on display in an installation that explores their collective, ego-less nature. Individual machines play the loops with a slightly different pitch and duration, which allows spacious textures and deep echoes to occur when multiples are played together, creating a rich and intimate environment.

Die 2005 auf Staalplaat veröffentlichte Buddha-Machine ist eine rechteckige Plastikbox, ausgestattet mit einem Lautsprecher, billigen Schaltkreisen und neun Loops von variierender Länge und (aufgrund von Herstellungsmängeln) unterschiedlicher klanglicher Qualität. Sie ist eine Kollektion fragiler, zeitloser Drones, verpackt in eine ebenso fragile Konstruktion. Einem für die Gebetspraxis buddhistischer Mönche entworfenen Gerät nachempfunden, lassen Christiaan Virant und Zhang Jian (aka fm3) ihre Buddha-Machines in der gleichen chinesischen Fabrik wie ihr Vorbild herstellen – mit ungeahntem Erfolg und weltweiten Sammlern, die ihre Bewunderung für den Loop-Player zum Ausdruck bringen. Der erste war Robert Henke mit seiner ausnahmslos schönen Arbeit „Layering Buddha“ (Imbalance 2006). Staubgold folgte im selben Jahr mit der Remix-Tribute-Compilation *Jukebox Buddha* mit Beiträgen von hochgeschätzten Fans wie dem längjährigen musikalischen

Partner von fm3 Wang Fan, Adrian Sherwood, Thomas Fehlmann, Gudrun Gut, Blixa Bargeld, Jan Jelinek, Sunn O))) und den Sun City Girls. An diesem Abend kommen nun einige der Anhänger der Buddha-Machine mit ihren Erfindern fm3 zusammen, um sich auf eine Expedition in die atmosphärischen Welten der Buddha-Loops zu begeben.

Die ursprünglichen neun Loops stammen aus Material von einem fm3 Live-Konzert – jetzt, eine ganze Umdrehung weiter, kreieren fm3 ein DJ-Set im Zusammenspiel mit den Loops der Buddha-Machines. Robert Henke präsentiert seine epische Neuinterpretation der Loops in quadrophonischem Surround-Sound. Die AV-Performance von Mapstation und der Videokünstlerin Adi Wolotzky verbindet fm3s Buddha-Machine mit Nam June Paiks 1974 erstmals gezeigter Arbeit „tv buddha“. Bei dieser wird die Bronzefigur eines sitzenden Buddhas durch eine Videokamera auf einen TV-Monitor übertragen – der Buddha betrachtet sein Abbild auf dem Bildschirm. Dieser closed-circuit zeigt Verwandtschaften mit der Buddha-Machine: Sei es die Begegnung von östlicher Meditation und westlichen Medien, der Wunsch dem infiniten Loop endlos beizuwohnen, die Interaktion zwischen Abbild und Selbst oder der befremdende Humor, der beiden eigen zu sein scheint.

Eine Installation aus vielen gleichzeitig spielenden Buddha-Machines entführt in ein reiches und zerbrechliches Nahklang-Environment. Individuelle Maschinen spielen die Loops in leicht verschiedener Tonlage und Dauer, wodurch räumliche Texturen und tiefe Echos entstehen.

Robert Henke (DE, Imbalance Computer Music)

Well known for the peerless, timeless *Monolake* releases on Chain Reaction and his own imprint Imbalance Computer Music, Robert Henke has been producing music under his own name since the early 90s; drone-based sound environments, explorations of sound and structure in the context of interactions between a sonic event and the space in which it happens. There have been four albums to date, each featuring material developed from or intended for an installation or performance in a particular space. The works have the clean, shining sound that Henke is renowned for, but also an intimacy in their slow pace and subtlety.

> www.monolake.de

fm3 (CN, Staubgold, Staalplaat, Sublime Frequencies)

fm3 make meditative electronic micro-soundscapes with computers and traditional Chinese instruments. They are also the folks behind the Buddha Machine. The prolific Beijing duo (Christiaan Virant and Zhang Jian) are central to the rapidly expanding Chinese experimental electronic music community that they helped initiate. They have since appeared at media and art festivals worldwide, been invited to create the „sound environment“ for one of the Beijing Olympic parks and have released music on Bip-Hop (France), Mutek_Rec (Canada) and Sublime Frequencies (US).

> www.fm3.com.cn

> see also Partner Events ADK, Pariser Platz, page 59.

Mapstation (DE, ~scape, Staubgold, Karaoke Kalk) & **Adi Wolotzki** (IL)

Mapstation, the solo project of Stefan Schneider, offers a guided tour of old and new territory, a warm and subtle landscape of evocative electronics, minimal pulsing rhythms, delicate melodies and fragile structures. Schneider, (ex) founding member of Kreidler, and the melodic third (bassist) of To Rococo Rot has developed a soulful musical language of graceful slow-downs and dub refrains. Mapstation began in 1999, when Schneider started exploring the possibilities of randomness in his machines. Since 2005 Schneider has lectured on „Sound and Photography“ at HfG Karlsruhe. His Buddha machine project was developed with Israeli video artist Adi Wolotzky who has presented her work at numerous film festivals internationally.

> www.mapstation.de | > www.adiwolotzky.com

The Buddha Machine (CN, Staalplaat)

The Buddha machine is pocket sound art; a fake transistor radio; a brightly coloured soundbox from China; a cheaply made plastic box of noise; the perfect antidote to ipods; a sound-art geek's fetish object; the essential piece of equipment for „Buddha boxing“; owned in multiples by Alan Bishop, Brian Eno, Robert Henke; an ambient loop player, inspired by monks; an object of secular worship, the size of a cigarette packet; a battery powered meditation device, made by fm3.

> www.fm3.com.cn/buddhamachine.htm

SOUNDSCAPES FROM THE EDGES

WED, 31.1. / MAO > LOUNGE

20 h BUILDING SPACE: SOUNDSCAPES FROM THE EDGES

21 h HANDCLAPS: SUMATRAN FOLK CINEMA

22 h SUBLIME FREQUENCIES

BUILDING SPACE: SOUNDSCAPES FROM THE EDGES

A sound lecture by *Norient* on world politics, propaganda, war and new forms of representation beyond exotic East-West-Formulas in the contemporary music from global cities. Musicians from Beijing, Mumbai, Beirut to Sao Paulo, from Istanbul, Belgrade, Lagos to Johannesburg create music and soundscapes that reflect effects of localization and globalization processes on various levels.

Norient (Independent Network for Local and Global Soundscapes) is a Swiss-based organization aiming to develop an understanding of cultural globalization. *Norient* was founded by Michael Pfister and Thomas Burkhalter, an ethnomusicologist and cultural journalist from Bern.

Ein Sound-Vortrag von *Norient* über Welt-politik, Propaganda, Krieg und Exotismus anhand zeitgenössischer Musik aus den Metropolen der Welt. Musiker, Klangkünstler und Komponisten von Beijing, Mumbai, Beirut bis Sao Paulo, aus Istanbul, Belgrad, von Lagos bis Johannesburg schaffen Musik und Klangwelten, die Auswirkungen von Lokalisierungs- und Globalisierungsprozessen jenseits exotischer Ost-West-Schemata wiedergeben.

Die Schweizer Initiative *Norient* (Independent Network for Local and Global Soundscapes) bemüht sich um ein neues Verständnis kultureller Globalisierungsprozesse. *Norient* wurde von Michael Pfister und Thomas Burkhalter, einem Musikethnologen und Kulturjournalisten aus Bern, gegründet.

> www.norient.com

HANDCLAPS: SUMATRAN FOLK CINEMA

„Sumatran Folk Cinema“, a film by Alan Bishop & Mark Gergis (*Sublime Frequencies*), US 2006, 60. min.

A psychedelic collage of images and sounds from the heart and soul of Sumatran culture. Witness classic Dangdut Rock music, street and country scenes, Pop culture, raw TV excerpts, Minang Orchestras, night markets, Folk music, and much more wrapped in a 60-minute kaleidoscope complete with an epic soundtrack. Filmed in and around Medan, Padang, Bukittinggi and beyond with some of the most amazing pre-tsunami footage ever captured from the Aceh province. Shot by Mark Gergis and Alan Bishop (*Sun City Girls*) on location in 2004. Just back from Jakarta, where they have been shooting for their next film: „Javanese Folk Cinema“, both filmmakers will be in attendance for some Q&A.

Eine psychedelische Collage aus Bildern und Klängen aus Sumatra. Klassische Dangdut Rockmusik, Strassen- und Landschaftsszenen, Popkultur, unbearbeitete Fernsehaufnahmen, Minang Orchester, nächtliche Märkte, Volksmusik und vieles mehr zeigt dieser kaleidoskopartige Film, ohne Kommentar und mit epischem Soundtrack. 2004 von Mark Gergis und Alan Bishop (*Sun City Girls*) in Medan, Padang, Bukittinggi und anderen Orten gefilmt, zeigt der Film faszinierende Aufnahmen der Provinz Aceh vor dem Tsunami. Die beiden Filmemacher sind gerade aus Jakarta zurück, wo sie an ihrem neuen Film „Javanese Folk Cinema“ arbeiten und stehen dem Publikum für Fragen und Antworten zur Verfügung.

> www.sublimefrequencies.com

SUBLIME FREQUENCIES

Mark Gergis and Alan Bishop (US) run the label *Sublime Frequencies*, publishing music by unknown artists from regions that are overlooked by the Western „world music“ marketing machine. Their work is that of DIY-archivists, who put at public disposal all they collect on foreign trips or find in personal collections – music that might otherwise be lost. They document the obscure, idiosyncratic hybrid forms, engendered by the clash of eras, traditions and cultures. The sounds gathered in North Korea, Indonesia, Cambodia, Syria and Iraq are often the product of a bootleg market widely unknown to Western Europeans, without which a lot of the collected music could not have developed. Tonight they play from their collection of rarely heard music from the Middle East and Asia.

Mark Gergis und Alan Bishop (US) spielen ungehörte Musik aus Nah-Ost und Asien. Zusammen betreiben sie das Label *Sublime Frequencies*, auf dem sie Musik von Künstlern aus von der westlichen Musikindustrie ignorierten Regionen veröffentlichen. Als DIY-Archivare machen sie auf Reisen Gesammeltes und in privaten Sammlungen Gefundenes zugänglich, das sonst verloren gegangen wäre. Sie dokumentieren obskure und eigenwillige Hybridformen, die aus dem Clash von Zeiten, Traditionen und Kulturen entstehen. Ihre CDs mit Klängen aus Nord-Korea, Kambodscha, Syrien oder dem Irak sind das Produkt einer hierzulande unbekannteren Bootlegkultur, ohne die aber Musik, wie die von Bishop und Gergis gesammelte, kaum entstehen könnte.

> www.sublimefrequencies.com

> see also *SUN CITY GIRLS*, page 8.



DELAY SWITCH

THU, 1.2. / 22 h / MAO > MAIN STAGE

RECHENZENTRUM (DE)

CLARK (UK)

POLE & BAND (DE)

ADRIAN SHERWOOD (UK)

Berlin audio/video duo Rechenzentrum have, after Goethe Institute excursions to far-flung corners of the globe and composing the commissioned work "Beethoven Emperor Remixed" (with Ensemble Modern Pianist Ueli Wiget) in Asia last year, finally found the time to continue with their own particular brand of synaesthetic landscape architecture. Tonight they'll present material from their not-yet-released new album, on which Godard's omnipotent reference machine fraternizes with Tarkowski's cryptic visions of deceleration to create a sound and image expedition that points toward numinous aural realms – *salvo errore calculi!*

Warp artist Chris Clark brings his current album "Body Riddle" to the stage in a new departure featuring a combination of live drumming and electronics. Adept DSP-shredder programming, energetic rhythms reminiscent of smoky Free Jazz clubs and the perfect dose of melancholic melodiousness are guaranteed to get your mind moving and your feet dancing.

Stefan Betke aka Pole, former Waldorf-Knister hero with releases on Mute and Kiss FM, has – like many other electronic projects – taken on a band. Together with Hanno Leichtmann (Static, Vulva String Orchestra) on drums and Georg Zeitblom on bass, he presents "Steingarten" (-scape), the new, impossible to categorize album. The minimalism typical of Pole, whose sound design breathes hints of Dub and Hip Hop, remains, under the surface. Arrangements stripped of ornamentation build up around minor loops: music that structures space and creates order. But between the structures the music, surprisingly, invites daydreams. Extravagance, even.

All three of these projects have always kept one foot in the audio-trickery and the deep bass frequencies of Dub, and so, fittingly, a set from producer and On-U Sound mastermind Adrian Sherwood will round off the night.

Das Berliner Audio/Video-Duo Rechenzentrum hat nach Goethe-Instituts-Ausflügen in alle Welt und der Auftragskomposition zum „Beethoven-Emperor-Remixed“-Projekt (zusammen mit Ensemble Modern Pianist Ueli Wiget) in Asien 2006 nun endlich wieder Zeit gefunden, ihren ganz speziellen Weg der synästhetischen Landschafts-Architektur fortzusetzen. Sie stellen Material ihres in Arbeit befindlichen neuen Albums vor, bei dem sich die omnipotente Referenzmaschine Godards mit den kryptischen Entschleunigungsvisionen Tarkowskis zu einer Ton/Bild-Expedition mit Fingerzeig in numinose Klangwelten verbrüderd – *salvo errore calculi!*

Warp-Artist Chris Clark bringt sein aktuelles Album „Body Riddle“, mit dem er in neue Richtungen aufgebrochen ist, in einer Kombination aus Live-Schlagzeug und Elektronik auf die Bühne. Gekonnte DSP-Schredderprogrammierung, energetische Rhythmik mit Ausflügen in verrauchte Free-Jazz-Clubs und die richtige Prise melancholischer Melodieführung garantieren Schwung fürs Tanzbein und angeregte Wanderungen durch mentale Ländereien.

Stefan Betke aka Pole, ehemals Waldorf-Knister-Held mit Releases auf Mute und Kiss FM, hat wie viele andere in der Elektronik verortete Projekte den Laptop gegen ein Bandformat eingetauscht. Mit dem Schlagzeuger Hanno Leichtmann (Static, Vulva String Orchestra) und Georg Zeitblom

am Bass legt er nun mit „Steingarten“ ein Album auf seinem eigenen Label Scape vor, das kaum mehr konkrete Referenzen aufweist. Geblieben ist allerdings der für Pole so charakteristische Minimalismus, dessen Sounddesign die modernen Spielarten von Dub und Hip Hop nur noch erahnen lässt. Um kleine Loops werden Arrangements aufgebaut, die alles Ornamentale entsorgt haben. Musik, die den Raum strukturiert, die Ordnung schafft. Umso erstaunlicher, dass die Musik dennoch Tagträume zulässt, ja zum Abschweifen geradezu einlädt. Und weil der Sound aller drei genannten Projekte immer mit einem Bein in der Tradition der Soundtricksereien und dem tieffrequenten Bass des Dub stehen, gibt es zum Abschluß der Nacht ein Set des Produzenten und On-U-Sound-Masterminds Adrian Sherwood.

Rechenzentrum (DE, Kitty-Yo, Mille Plateaux)

Berlin based duo Rechenzentrum had their first public performance in 1997 at the Documenta. The idea was to create something new from a confused mass of audio and visual material. Rechenzentrum view themselves explicitly as a multi-discipline art project. Marc Weiser is responsible for the acoustic side of things, video artist Lillevän for the visual side. Both work in numerous side projects: Lillevän creates visuals for Tarwater and Luomo and Marc Weiser contributes to CTM and is a member of Zeitkratzer Ensemble. In 2001 they produced a record of their performance at the legendary John Peel Sessions. Their latest output is the single "Tiefenschärfe" on K7 compilation *Juke Joint II* (2006).

> www.rechenzentrum.org

Clark (UK, Warp)

Chris Clark's early work drew comparisons with IDM pioneers Aphex Twin and Autechre, but Clark is several steps ahead already and has moved on to a fuller, more rounded sound. Signed to Warp when he was still in university, his first record was called *Clarence Park*, named after an area of his home-town in Bristol. His second album, *Empty the Bones of You*, followed in 2003 with dense layers of sound that already pegged him as an artist once removed from his peers.

> www.throttleclark.com

Pole & Band (DE, ~scape)

After many years of solo performances, Pole aka Stefan Betke started to work with a band for live concerts in 2005, moving dramatically from a minimalist to a maximalist approach. Betke is accompanied by bassist Georg Zeitblom and drummer Hanno Leichtmann (also known for his *Static* and *Vulva String Quartett* projects). The trio generates loud noise/dub/spaced-out funk that leads from laid back and loungy loops into heavy and gritty terrain.

> www.scape-music.de

Adrian Sherwood (UK, Real World, Pressure Sounds, On-U Sound)

Influential British producer Adrian Sherwood's career has spanned nearly three decades. Beginning in the late 70s, Sherwood pioneered an innovative mix of dub, roots, noise and beats that influenced a legion of artists and producers. He set-up the legendary imprint On-U Sound in the early 80s, and by the middle of the decade was one the most visible producers/remixers in contemporary music, working on tracks for a staggering variety of artists including Depeche Mode, Einstürzende Neubauten, and Ministry. Sherwood released his second solo album *Becoming a Cliché* in 2006.

> www.pressure.co.uk

À BOUT DE SOUFFLE

FRI, 2.2. / 23 h / MAO > MAIN STAGE

YUKSEK (FR)
JAY HAZE AKA FUCKPONY (DE)
NÔZE (FR)
PARA ONE (FR)
FEADZ FEAT. UFFIE (FR)
KAZEY (FR)
VISUALS: MFO (DE) & ALBERT BERTOLÍN (ES)

Et voilà! Ready to rendezvous with the most contagious sounds you've heard in a long time? In collaboration with the Toulouse festival, *Les Siestes Électroniques*, CTM has invited, from French dancefloor horizons, the rising stars of Institutubes and Ed Banger Records. As everyone knows, French kids are into Hip Hop, House and Rock. The mix has been distilled to yield a new and dirty sound, a hybrid Punk-Electro that has become the hallmark of an underground renaissance, epitomised by shining success of Justice and labelmates at Ed Banger – the hype forge of Daft Punk manager Pedro Winter – and a slew of fresh upstarts. It's the new wave of French Touch – sleazy sounds and shirts-off hedonism.

Straight from Yuksek's heady tech-hop, Berlin interloper Jay Haze will knock your socks (and more) off with a solo Fuckpony, throwing together Chicago kicks and choruses for your booty-shaking, four-to-the-floor pleasure. Next up Freak-House duo Nôze's relentless beats, Jazz refrains and love of fine wine will draw you in to their stories and crank you up with their oddball antics. Then, the man behind the sound of French Hip Hop giants TTC, Institutubes rising star: Para One.

Forward to the freshest Parisian Electro-hop sensation, Uffie, the 19 year old Miami-ite whose lyrics get down and dirty with the Hip Hop beats of Feadz. Feadz, better known in Berlin for his Bpitch association with four records to his credit on the label, will be up solo too, and his right hand man Kazey will follow, spinning from his collection of rare US Ghetto-Tech.

Through an arc of huge synths and thudding kick-drums these artists are gon-

na bring da house down with a momentum that will take your breath away.

Et voilà! Bereit zu einem Rendezvous mit den ansteckendsten Sounds seit langem? In Zusammenarbeit mit dem Festival *Les Siestes Électroniques* aus Toulouse hat CTM die neuen Stars des französischen Dancefloorhimmels eingeladen. Wie allseits bekannt, stehen die französischen Kids auf Hip Hop, House und Rock. Mit Punk und Elektro verschnitten und zu einem neuen dreckigen Sound destilliert, ist diese Mischung das neue Markenzeichen der französischen Underground-Renaissance, die von niemand so verkörpert wird wie von Justice und dem glitzernden Erfolg seiner Labelgenossen von Ed Banger, der Hype-Schmiede rund um Daft-Punk-Manager Pedro Winter. Platz also für die neue Welle des French Touch – dreckige Sounds und Hedonismus pur.

Auf Yukseks ungestümen Tech-Hop folgt Neu-Berliner Jay Haze und zieht euch mit seinem Solo-Fuckpony leichterhand die Schuhe aus (und vielleicht auch mehr...) – Chicago Kicks & Choruses für uneingeschränktes Four-to-the-floor-Tanzvergnügen. Als nächstes saugt euch das Freak-House Duo Nôze mit kompromisslosen Beats, jazzigen Refrains und einer Vorliebe für feine Weine in ihre Welt der absurden Possen ein, um euch kurz darauf wie entfesselt wieder auszuspuken. Und dann – der Mann hinter dem Sound der französischen Hip-Hop Giganten TTC – der aufsteigende Stern aus dem Hause Institutubes, Para One. Weiter im Reigen mit der 19jährigen Uffie, der neuesten Pariser Elektro-Popsensation, die mit ihren Lyrics den Hip-Hop-Beats von Feadz eine dreckige Spitze aufsetzt. Feadz, in Berlin vor allem durch seine Veröffentlichungen auf Bpitch

bekannt, tritt ein zweites Mal Solo auf, gefolgt von seiner rechten Hand Kazey, der Raritäten seiner US-Ghetto-Tech-Sammlung durch die Boxen jagen wird. Diese Nacht spannt einen tiefenden Bogen aus fetten Synths und dröhnenden Kick-Drums, der mit unaufhaltsamen Drive den Laden rockt – Tanzen bis die Luft wegbleibt.

YukseK (FR/ I'm A Cliché, Rise, Relish)

YukseK is a purveyor of sleazy, synth-heavy Tech-Hop. A hybrid sound created from the techiness of Electro and the rawness of Hip Hop, and brought together over powerful baselines directed straight at the dance-floor. Solo with machines and a microphone, Yuksek (Pierre-Alexandre Busson), returns to old school origins without ornament, using dry Acid sounds, Electro-Techno beats, and stop and start breakdowns.

> www.yukseK.org

Jay Haze aka Fuckpony (DE, Get Physical, Tuning Spork)

Fuckpony is Jay Haze's newest and most playful project, with Swiss collaborator Samim. With their infectious nagging hooks, Fuckpony are the new ambassadors of Get Physical Pop-art Tech-House. The Berlin-based duo are best known for their funky quirky Techno under the name *Bearback*. Haze (Justin McNulty) has a substantial label stable in his care: Tuningspork Records, Contexterior Records and its sub, Junion, as well as FutureDub Records and the net-label Textone.

> www.fuckpony.com

Nôze (FR, Circus Company)

This duo (Nicolas Sfințescu, Ezechiél Pailhes) from France delivers beats smeared with syncopated humour that defies the stereotypes of traditional House music; a new Freak-House that will keep you dancing and smiling into the small hours. Nôze's live shows are the foundation of the project; the duo storm clubs with their high-energy performances, leaving inspired crowds, and clothes, in their wake. Their debut album *Craft Sounds & Voices*, was released in May 05, their outstanding follow-up, *How to Dance* appeared a year later.

> <http://noze.blogspirit.com>

Para One (FR, Institubes)

With the release of his debut album (*Épiphanie*, 2006), producer Para One from the Institubes posse (TTC, Tacteel, Surkin) brought us hi-fi sounds from the French future: After his track "Pas D'Armure", featuring Anticon's Dose One on TTC's first album "Ceci N'est Pas Un Disque" (2002) pushed him into the public eye, he's been in demand for production and remixing. In 2005, he released "Dudun-dun" – the single that pointed the way to a revival of full-scale Acid House.

> www.paraone.fr

Feadz (FR, Bpitch Control, Ed Banger Records)

In France Feadz (Fabien Pianta), is one of the club scene's most wanted DJs, abroad he is best known for being a Bpitch Control operative, churning out dirty new Electro sounds. Pianta comes from Hip Hop territory. His sets are renowned for including scratching, and obscure Electro from the past. Tangled up with the recent *Forward 4* EP (Bpitch) is Feadz' Uffie project.

> www.myspace.com/feadz

Uffie (FR/US, Ed Banger Records)

Cute and sexy 19 year old Anna-Catherine Hartley is the face and voice of

Uffie, she writes fresh and dirty lyrics and delivers them Hip Hop style. Her first track was the blogosphere sensation "Pop the Glock", a lyrical rap song. Uffie live is a culmination of the synergy between Miami born Hartley and Feadz.

> www.myspace.com/uffie

Kazey (FR, Clap Clap, Arcade Mode)

Kazey's a DJ who has a taste for vintage House and Techno, who has a deep appreciation for the rhythms of Chicago and the rhymes of old New York, but is at the core a Baltimore Breaks boy, with the most extensive collection of Baltimore vinyl this side of the Atlantic. In 2006 he released a limited 7", *Play Do / I Joke On You* (Arcade Mode), and a Baltimore soundtrack mix CD *Play Me Sexy* on the new label Clap Clap.

> www.myspace.com/kazey1

MFO (DE)

Leipzig based video artist MFO creates live visuals and music videos. His source material is the real world: grey architecture, systems of public transport and traffic, the pulse of public life – broken down to its elementary building blocks and animated by the use of self-developed software. Arranged to form a steady visual flow synchronized to the music MFO's images give a new perspective on fragments of everyday life. MFO collaborates with a number of electronic musicians from the Moon Harbour, Freude-Am-Tanzen, Phantomnoise and Alphacut labels on conceptual audiovisual pieces and as a VJ.

> www.mifop.de

Albert Bertolín (ES)

Graphic designer and illustrator Albert Bertolín aka *nofun* from Barcelona, lives and works in Berlin. His illustrations appear in printed magazines, books, on festivals and exhibitions. In 1997 he co-founded *Glaznost*, a graphic studio for interactive design, programming, multimedia, typography, animation, motion graphics and music. He has performed at events like Milkstarboat, Wrong Festival, OFFF, Sónar and Playtime/ArtFutura in Barcelona. His visuals are based on code-manipulations of 3D-games like Counterstrike and HalfLife.

> www.glaznost.com

FREAK CAMP SESSION

FRI, 2.2. / 22 h / MAO > SECOND STAGE

GEIOM (UK)

HATCHA + CRAZY D (UK)

BOXCUTTER (UK)

ROBOTIC (DE)

2KRAZY (DE)

DANNY BWOY (DE)

VISUALS: BIZZY BOSSY & RYUSAKI (DE)

Dubstep, the deep, visceral instrumental sounds that share a genealogy with Grime, emerged blinking from the UK bedrooms of its formative years to an explosive expansion in 2006. The fertile incubation period in the suburbs of South London expanded into *club Forward*», the BBC 1's *Breezblock* and on to a massive increase in international recognition.

The dubstep polemic has always been about space and place. Eschewing the intense, complex beats of predecessors Jungle and UK Garage, the rhythmic structures of Dubstep are reduced to the core, leaving the subterranean bass sounds more room to breathe. Since its beginnings just after the turn of the millennium, Dubstep has been intrinsically a product of the social and cultural environment of its birth. The early Dubstep sound came out of Croydon, a district of London often disparaged for its lack of culture and archetypically dull suburban atmosphere – but a place uniquely rich in the cultural diversity that also fuelled 2-Step, Garage and Grime.

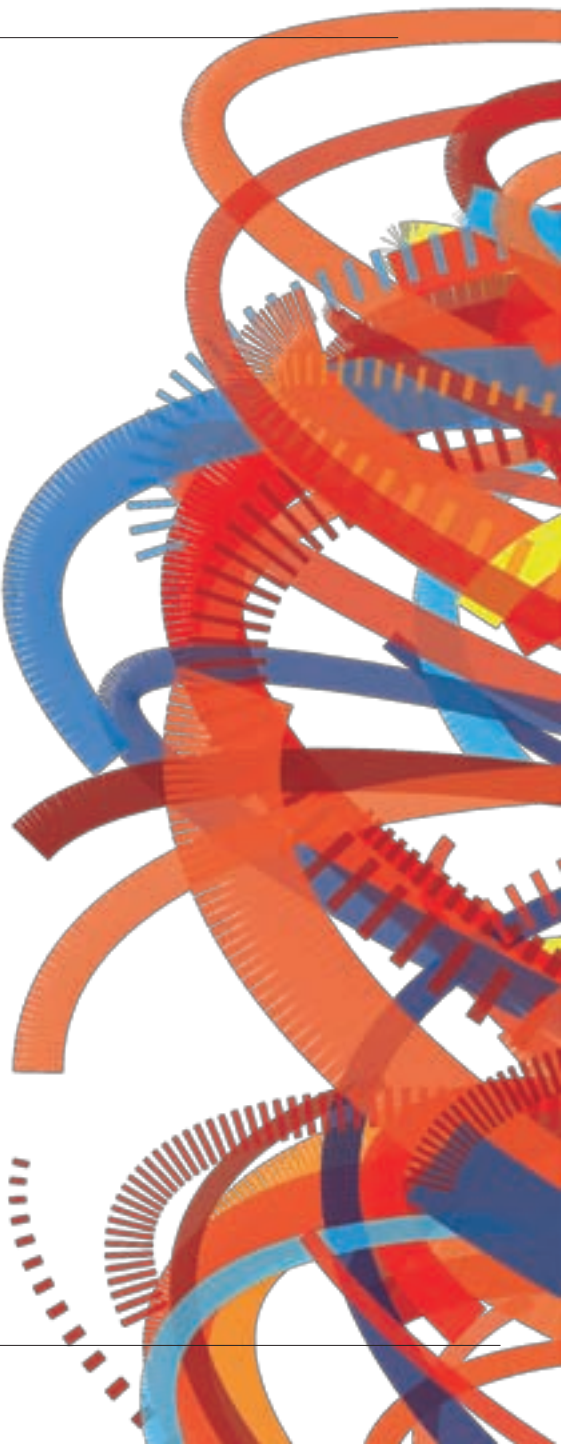
The space between the beats has opened up Dubstep to considerable stylistic development, and its success has meant outgrowing its origins, demolishing the boundaries that tied it to the suburbs of its germination. The line up of the Freak Camp Session reflects these expansions: The DJs and musicians hail not only from London, but also from Belfast, Nottingham and Berlin. Location is not important anymore; it's the bass that matters. If Sun Ra were still alive, he would certainly agree: Bass is the place!

Dubstep und seine tiefen, eindringlichen Instrumental-Sounds, die ihren Ursprung mit Grime teilen, brach 2006

explosionsartig aus den britischen Schlafzimmern hervor, wo sie heimlich herangereift waren. Nach fruchtbarer Inkubationszeit in den Süd-Londoner Vororten breitete sich Dubstep rasant über Multiplikatoren wie *Club Forward*» und *Breezblock* auf BBC1 aus, um unlängst massive internationale Aufmerksamkeit zu erfahren.

Die Polemik rund um Dubstep drehte sich schon immer um Raum und Ort. In einer Abkehr von den intensiven und komplexen Beats seiner Vorläufer Jungle und UK Garage reduziert Dubstep die rhythmischen Strukturen auf ihren Kern, um den unterirdisch tiefen Bässen mehr Raum zu lassen. Kurz nach der Jahrtausendwende entstanden, ist Dubstep ganz wesentlich das Produkt seines sozialen und kulturellen Umfelds. Frühe Dubstep Sounds kamen vor allem aus Croydon, einem Londoner Bezirk, der oft wegen seiner angeblich fehlenden Kultur und der typischen Vorortatmosphäre verunglimpft wird, der aber einzigartig reich an kultureller Vielfalt ist und in dem bereits 2-Step, Garage und Grime ausgebrütet wurden.

Der Raum zwischen den Beats eröffnet Dubstep eine beachtliche stilistische Bandbreite, Erfolg und Wahrnehmung sprengen die enge Bindung an die Randbezirke seines ersten Aufkeimens. Das Line-up dieser Freak Camp Session reflektiert diese Ausweitung: die DJs und Musiker kommen nicht nur aus London, sondern auch aus Belfast, Nottingham und Berlin. Der Ort ist nicht so wichtig – es ist der Bass, der zählt! Wenn Sun Ra noch lebte, würde er sicherlich zustimmen: bass is the place!





Boxcutter (UK, Planet-Mu)

Belfast, the hometown of Boxcutter, is more than 300 miles from Dubstep's epicentre in London, providing the perfect environment for excursions away from the conventions of the genre. Boxcutter makes use of his position as an external observer in a playful way: On his debut album *Oneiric*, he experimented with a blend of Dubstep aesthetics, Jungle basics, improvisation, Breakbeats and live instrumentation, making it one of the most exciting records of last year.

> www.myspace.com/barrylynnmusic

Geiom (UK, Berkane Sol, Neo Oija, CCO)

In contrast to many other Dubstep artists Kamal Joory (aka Geiom) isn't from a UK Garage background, but IDM/Electonica – the Nottingham-based producer debuted in 2000 on City Centre Offices. In 2005, dubstep pioneer Kode9 included Geiom's track „Overnight Biscuits“ in his mix for the *Dubstep Allstars* series. Tonight, Geiom will present his version of Dubstep, with a live set on an Atari and various analogue instruments fusing avant-garde sounds with hypnotic bass lines.

> www.myspace.com/geiom

Hatcha (UK, Planet Mu)

Without this Croydon/South London native the history of Dubstep would have to be rewritten. As a long-time resident at the influential club night *Forward*», and former manager at the seminal record store and label Big Apple, Hatcha discovered and supported many of the artists now dominating the scene. The music of Skream, Benga and the Digital Mystikz, responsible for the transition of the bubbly 2-Step sounds of the millennium into today's stripped down Dubstep style, were first heard in his dj sets.

> www.myspace.com/djhatcha

Crazy D (UK)

The legendary club night *Forward*» that serves as a laboratory for London's Dubstep scene wouldn't be the same without MC Crazy D. As the always charming host of the night and DJ Hatcha's ingenious partner-in-crime he has developed his own unique style of rhyming. Following in the footsteps of Jungle MCs from the 90s, his performances are always centred on the music, maximising the impact of the sound with a sense for perfect timing.

> www.myspace.com/crazydubstep

Freak Camp (DE)

Freak Camp is a Berlin-based collective of DJs, producers, VJs and promoters who came together in late 2005 to launch an assault of heavy Dubstep basslines on the German capital. Since January 2006, the crew has been organising the city's first regular Dubstep party *Freak Camp Session*, featuring international guest DJs such as N-Type, Scuba and Pinch as well as local producers like Matt Shadetek. At CTM the Camp will be represented by the sounds of 2krazy, Danny Bwoy and Robotic, the visuals come from Bizzy Bossy and Ryusaki, the Freak's video department.

> www.freakcamp.net

INFINITE BEATS

SAT, 3.2. / 23 h / MAO > MAIN STAGE

THE VULVA STRING QUARTETT (DE)
LAWRENCE AKA STEN (DE)
UUSITALO (VLADISLAV DELAY) (FI)
DAPAYK (DE)
ONUR ÖZER (TK)
SLEEPARCHIVE vs. DJ PETE (DE)
VISUALS: VISUAL SENSATIONS AWARD WINNER

As “minimal” has become increasingly central to club music over the last two years, the word itself has become ubiquitous. It’s now a hefty signifier that has expanded to include sounds-of-the-moment, engorged and clumsy after swallowing everything in its path.

Tonight we move away from the unwieldy and over-heated centre of “mnm” and into the cooler periphery where there are a multitude of expansive plateaus, each with a different but equally impressive vista. This evening’s artists engage with some of the more classical elements of minimal: limited sound palettes, variations on a theme, repetition, and move (us) beyond them. Out of the stripped structures spread endless timespaces, grains of sand we can see the world in, the momentum building to stretch into forever. These artists re-inhabit space to seamlessly transform it into the infinite.

The Vulva String Quartett plays swinging Minimal House exquisitely crafted from samples of classical music – silky vocals, chopped off basslines and slightly off-beat rhythms. Echoes of old *Transmat* will be heard through the reverberating beats of *Lawrence’s* dancier alter ego, *Sten*. His metronomic basslines will propel you through an atmosphere of delicately melancholic strings and chimes, opening up clear new territory in a search for the perfect moment. The sharp edged groove and sprawling structures of *Uusitalo* will throw you into a subaquatic world of reverb and beats that explore the intricacies of infinite repetition; the sparse beats and wide-open plains of *Dapayk* will follow.

Onur Özer is tonight’s ambassador of

Vakant, the label structured around the absence between beats, emphasising the wide open and breathing while maintaining a driving momentum with the movement of bass and kicks. Özer’s funky and dark sound glints across the warm expanses that he conjures with rubbery and staccato beats. *Sleeparchive* will create a new world, stripped back to reveal the spaces in-between, de-territorializing atmospheres with looping bleeps and clear lines of flight to open up a deep sub-scape. The fundamental thumping logic of building space in timelessness will go on (and on) as *DJ Pete* takes us through to the neverend.

Nachdem „Minimal” in den letzten zwei Jahren zum zentralen Ausdruck der Beschreibung aktueller Clubmusik geworden ist, hat sich das Wort durch seine Allgegenwärtigkeit verbraucht – ein bis zum Bersten aufgeblasener Begriff, der, nachdem er jegliche Sounds, die seinen Weg kreuzten, in sich aufgenommen hat, geschwollen und behäbig geworden ist.

Heute Abend aber bewegen wir uns weg vom schwerfälligen, überhitzten Zentrum des „mnm” an die coolere Peripherie, wo es vielfältige und großzügige Ebenen gibt, die alle verschiedene – aber gleichermaßen beeindruckende – Perspektiven bieten. Die Künstler dieses Abends beschäftigen sich mit den klassischen Elementen von Minimal: limitierte Soundpaletten, Variationen eines Themas, Wiederholungen. Aus den blankgestrippten Strukturen entstehen endlose Zeiträume – Sandkörner, in denen sich Welten entdecken lassen, Spannungsbögen, die in die Ewigkeit führen. Unter den Händen dieser Künstler ist der Raum ein plastisches Material, das sich bis in die Unend-

lichkeit verformen läßt.

Seidige Vocals, pumpende Basslinien und leicht verschobene Rhythmen – der swingende Minimal House des Vulva String Quartetts ist virtuos aus Klassik-Samples gearbeitet. Das Echo der alten *Transmat*-Scheiben erschallt in den Beats von *Sten*, des beschwingten Alter-Egos von *Lawrence*. Seine metronomischen Basslines wirbeln auf der Suche nach dem perfekten Moment durch eine Atmosphäre feiner melancholischer Streicher und Glocken. Durch die präzisen Grooves und die langgezogenen Strukturen von *Uusitalo* hindurch fällt man in eine Unterwasserwelt aus *Hall* und *Beats*, die die unendlichen Feinheiten der Wiederholung ausloten – die spärlichen Beats von *Dapayk* entführen auf weite, offene Hochebenen.

Onur Özer ist in dieser Nacht der Botschafter von *Vakant*, dem Label, das sich um die Leere zwischen den Beats herumgruppiert und das Offene betont, Platz zum Atmen läßt, während sich durch die treibende Bewegung von Bass und Kicks unwiderstehliche Spannung aufbaut. Özers funky Sound funkelt dunkel über warme Klangflächen, die er mit biegsamen und stakkatoartigen Beats heraufbeschwört. *Sleeparchive* schafft eine neue entschlackte Welt, die Zwischenräume bloßlegt, mit loopenden Bleeps Atmosphären freisetzt und Perspektiven in einen tieferen Subraum öffnet. Die fundamental-kolossale Logik des Räume-Bauens in der Zeitlosigkeit setzt sich fort mit *DJ Pete*, der uns in die Endlosigkeit mitnimmt.

The Vulva String Quartett (DE, Combination)

Vulva String Quartett is the solo House project of drummer and electronic musician Hanno Leichtmann. Better known as Static, producer of clicky, avant-pop for City Centre Offices and others, he is also one third of Jan Jelinek's Kosmeicher Pitch, and plays drums in the Pole band. For Vulva String Quartett, Leichtmann pulls off deep basslines topped with off-key synths; blissful pop-house that is deceptively expansive. Each track functions as a framework, aural spaces that work (often) as soundtracks, fleshed out with classic electronic sounds.

> www.static-music.com

Sten aka Lawrence (DE, Dial, Mute)

Sten, aka Lawrence, aka Peter M. Kersten, is a Hamburgian of increasing renown. Co-founder of Dial Records, a consistently brilliant label known for deep grooves and haunting atmospheres, in his Lawrence guise an in-demand producer, DJ and remixer. Sten is his less visible, Techno alter-ego who has kept a straighter, more aggressively beat-oriented construction than his romantic counterpart. Whether making music as Lawrence or Sten, the result is always classic and deep.

> www.myspace.com/lawrencesten | > www.dial-rec.de

Uusitalo (FI, Huume)

Sasu Ripatti is a Finnish producer who is responsible for some of the most brilliant and distinctive sounds in recent electronic music. Known to many as *Vladislav Delay*, or *Luomo*, his lesser-known Uusitalo project lies mid-way between the two in Ripatti's non-linear universe. The sound is a Techno-inspired exploration of spatial dimensions, with jumpy beats and dancefloor aspirations. Elements of Delay's submerged Chain Reaction Techno are there, but lighter; his signature collapsing and reforming constructions evident throughout.

> www.huumerecordings.com

Dapayk (DE, Freude-am-tanzen, Mo's Ferry Productions)

Dapayk is the project name of musician and producer Niklas Worgt (1978), who since he began producing tracks under various guises in the early 90s has cycled through a full spectrum of styles, moving seamlessly from Breakbeats to Experimental to Micro-House. Worgt bridges the spectrum across his releases between detail-obsessed experimentation and more structured and functional dancefloor fillers. His 2006 album *Impulsion Parasite* was released on his own imprint Mo's Ferry Productions.

> www.dapayk.de | > www.mosferry.de

Onur Özer (TR, Vakant)

Onur Özer redefined clublife in Turkey, and since bringing his Istanbulised mnml to Germany in 2002, Özer has risen meteorically in the clubs of Germany. His first release was on Freude Am Tanzen in 2005, followed up lightening fast by his first production for Vakant in September, the deep and heavy *Envy* EP. Özer recently teamed up with Mathias Kaden for Vakant's first mix CD, *Momentum*, released at the end of 2006.

> www.onurozer.net | > www.vakant.net

Sleeparchive vs DJ Pete (DE, Basic Channel, Hardwax)

Beautiful, sparse beats, the likes of which had not been heard since the mid-90s Sähkö releases, Sleeparchive music has an internal spatial consistency, clean lines and wide-open chasms that create extra dimensions with rumbling bass and static blips; danceable atmospheric bleepscapes. Sleeparchive is Stephan Metzger (aka Roger Semsroth) who used to be *Skänfröm*. Sleeparchive will be joined by DJ Pete (Hardwax) aka *Substance*, responsible for several deep and spacey 12"s on *Chain Reaction*, and one half of *Scion* with René Löwe.

> www.sleeparchive.de | > www.djpete.de

Visual Sensations Award Winner

> see Cooperations page 57.

TIMESHIFT, CHIP NOISE & MOLECULE FUNK

SAT, 3.2. / 23 h / MAO > SECOND STAGE

MESTERHÁZY (HU)

MIKE ROSOFT (HU)

COBY LENS (HU)

TIGRICS (HU)

AZ ROTATOR (ES)

The British School around Electronica monoliths, Aphex Twin, Squarepusher, Autechre and the labels Warp, Planet-Mu and Replex are the inspiration for this evening with Post-IDM and Electronica from Spain and Hungary.

These are ingenious compositions in a state of permanent transformation, woven from the clash of metamorphosing sounds, always heavy with the beat and yet, something more for the mind than the dance-floor. Fractal beats, fine harmonies, floaty sci-fi melodies and abrupt breaks describe psychic landscapes of digital clarity and mathematic complexity. The overlay of abstract, flexible rhythms and broadly meandering threads of melodies constitute the scaffolding for a finely resolved sound that calls forth rich associations with a modern and future world: mechanical gadgetry, robotic and kinetic motion, technical laboratories, microscopic structures and agravic space travel – wrapped in an atmosphere that lies somewhere between flowingly elegiac beauty and the nerve-shattering titillation of cold-blooded psycho-thrillers and horror films.

Die britische Schule rund um die Electronica-Monolithen Aphex Twin, Squarepusher, Autechre und die Labels Warp, Planet-Mu und Replex stehen Pate für diesen Abend mit Post-IDM und Electronica aus Spanien und Ungarn.

Hier geht es um ausgeklügelte, sich konstant transformierende Kompositionen, zusammengewebt aus sich kontinuierlich ineinander verformenden Sounds, stets Beat-lastig und doch mehr für den Geist als für das Tanzbein. Fraktale Beats, feine Harmonien, schwebende Science-Fiction-

Melodien und abrupte Breaks zeichnen psychische Landschaften von digitaler Klarheit und mathematischer Komplexität. Die Überlagerung von abstrakten, biegsamen Rhythmen und flächig-mäandernden Melodiefäden bildet das Grundgerüst für einen hochaufgelösten Sound, der reiche Assoziationen einer modernen und zukünftigen Welt hervorruft: mechanische Aparaturen, Bewegungsformen aus Robotik und Kinetik, technische Labors, mikroskopische Strukturen und schwerelose Weltraumfahrt – umhüllt von Atmosphären, die zwischen fließend-elegischer Schönheit und dem nervenaufreibenden Kitzel kaltblütiger Horror- und Psycho-Thriller changieren.

Mesterházy (HU, Syrup)

Mesterházy's passion for collecting records started at the beginning of the 90s and he has since been entertaining lovers of abstract electronic music with this collection. His varied temperament is reflected in his involvement in almost all the clubs and radio stations in his country. He has spun records together with a wide range of artist, such as Ceephax Acid Crew, Droptelime, ITJ Bukem, Cylob, Andrea Parker, Radioactive Man, Donna Summer, Dj/Rupture, Kid606, Aaron Spectre, Venetian Snares, Fennesz, etc. In 2000 he started his own underground music club and label called Syrup, establishing the most versatile hub for electronic music in Hungary.

> www.syrup.hu

Mike Rosoft (HU, Syrup)

Mike Rosoft is the alias of hungarian electronic musician Attila Kenyeres, closely affiliated with the Syrup net-label, where he has published his first album – an hour in 2006. His sound is best described as Ambient Electronica – a mixture of slow complex programmed beats, spaceous synth planes and liquid dub-echos, fused to create deep laid-back atmospheres.

> www.syrup.hu

Coby Lens (HU, Syrup)

Hunor Tollas and Zoltan Pócsik due to their common taste in music started collaborating on electronic compositions a few years ago. Under the project name Woabbit they won the 2005 Experimental Music Competition in Hungary which was organized by the Ultrasound Foundation. When they were preparing Woabbit's debut album, Hunor had some tracks which didn't fit in Woabbit's profile so he decided to release these songs separately, under a new project name – Coby Lens. After the debut mp3 release on Syrup, Hunor asked Zoltan to join the project to work on the second release.

> www.myspace.com/cobylens

Tigrics (HU, Highpoint Lowlife)

Tigrics is Robert Bereznyei (1975) from Tata, near Budapest, who has been making music since the mid-90s, starting out in the band Rianas. Tigrics has since performed at festivals and clubs across Europe, including Ultrahang (2003), and CTM (2004), alongside acts such as Kid606, Keith Fullerton Whitman, Leafcutter John, Ceephax Acid Crew, Frog Pocket, Shitmat and many more. He's released two EPs on Highpoint Lowlife with an album planned for the spring.

> www.tigrics.hu

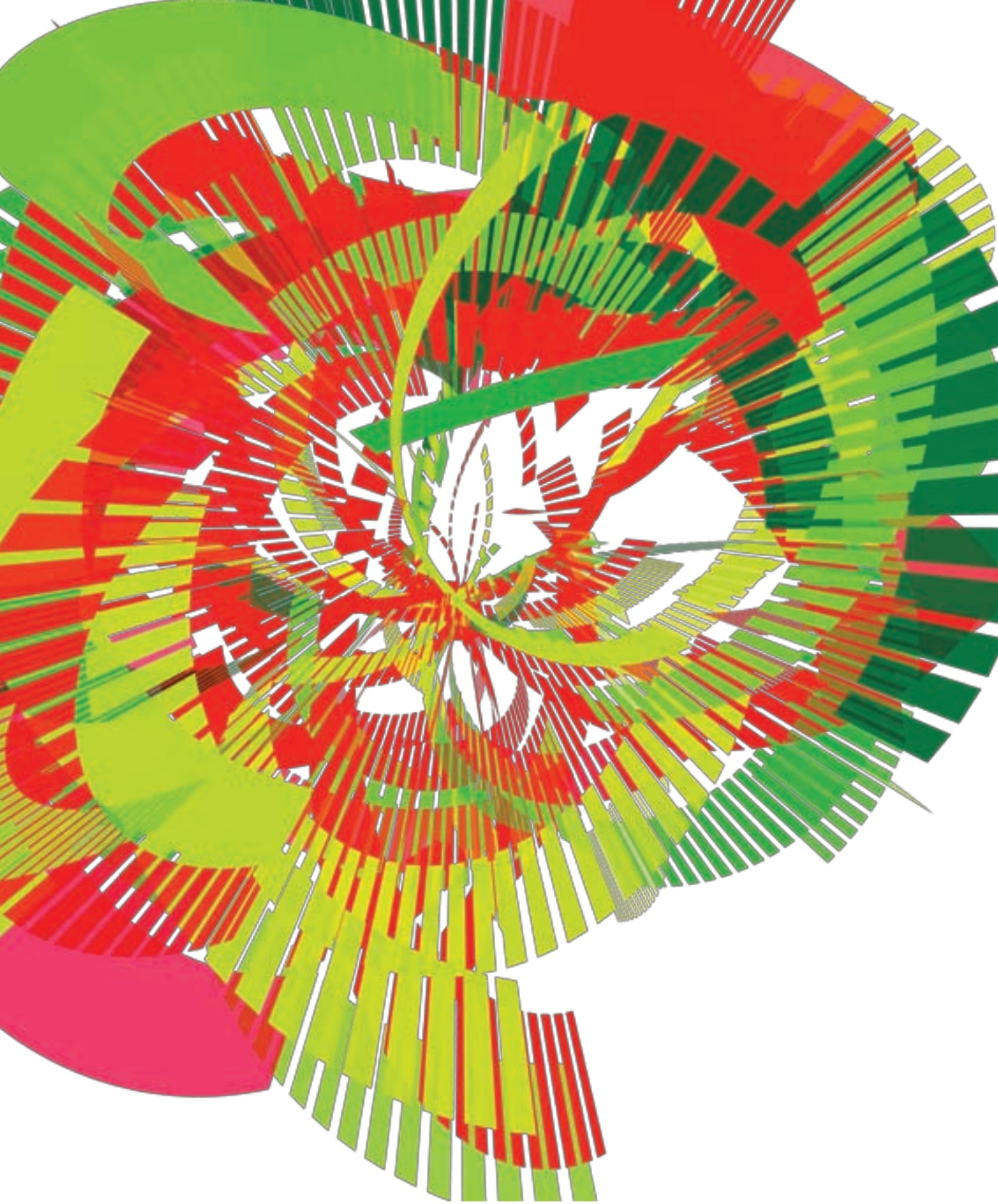
AZ Rotator (ES, Ad Noiseam)

AZ Rotator is the project of Uge Ortiz, born in Madrid in 1976. His first release, the 2005 Clorometiconn EP on Spanish netlabel Error Records, attracted the attention of Berlin-based Experimental/Noise label Ad Noiseam, and they released the debut AZ Rotator album in mid 2006 titled Science of Chance. AZ-Rotator's next release will be the Funky Vintage Disco Breaks 12", coming out on Ad Noiseam in the spring of 2007.

> www.az-rotator.com







CATALOGUE CREDITS

The visual identity of CTM.07 – poster, leaflet, catalogue, website and CD – this year derives from abstract graphics created specifically in line with the festival theme, „Building Space,“ by a „drawing bot“ of Norwegian artist, Marius Watz. His „drawing machines“ are of computer programs, the algorithms of which are able to generate endless variations on images or animations. Time-based development principles, mathematic formulas, and the simulation of physical laws such as gravity, affinity, inertia, momentum and so forth, allow multidimensional configurations and spaces to be conceived and visualized. In 2005 Marius Watz started the platform for generative art and design, *Generator.x* (conference, exhibition, live performances and web-blog).

Das Erscheinungsbild CTM.07 – Poster, Folder, Katalog, Webseite, CD – basiert auf abstrakten Grafiken, die von einer, im Hinblick auf das Festivalthema „Building Space“ eigens entworfenen „Zeichenmaschine“ des norwegischen Künstlers Marius Watz stammen. Marius Watz' Zeichenmaschinen bestehen aus raffinierten, kleinen Computerprogrammen, deren Algorithmen schier unendliche Variationen von Bildern oder Animationen

generieren können. Zeitbasierte Entwicklungsprinzipien, mathematische Regeln und die Simulation physikalischer Gesetzmäßigkeiten – Schwerkraft, Anziehung, Trägheit, Impuls und ähnliche – ermöglichen dabei das Entwerfen und Visualisieren vieldimensionaler Konfigurationen und Räume. 2005 begann Marius Watz die Plattform für generatives Design und Kunst *Generator.x* (Konferenz, Ausstellung, Live-Performances, Weblog).

> www.unlekker.net
> www.generatorx.no

Design – dieSachbearbeiter.innen, Berlin

Illustrations – Marius Watz

Writing and editing – Janet Leyton-Grant, Jan Rohlf, Noortje Schmit, Oliver Baurhenn, Tim Tetzner

Translations – Jill Denton, Angelika Wieland, Jan Rohlf

CTM.07 AUDIO CD

In collaboration with the label rx:tx from Ljubljana, CTM has produced an elaborately designed double audio-CD. CD 1 contains an one-hour mix of live recordings from last year's festival, *CTM.06 – Being Bold!*, meticulously compiled by Marc Weiser. CD 2 consists of a selection of studio tracks recorded by artists appearing at CTM.07. The booklet contains two short essays by Tobias Rapp and Oliver Baurhenn on Berlin's music scene, the general character of music-festivals and the motivation behind CTM.

Rx:tx was founded in 2002 by Slovenian artist Marko Peljhan (Projekt Atol) together with Dominika Batista, Miha Klemenčič, Natasa Petresin, Tomaž Suštar and Gregor Zemljic. In line with its slogan, „the label from the south-east, with antennae pointed everywhere,“ the label took upon itself to facilitate experimental musicians' access to the means of production and distribution, with a particular focus on artists from the post-Communist societies of Southern and South Eastern Europe. As however tracing and consolidating geo-political borders is not the intention of the label, rx:tx brings together artists of different cultural origins in its projects, recording list and on individual releases. Relja Bobic, who also organizes the *Dispatch* festival in Belgrade, is one of the label's managers. The collaboration between rx:tx and CTM.07 began in 2003 with the production of the CD compilation, *Progress* that, in line with the „Go East“ theme of that year's festival – CTM's first focus on eastern Europe – presented the spectrum of electronic music from eastern Europe to an international audience.

In Zusammenarbeit mit dem Label rx:tx aus Ljubljana erscheint zum CTM.07 eine Audio-Doppel-CD. CD 1 enthält einen einstündigen, von Marc Weiser sorgfältig zusammengestellten Mix von Live-Aufnahmen des Vorjahres-Festivals *CTM.06 – Being Bold!*. CD 2 besteht aus einer Auswahl von Studio-Tracks von Künstlern des CTM.07. Das Booklet enthält zwei Essays von Tobias Rapp und

Oliver Baurhenn zur Musik-Szene Berlins, zum generellen Charakter von Festivals und zur Motivation und Zielsetzung des CTM.

Rx:tx, gemäß Motto „das Label aus dem Süd-Osten, dessen Antennen überallhin ausgerichtet sind“, wurde 2002 von dem slowenischen Künstler Marko Peljhan (Projekt Atol) zusammen mit Dominika Batista, Miha Klemenčič, Natasa Petresin, Tomaž Suštar und Gregor Zemljic gegründet. Seitdem hat es sich zur Aufgabe gemacht, experimentellen Musikern Zugang zu Produktions- und Distributionsmitteln zu ermöglichen, wobei der Schwerpunkt auf Künstlern aus den post-kommunistischen Gesellschaften Ost- und Süd-Ost-Europas liegt. Da man geopolitische Grenzen jedoch nicht zementieren, sondern überschreiten möchte, bringt rx:tx in Projekten, seinem Tonträger-Katalog und auf einzelnen Veröffentlichungen Künstler unterschiedlicher kultureller Herkunft zusammen. Heute wird das Label unter anderem von Relja Bobic geleitet, der auch das *Dispatch* Festival in Belgrad organisiert. Die Zusammenarbeit zwischen rx:tx und CTM begann im Jahr 2003 mit der Produktion der CD-Compilation „Progress“, die begleitend zu „Go East“, dem ersten Osteuropa-Schwerpunkt des Festivals, einem internationalen Publikum die Bandbreite der elektronischen Musik des östlichen Europas nahebrachte.



The CD is available during the festival and will be in stores from March 20 on. Die CD ist am Festival erhältlich – offizielles Veröffentlichungsdatum ist der 20. März 2007.

> www.rx-tx.org

PROFESSIONAL MEETING

SUN, 28.1. / 20 h / MAO > SECOND STAGE

Exchange and networking with likeminded initiatives and festivals from around the world has been a substantial element for the CTM festival over the past years. The Professional Meeting provides a platform for international festival organizers and music promoters to make first contacts and inform each other and the audience about their organization, its work and intentions. The meeting is open to the public. A number of festival organizers will present their work in short lectures – moderated by Susanna Niedermayr.

The Professional Meeting is stimulated by the first international E.C.A.S. (European Cities of Advanced Sound) meeting, which is hosted by DISK – Sound & Image Initiative e.V. during CTM.07. E.C.A.S. is a long-term project proposed by Nuproductions, the organizers behind Numusic Festival in Stavanger, Norway, that wants to develop a Trans-European platform for intercultural dialogue in the arts, more specifically within soundart, new music and related visual arts. Its aim is

to formalise a network between those cities and organisations that currently support an annual „non profit“ independent new music and soundarts festival. Although E.C.A.S. focusses on partner organisations from Europe, the Professional Meeting is not geographically limited and open to presenters and participants from around the world.

Austausch und Kooperation mit ähnlich gesinnten, internationalen Initiativen und Festivals ist seit einigen Jahren zentrales Element der Arbeit des CTM. Das Professional Meeting ist eine Gelegenheit für Festival-Organisatoren und Musikveranstalter aus aller Welt über ihre Arbeit und Intentionen zu informieren und Kontakte zu knüpfen. Das Meeting ist öffentlich und beinhaltet kurze Projekt-Präsentationen von einzelnen Initiativen – moderiert von Susanna Niedermayr.

DISK – Initiative Bild & Ton e.V. ist ausserdem der Gastgeber für das Treffen von E.C.A.S. (European Cities of Advanced Sound), das während des CTM.07 erstmals stattfindet. E.C.A.S. ist ein langfristiges, von Nuproduc-

tions, den Organisatoren des Numusic Festivals in Stavanger, Norwegen, angeregtes Projekt, das eine transeuropäische Plattform für interkulturellen Dialog in Musik, Soundart und von Musik inspirierter Kunst bereitstellen möchte. Ziel ist es, ein Netzwerk zwischen denjenigen Städten und Initiativen aufzubauen, die derzeit ein jährliches „Non-profit“-Festival für Musik und Soundart beheimaten bzw. organisieren. Obwohl sich E.C.A.S. auf europäische Partner beschränkt, ist das angegliederte Professional Meeting geografisch unbegrenzt und wendet sich an Teilnehmer und Interessierte aus aller Welt.

E.C.A.S (EUROPEAN CITIES OF ADVANCED SOUND)

SUN 28.1. / 14 h / BN

E.C.A.S. is a proposal by Nuproductions, the organizers behind Numusic Festival in Stavanger, Norway. Its aim is to formalise a network between those cities and organisations that currently support an annual „non profit“ independent new music and sound-arts festival. The intention is to create an opportunity for European artists, producers, music academics, music activists, independent music labels and collectives to meet their EU counterparts and present their work, make contacts and start or intensify artistic collaborations and business co-operation. With the expansion of new technologies and media, music more than ever trespasses physical and mental borders, going beyond national identity, and rendering the geopolitical provenance of music production less and less relevant. This non-profit project, organized on the basis of responsible, mutually supportive economic and artistic exchange, aims to encourage innovation and diversity in the electronic arts, the widest possible access to know-how, free choice

for the public and the dissemination and archivation of works through new, fair and ethical broadcast and distribution channels. A first meeting of the organisations involved in E.C.A.S. takes place during CTM.07. A second meeting will follow at one of the partner-organisations during the summer and will be consolidated by a series of seminars during Numusic festival 2007.

E.C.A.S. ist ein Vorschlag von Nuproductions, den Organisatoren hinter dem Numusic Festival in Stavanger, Norwegen. Ziel ist es, ein Netzwerk zwischen denjenigen Städten aufzubauen, in denen gegenwärtig ein jährliches, unabhängiges, „non-profit“ Festival für neue Musik und Soundart existiert. E.C.A.S. soll Künstlern, Produzenten, Musik-Aktivisten, Musikwissenschaftlern sowie unabhängigen Labels und Initiativen neue Möglichkeiten bieten, ihre Arbeit zu präsentieren, sich auszutauschen und künstlerische und organisatorische Zusammenarbeit zu intensivieren. Mit der Ausweitung neuer Technologien und Me-

dien, überschreitet Musik zunehmend geographische und geistige Barrieren, so dass nationale Identität und geo-politische Herkunft an Bedeutung verlieren. Das Non-Profit-Projekt E.C.A.S. möchte Innovation und Vielfalt in der elektronischen Kultur, Zugang zu Know-How sowie die Verbreitung und Archivierung von künstlerischen Arbeiten durch neue und faire Distributionswege auf Grundlage eines verantwortlichen, gegenseitigen ökonomischen und inhaltlichen Austausches fördern. Ein erstes E.C.A.S.-Treffen findet während des CTM.07 statt. Ein zweites Treffen folgt im Sommer bei einer der beteiligten Partnerorganisationen und soll durch eine Seminarserie beim Numusic Festival 2007 vertieft werden.

OPEN AUDIO VISUAL JAM ON TWO DAYS
CREATIVE COMMONS LECTURE
SHARE GLOBAL MEETING

SHARE is a worldwide community that opens up new spaces for audio-visual performance. At a multitude of local meeting points from New York to Australia to Sweden, SHARE members provide a venue in their communities to welcome walk-in performers, offering an open-mixer system for video and audio that allows participants patch their equipment into the multi-channel system, allowing everyone to contribute. Would-be participants are encouraged to bring any equipment they like to plug-in for open jams, not only laptops, but drum machines and grooveboxes, keyboards, gameboys, guitar pedals, cassette decks, circuits, microphones, projectors, lightboxes, LEDs and any other conceivable portable equipment. Sessions are open to any and all, and everyone is encouraged to share ideas and give feedback, creating an open and constructive atmosphere: a sound workshop where people can trade, talk and listen. SHARE reflects a new sociology of performance by creating a participant-centred event. The traditional one-way concert is usurped by new forms, becoming a weekly forum, a laboratory, a free multimedia jam. Evenings always begin with impromptu performances, spontaneous collaborations between anyone, and also regularly feature curated performances as time and space allow.

SHARE was founded New York in 2001 by Rich Panciera, Geoff Matters, and Daniel Smith. The NYC chapter, like others around the world, is a non-profit organization, its status made possible through the support of the New York Foundation for the Arts.

SHARE has collaborated with many festivals and events in the context of "SHARE.

MOBILE" (including CTM.04), teaming up to create a forum for large scale audio-visual jams and to promote the community's basic ideas.

The two-day SHARE.MOBILE BERLIN during CTM.07 brings together SHARE activists from various locations around the globe: Elsa Vieira, Daniel Vatsky, Eric Redlinger, Daniel Smith, Anton Marini and Keiko Uenishi from SHARE NYC; Marie-Hélène Parant and Katherine Liberovs Kaya from SHARE Montréal, Chris Noelle from SHARE Berlin (currently in its founding process), Péter Szabó and Alexandra Szeleznyeva from the SHARE group in Budapest, Chris Schuerholz from SHARE in Wiesbaden and others.

SHARE ist eine weltweite Community, die neue Räume für audio-visuelle Performance ermöglicht. An einer Vielzahl lokaler Treffpunkte von New York über Australien bis nach Schweden betreiben SHARE Mitglieder Veranstaltungsorte, die der örtlichen Community und spontanen Besuchern offen stehen. Ein offenes Mixer-System für Video und Audio erlaubt allen Teilnehmern, sich mit ihrem eigenen Equipment in das Multi-Channel-System einzuklinken und musikalisch oder visuell zum kollektiven Jam beizutragen. Teilnehmer sind aufgefordert, ihr eigenes Equipment mitzubringen – nicht nur Laptops, aber auch Drummachines, Grooveboxen, Keyboards, Gameboys, Gitarrenpedale, Kassettendecks, Schalter, Mikrofone, Projektoren, Lichtkästen, LEDs und jedwedes andere denkbare tragbare Gerät. Die Sessions sind eine Art DIY-Workshop und stehen allen offen. In konstruktiver Atmosphäre ist jeder eingeladen, Ideen und Wissen zu teilen und die Arbeit der anderen

zu kommentieren. SHARE reflektiert über neue, soziale Formen der Künstler-Performance, indem Event-Plattformen entworfen werden, die alle Anwesenden zu aktiven Teilnehmern werden lassen. Das traditionell einseitige Konzert wird durch neue Formen ersetzt, wird zum wöchentlichen Forum, einem Labor, einem freien Multimedia-Jam. Die Abende starten immer mit improvisierten Performances und spontanen Kollaborationen, können jedoch je nach Umständen auch kuratierte Auftritte beinhalten.

SHARE wurde 2001 in New York von Rich Panciera, Geoff Matters und Daniel Smith gegründet. Das New-York-Chapter, wie auch die anderen rund um die Welt, ist eine Non-profit-Organisation, derzeit gefördert von der New York Foundation for the Arts.

Mit den sogenannten „SHARE.MOBILES“ erstellt SHARE in Zusammenarbeit mit Festivals und Veranstaltern – u.a. beim CTM.04 – große audio-visuelle Jams, die in die grundsätzlichen Ideen der Community einführen.

An zwei Tagen während des CTM.07 bringt das SHARE.MOBILE BERLIN Aktivisten aus verschiedenen Orten der Welt zusammen: Elsa Vieira, Daniel Vatsky, Eric Redlinger, Daniel Smith, Anton Marini and Keiko Uenishi von SHARE NYC; Marie-Hélène Parant und Katherine Liberovs Kaya von SHARE Montréal, Chris Noelle von SHARE Berlin (in Gründung), Péter Szabó und Alexandra Szeleznyeva von der SHARE Gruppe in Budapest, Chris Schuerholz von SHARE in Wiesbaden, u.a.m.

MON, 29.1. / 22 h / SHARE.MOBILE BERLIN – DAY 1

TUE, 30.1. / 21:30 h / SHARE.MOBILE BERLIN – DAY 2

Open audio-visual jam for everyone. Bring your own gear and plug in. Wireless-LAN for file-exchange and communication provided. Volunteering community members – so called SHARE-heads – take care of the technical infrastructure and will assist you setting-up your gear.

Offener audio-visueller Jam für alle. Bringt Eure Geräte und stöpselt euch ein. Wireless-LAN für Datenaustausch und Kommunikation steht zur Verfügung. Community Mitglieder – SHARE Heads – betreuen die technische Infrastruktur und helfen euch, euer Equipment einzurichten.

MON, 29.1. / 20 h / BUILDING SPACE: CREATIVE COMMONS

As alternative licence models for intellectual property play an increasingly important role in the work of electronic communities such as SHARE, this presentation gives insight into the the philosophy behind Creative Commons and its licences and tools. The licences Creative Commons offers for free on its website aim to give authors, musicians, visual artists and all creators of intellectual work extended legal possibilities to share their work under their own terms. The possibility to share, re-use, and remix content legally becomes ever more important as the controversy on copyright, intellectual property and digital rights, and restrictions, continues.

Da alternative Lizenzmodelle für geistiges Eigentum in zunehmendem Masse eine Rolle für die Arbeit elektronischer Communities wie z.B. SHARE spielen, gibt diese Präsentation einen Einblick in die verschiedenen von Creative Commons entwickelten Lizenzen und Tools und die dahinter stehende Philosophie. Die Lizenzen, die Creative Commons auf ihrer Webseite zur freien Nutzung anbietet, zielen darauf ab, Autoren, Musikern, Bildenden Künstlern und anderen Produzenten geistiger Arbeit erweiterte rechtliche Möglichkeiten zu bieten, ihre Arbeit gemäß ihren eigenen Vorstellungen mit anderen zu teilen. Die Möglichkeit, Inhalte auf legale Weise zu teilen, wiederzuverwenden und zu remixen gewinnt vor dem Hintergrund der fortlaufenden Debatte zu Copyright, geistigem Eigentum, digitalen Rechten – und Beschränkungen – weiterhin an Bedeutung.

› www.creativecommons.org

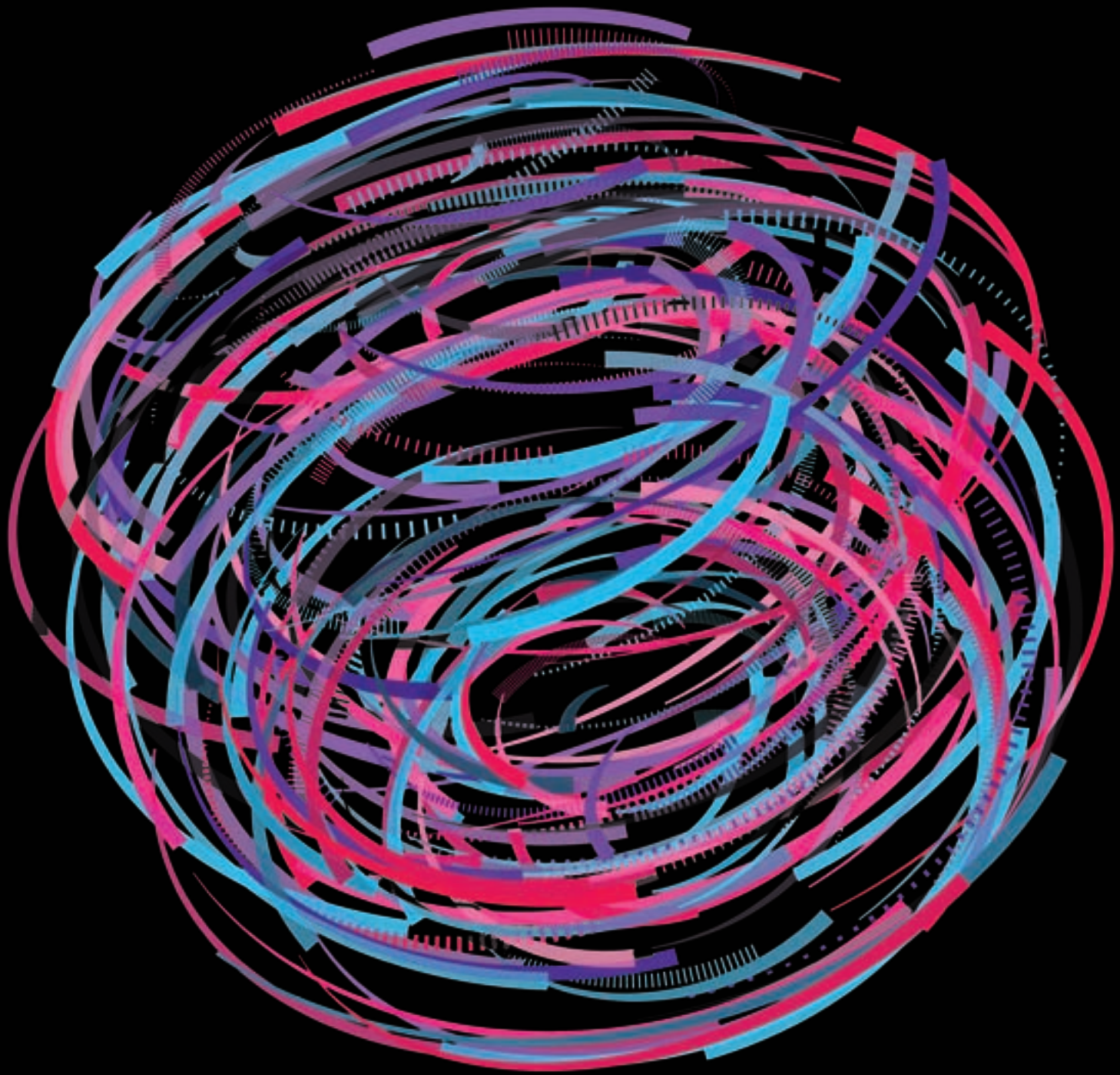
TUE, 30.1. / 20 h / BUILDING SPACE: SHARE GLOBAL MEETING

This meeting of SHARE-activists from around the globe is not only aimed at people who already engage in one of the SHARE communities – it's for newbies too, people who are considering starting-up their own SHARE chapter, and everyone else who is interested. Presentations will introduce the concept and ideas behind SHARE and give first hand instructions for how to set up a regular SHARE event in your own community. Offering an opportunity for all and everyone to meet and exchange, the meeting provides the ideal platform to extend networks, gather knowledge and find likeminded people for future collaboration and projects.

Dieses Treffen der SHARE-Aktivisten aus aller Welt richtet sich nicht nur an jene, die sich bereits in den SHARE Communities engagieren, es ist genauso offen für Neulinge, Leute, die ihren eigenen SHARE-Zirkel gründen wollen und alle anderen Interessierten. Präsentationen werden in das Konzept und die Idee hinter SHARE einführen und Erfahrungen aus erster Hand liefern, wie man ein regelmässiges SHARE-Event in seiner eigenen Community auf die Beine stellt. Das Meeting schafft die Möglichkeit sich auszutauschen, und bietet die ideale Plattform, Netzwerke auszubauen, den Erfahrungshorizont zu erweitern und Gleichgesinnte für zukünftige Kollaborationen und Projekte zu finden.



› <http://share.dj>



HANDCLAPS

FILM AND VIDEO PROGRAM CURATED BY TIM TETZNER

Tim Tetzner's Handclaps project is an ever-expanding databank of film and video about musical phenomena. The associative, non-linear and modular format of Handclaps allows changing themes to be examined in their respective contexts: subject matter can be accessed in various constellations. Its programs comprise music documentation, clips and art videos that give descriptions of specific contexts, investigate the iconography of musical phenomena, cross-reference individual artists and analyze their strategies and social repercussions. For CTM.07 Tim Tetzner has compiled a Handclaps program that reflects this year's theme, "Building Space". Based in Berlin, Tetzner is the manager of the *Dense-Shop*, a music promoter and freelance curator.

Das Handclaps-Projekt von Tim Tetzner ist eine wachsende Datenbank mit Film- und Video-Dokumenten zu Musikphänomenen. Als assoziatives, non-lineares und modulares Format, untersucht

Handclaps je nach Kontext wechselnde Themen durch verschiedene inhaltliche Anordnungen des Materials. Formatübergreifende Programme aus Musikedokumentationen, Musikclips und Künstlervideos geben informative Situationsbeschreibungen, befragen Musikphänomene und ihre Ikonographien, zeigen Zusammenhänge zwischen einzelnen Protagonisten auf, analysieren ihre Strategien und gesellschaftlichen Wirkungen. Für CTM.07 hat Tim Tetzner ein Handclaps-Programm unter dem Blickwinkel des Festivalthemas „Building Space“ erstellt. Tim Tetzner ist Betreiber des *Dense-Shops*, sowie Musikveranstalter und freier Kurator aus Berlin.

› www.handclaps.com

› See COOP › *Dense-Shop*, page 56.

FRI, 26.1. / 20h / MAO LOUNGE

„MR. DE – A DETROIT STORY“, directed by Jean-Christophe Gaudry, US/FR 2006, 50 min., German premiere.

Gaudry's portrait of Underground Resistance artist and co-manager of Submerge, Mr. De, looks intimately and with a fine eye for detail at contemporary post-industrial Detroit and the structures of its independent music business. Detroit, one of America's richest cities when it comes to music, yet also one of its poorest and most dangerous, was a decisive catalyst for the genesis of Techno and now appears to be once again generating new musical departures. This look at Detroit also shows how music can both reflect and shape socio-political realities. „It's the history of a city through a man's history.“ Gaudry's Porträt des Underground Resistance-Künstlers und Submerge-Geschäftsführers Mr. De, wirft einen intimen und im Detail präzisen Blick auf das post-industrielle Gegenwarts-Detroit und dessen unabhängige Musikbusiness-Struktur. Detroit, eine der an Musikgeschichte reichsten, aber auch ökonomisch ärmsten und gefährlichsten Städte Amerikas, war einer der maßgeblichen Kondensationskerne bei der Entstehung von Techno und scheint als musikalischer Impulsgeber zur Zeit wieder an Wichtigkeit zu gewinnen. Der Blick nach Detroit zeigt aber auch auf, wie Musikkultur soziopolitische Situationen reflektieren und gestalten kann. „It's the history of a city through a man's history.“

› www.submerge.com

SAT, 27.1. / 21h / MAO LOUNGE

„PILGRIMAGE FROM SCATTERED POINTS“, directed by Luke Fowler, UK 2006, 45 min.

A film about english composer and marxist Cornelius Cardew and the Scratch Orchestra that Cardew formed back in 1968 from his „experimental music“ class: A fluid collective of students, office employees, amateur musicians and professional composers who explore the boundaries of group improvisation and social engineering. Fowler's film illuminates the internal contradictions and struggles of the Scratch Orchestra through first person interviews, recent and archival footage and predominantly unreleased music, and skillfully expands the narration of the documentary through techniques of experimental film. Der Film über den britischen Komponisten und Marxisten Cornelius Cardew geht zu den Anfängen des von Cardew, 1968 mit Schülern seiner „Experimental-Music“-Klasse gegründeten, Scratch Orchestras zurück: als offenes Kollektiv aus Nicht-Musikern, Studenten und ausgebildeten Komponisten begriff Cardew das Orchester gleichermaßen als kulturelle Opposition zum Bildungsbürgertum der Sechziger Jahre und, zumindest anfänglich, als intakte soziale Utopie. Fowlers Film ist durchsetzt von Techniken des klassischen Experimental-Films und schafft durch Interviews und Archivmaterial eine kohärente Erzählstruktur, die das letztendliche, öffentliche Scheitern des Orchesters nachzeichnet.

› www.themoderninstitute.com

SAT, 27.1. / 21:45h / MAO LOUNGE

„NO-NECK BLUES BAND – WORK IN PROGRESS“, 9 shorts directed by Adam Mortimer, US 1995-2005, 40 min.

The video works of A. Mortimer – a loosely affiliated member of the No-Neck Blues Band – are an unambiguously appreciative aesthetic enhancement of this Free-Form-Experimental collective's somewhat inaccessible musical oeuvre. Informed by experimental film of the 1960s, Mortimer's visual language functions simultaneously on several layers of meaning, in both ad hoc and indirect fashion. His short films keep viewers guessing for long stretches, before suddenly culminating in a clear plot. Die Videoarbeiten des lose assoziierten Mitglieds der No-Neck Blues Band A. Mortimer stellen eine dankbare ästhetische Erweiterung des schwer greifbaren, musikalischen Oeuvres dieses Free-Form-Experimental-Kollektives dar: Mortimers am Experimentalfilm der 60er Jahre geschulte Bildsprache, funktioniert immer ebenso ad hoc wie indirekt und auf mehreren Bedeutungsebenen gleichzeitig. Seine Kurzfilme halten den Betrachter lange im Unklaren, um dann plötzlich in einem deutlichen Plot zu kulminieren.

› www.adamegyptmortimer.com | › www.theserth.com

SUN, 28.1. / 20h / MAO LOUNGE

SUBSONICS 1 – 3, directed by Allison Walls, Brendan Walls, Oren Ambarchi, AU 2004, 90 min, German premiere.

„Subsonics 1 – 3“, a documentary series about experimental music produced in 2004 for Australian TV under the editorial eye of Oren Ambarchi, traces an arc from the classical avant-garde of the 50s to experiments with analogue electronic sounds in the 60s, representatives of New Improvisation, through to today's laptop generation. The first three parts portray Mulatta Records, Sue Harding, Masonna, Sun Ra, Ai Yamamoto, Fahalim Ooshcasky, Scott Horscroft, Reynolds, Faust, Voicecrack, Jon, Jim Denley and Harry Partch. „Subsonics 1-3“, 2004 für das australische Fernsehen unter der redaktionellen Betreuung Oren Ambarchis produzierte Serie von Dokumentationen zu Experimenteller Musik, spannt den Bogen von der klassischen 50er Jahre Avantgarde über die Erforschung analoger elektronischer Klänge in den 60ern, den Vertretern neuer Improvisationsmusik bis hin zur gegenwärtigen Laptop-Generation. Die ersten drei Teile porträtieren: Mulatta Records, Sue Harding, Masonna, Sun Ra, Ai Yamamoto, Fahalim Ooshcasky, Scott Horscroft, Reynolds, Faust, Voicecrack, Jon, Jim Denley und Harry Partch.

MON, 29.1. / 20h / MAO LOUNGE

„SUBSONICS 4 – 6“, directed by Allison Walls, Brendan Walls, Oren Ambarchi, AU 2004, 90 min., German premiere.

Parts 4 – 6 of the music documentary series produced for Australian TV. Teil 4 – 6 der für das australische Fernsehen produzierten Musik-Dokumentations-Serie.

Featuring: Sachiko M & Toshimaru Nakamura, The Dramatics, Curse of Dialect, Keith Rowe, Joyce Hinterding, Greg Kingston, GCTTCATT, Phill Niblock, Otomo Yoshihide, Leif Elggren, Francisco Lopez, Fuckhead.

WED, 31.1. / 21 h / MAO LOUNGE
„SUMATRAN FOLK CINEMA, directed by Mark Gergis, Alan Bishop, US 2006, 60min., German premiere. > See page 26.

THU, 1.2. / 20 h / MAO LOUNGE
„CONGOTRONICS 2“, directed by Vincent Kenis, Crammed, BE/CG 2006, 40 min., German premiere.

„Congotronics 2“ can as well be considered as a cross reference to Bishop's and Mark Gergis' „Sumatran Folk Cinema“ as a statement within extended Pop discourse. Vincent Kenis, the producer behind Aksak Mabul and Crammed Records, portrays five „Electro-Traditional“ bands from the Congolese capital, Kinshasa, whose post-colonial „Third World“-Electronica, played on instruments of their own manufacture, won international renown after the release of the first album of *Konono* Nr. 1 in 2005. Unintentional distortions – caused by the sound systems – are integrated into the music that hence sounds uncannily akin to the aesthetic concepts of the experimental Rock and Electronic avant-garde such as Can, Krautrock, Jimi Hendrix, Lee Perry and Proto-Techno. „Congotronics 2“ kann ebenso als musikethnologischer Querverweis zu Bishops und Gergis' „Sumatran Folk Cinema“ wie als Statement im erweiterten Pop-Diskurs gesehen werden: Vincent Kenis, der Produzent hinter Aksak Mabul und Crammed Records, porträtiert fünf „Electro-Traditional“-Bands der kongolesischen Metropole Kinshasa, deren aus selbstgebauten Instrumenten entwickelte post-koloniale „Dritt-Welt-Electronica“ seit der Veröffentlichung des ersten Albums von *Konono* No.1 im Jahr 2005 weltweit Aufmerksamkeit erfährt. Eigentlich unerwünschte, durch das Sound-System erzeugte Verzerrungen werden mangels technischer Alternativen in die Musik integriert, die so, ungewollt, an ästhetische Konzepte der experimentellen Rock- und Elektronik-Avantgarde von Can, Krautrock, Jimi Hendrix, Lee Perry und Proto-Techno anknüpft.

> www.crammed.de

THU, 1.2. / 21 h / MAO SECOND HALL
„SYNKEN“, directed by Transforma, sound by O.S.T., DE/US 2007, 55 min., German premiere > See page 48.

FRI, 2.2. / 20 h / MAO LOUNGE
„BASELINE BASELINE“, directed by Nate Harrison, US 2005, 20 min. Styled on educational films, Nate Harrison's trenchant short film-essay follows the genesis of the legendary bass synthesizer, TB 303, developed in the early 80s by Roland, and its impact on society, culture and the history of music. Nate Harrison's pointierter Kurzfilm-Essay geht der Entstehungsgeschichte des von Roland in den frühen Achtzigern entwickelten, legendären Bass-Synthesizers TB-303 und dessen soziokulturellen und musikhistorischen Auswirkungen, im Stile eines Lehrfilmes, nach.

> www.nkhstudio.com

FRI, 2.2. / 20:30 h / MAO LOUNGE
„HOUSE“, directed by Gabriel Shalom, US 2005, 18 min. As a lesson in well done edutainment, Shalom's „House“ tracks down the different styles, production procedures and cultural habits of electronic dance music. Switching between a fast-cut videoclip aesthetic and the fact based narrative of an interview with Dj Scott Hardkiss, this documentary stands for an inspiring new genre of music related film. Als Beispiel gelungenen Edutainments, bewegt sich Shaloms „House“ eloquent und ohne Didaktik durch die unterschiedlichen Spielarten von House-Musik: Mit seiner Kombination aus Musical-Fake, schnell geschnittener Clip-Ästhetik, einem sachlichem Interview mit Dj Scott Hardkiss gründet der Film ein neues und höchst unterhaltsames Sub-Genre des Musikfilms.

> www.thegoblins.com

FRI, 2.2. / 21 h / MAO LOUNGE
„PIONEERS OF ELECTRONIC MUSIC : RICHIE HAWTIN“, directed by Holger Wick, Maren Sextro, DE 2006, 70 min., Berlin premiere.

This portrait closes the Detroit bracket in this year's program (i.e. as the counterpart to „Mr. De – A Detroit Story“). For almost 20 years Hawtin – as Plastikman, head of the labels Plus8 and Minus, and under numerous pseudonyms – has been creating trend-setting blueprints that have continuously expanded both the technical and aesthetic limits of Techno. Accompanied by the makers of the Slices DVD series, Hawtin gives us a glimpse of his private world, in which the straight bass drum is present as a constant echo. Mit diesem Portrait-Film schliesst sich die Detroit-Klammer im diesjährigen Filmprogramm (als Counterpart zu „Mr De – A Detroit Story“): seit fast 20 Jahren schafft Hawtin als Plastikman, Kopf der Labels Plus8 und Minus und unter zahllosen Pseudonymen, genreprägende Blaupausen, die Techno kontinuierlich sowohl technisch als auch ästhetisch neu ausloten. Begleitet von den Machern der Slices-DVD-Reihe, gibt Hawtin Einblicke seiner privaten Welt, in der die gerade Bassdrum als leises Echo stets präsent scheint.

> www.sensemusic.de

FRI, 2.2. / 22 h / MAO MAIN HALL
„PICTOPLASMA – CHARACTERS IN MOTION“, compiled by Pictoplasma, 2006, 60 min.

Condensing the very best from the recent Pictoplasma animation festival into a one-hour program, „Characters in Motion“ puts the style back into animation with an up-to-date overview of outstanding international short-films, music videos and motion graphics. Das Beste des letzten Pictoplasma Animations-Festivals auf eine Stunde kondensiert. Als brandaktuelle Übersicht der herausragendsten internationalen Kurzfilme, Musikvideos und Motion Graphics bringt „Characters in Motion“ den Style zurück in die Welt des Animationsfilms.

> www.pictoplasma.com

SAT, 3.2. / 21 h / MAO LOUNGE
„ESSAYS ON RADIO: CAN I HAVE 2 MINUTES OF YOUR TIME“, Cronica, PT 2005, 60 min.

28 experimental Shorts, each 2 minutes long. 28 experimentelle Kurzfilme von je 2 Minuten Länge.

Featuring: Jan Robert Leegte/Boca Raton; Nuno Tudela/Pedro Tudela; Return/Pita; Ran Slavin; Ok.Suitcase; Telco Systems/Longina; Lia/@/c; Stephan Mathieu; Isabel Abreu & Rita Barbosa/Pal; Return/Freiband; Staging Toon Echism; Tina Frank/General Magic; Brigitta Bôdenauer/Miguel Carvahais; Júlio Dolbeth/Steinbrüchel; Karl Kliem/Christine Fowler; Maximilian Jänicke/Random Industries; Sara Kolster/Pawel Grabowski; Nuno Tudela/Pedro Tudela; Return/Gintas K; Marius Watz/@/c; Jörg Piringer; Sumugan Sivanesan/Durán Vázquez; Antmanuv; Ran Slavin/James Eck Rippie; Erich Berger/Pure; Paulo Raposo; Ran Slavin/The Beautiful Schizophonic; Horacio G/Longina; Meta.

> www.cronicaelectronica.org

SAT, 3.2. / 22 h / MAO LOUNGE
„IT BECOMES HER“, directed by Masako Tanaka, Music by Fe-mail, JP 2006, 5 min.

A music clip documenting the fragmented sound environments of Norwegian Noise duo, Fe-mail (Maja Ratkje and Hild Sofie Tafjord). Intuitive, precise timing and a trenchant use of digital image processing make this a highly persuasive found-footage collage that goes a long way towards being one of Masako Tanaka's best works. Musikclip zu den fragmentierten Sound-Environments des norwegischen Noise-Duos Fe-mail (Maja Ratkje und Hild Sofie Tafjord). Die Found-Footage-Collage überzeugt durch ein intuitiv, präzises Timing und einem pointiertem Einsatz von digitalem Bild-Processing und gehört zu den besten Arbeiten Masako Tanakas.

HANDCLAPS

SAT, 3.2. / 21h / MAO LOUNGE

„COVERS“, directed by Janek Schaefer, UK 2006, 26 min.

In the manner of a slide show, „Covers“ turns individual pieces from Janek Schaefer's record collection into a wallpaper-like narrative flow. Thus, without any obvious intent to document the history of music, Schaefer offers 100 years of cover design as an aesthetic reflection on it.

Durch einen einfachen Diashow-Effekt verknüpft „Covers“ einzelne Stücke der Plattensammlung von Klangkünstler Janek Schaefer zu einem Tapetenartigen Erzählflow – ohne jegliche musikhistorische Intention entsteht so eine ästhetische Reflektion der Musik-Geschichte anhand von 100 Jahren Cover-Design.

› www.audioh.com

„LA CIUDAD“, directed by Mpld, Gill Arnò, music by Criterion, US 2005, 20 min.

The moving and constantly pulsating images of „La Ciudad“ („city“) reflect the adrenalinic and unstoppable flow of NYC, while the music of Brooklyn Beats artist Criterion ambivalently clashes with the abstract, non-grippable surface with repetitive broken beats. Both music and image are drawn from their place of origin and can be seen as contemporary urban folk art.

Zu den gebrochenen Breakbeat/Noise-Collagen des Brooklyn Beats-Artist Criterion zeigt Gill Arnò in „La Ciudad“ (Die Stadt) den kontinuierlichen Fluß der Metropole New York in einem unaufhaltsamen und unkontrollierbaren Bildermeer-Stakkato. Unter einer unruhig, pulsierenden Oberfläche aus flüchtigen Großstadt-Versatzstücken zeichnet sich nach und nach ein fragiles Artefakt urbaner Folk Art ab.

› www.m-i-c-r-o.net/mpld/home.html

HANDCLAPS SPECIAL: „SYNKEN“, BY TRANSFORMA & O.S.T.

THU, 1.2. / 21h / MAO SECOND HALL

A sneak preview of the new DVD, „Synken“ by Transforma (Bild, DE) & O.S.T. (Sound, US), presented by Shitkatapult and Cimat-ics/AV/Platform, produced by Visual Kitchen, 50 min.

Transforma & O.S.T. worked for two years on this first joint DVD that will be released in March 2007 on the Berlin label, Shitkatapult. With a mix of abstract images, graphic animation, digital image effects and complex film sequences, „Synken“ creates fantastically spaced out, darkly romantic scenery, in which gloomy forests, tunnels, timeless lakes, cellars inhabited by rat people, and a mysterious vagabond play the main roles. O.S.T.'s arrhythmic crackling electronic 5.1-surround soundtrack bathes the images in an eerily hypnotic flow. Imagery and sound together open up subtle leads that can never be read only as a linear narrative. „Synken“ consists rather of individual narrative modules that can be potentially combined in any number of narratives. The next logical step in Transforma and O.S.T.'s collaboration will accordingly be to take the DVD onwards into live performance, in which the players' real-time decisions will develop further versions of the narrative.

Vorpremiere der neuen DVD „Synken“ von Transforma (Bild, DE) & O.S.T. (Sound, US), präsentiert von Shitkatapult und Ci-

mat-ics/AV/Platform, produziert von Visual Kitchen, 50 min.

Zwei Jahre haben Transforma & O.S.T. an ihrer ersten gemeinsamen DVD gearbeitet, die im März 2007 bei dem Berliner Label Shitkatapult erscheinen wird. In einer Mischung aus abstrakten Bildern, graphischen Animationen, digitalen Bildeffekten und aufwändigen filmischen Sequenzen erwirft der experimentelle Musik-Film „Synken“ eine fantastisch-entrückte schwarz-romantische Szenerie, in der düstere Wälder, Tunnel, zersplitterte Landschaften, von Rattenmenschen bevölkerte Kellerverließe und ein mysteriöser Wanderer die Hauptrollen spielen. Der elektronische, arhythmisch knisternde 5.1-Surround-Soundtrack von O.S.T. gibt den Bildern einen unheimlichen hypnotischen Fluß. Im Zusammenspiel eröffnen Bild und Ton subtile narrative Verzweigungen, die niemals schlicht linear gelesen werden können. Viel eher besteht „Synken“ aus einzelnen Modulen, die zu einer Anzahl möglicher Erzählungen kombiniert werden können. Nächster folgerichtiger Schritt in der Arbeit von Transforma und O.S.T. wird demnach die Erweiterung der DVD zu einer Live-Performance sein, bei der die Spieler Versionen der Erzählung durch Echtzeitentscheidungen entwickeln.

Transforma (DE, Shitkatapult)

The Berlin video group Transforma was founded in 2001. Since then they've been exploring interferences between music and image and are working in the context of VJ-ing, music videos and live cinema. Their visual language combines early cinema approaches with current computer based filmmaking techniques, to create fragmented visions and micro stories, which invite the viewer into a world with its own internal logic.

› www.transforma.de

O.S.T. (US, Qlipothic)

Chris Douglas, known at various times as O.S.T., Rook Vallard(e) and Dalglish on imprints ranging from Plug Research to Diskono, Worm Interface and Emanate, works in sound parameters lying outside established electronic and dance music paradigms – the emasculated Noisepunk of Laptop Glitch, the cleanroom-stale micro patterns of Tech-House and Minimal Techno – to uncover the uncomfortable, the confrontation. Douglas left San Francisco at the age of sixteen for Detroit and then New York to find creative freedom outside the classical piano lessons of his childhood – only to return to San Francisco after pleasantly crossing paths with Richie Hawtin and Mad Mike of fabled UR Records. As O.S.T. he became known for a challenging, quixotic, unique electronic style. Douglas runs the Qlipothic label.

› www.amhain.net



Site-specific installations and designs are a permanent feature of each edition of the festival, so this year too, we have invited visual artists and designers to interpret the festival theme, „Building Space“ and give the MAO a new look.

Auke Touwslager & Ursula Lavrencic (NL)
CELL PHONE DISCO, Installation, 2007

A playful installation made from „flashing cells“, better known as fancy fashion accessories for mobile phones. Flashing cells consist of LEDs, a battery and a sensor to detect electromagnetic radiation transmitted by active mobile phones. When the sensor detects radiation of a nearby phone, it lights up the surrounding LEDs as if unveiling the phone's invisible aura. Less sensitive cells are used to create a canvas for an inkless marker. Activated by an extremely close electromagnetic source (e.g. moving a cell-phone over the installation's surface), temporary electromagnetic drawings can be made. Eine spielerische Installation aus sogenannten „flashing cells“, besser bekannt als Fashion-Accessoire für Mobiltelefone. Flashing cells bestehen aus LEDs, einer Batterie und einem Sensor für die von Mobiltelefonen ausgesandte elektromagnetische Strahlung. Wenn der Sensor Strahlung eines nahen Telefons entdeckt, veranlasst er das Aufleuchten der umliegenden LEDs und macht so die „unsichtbare Aura“ des Telefons sichtbar. Weniger empfindliche Sensoren erzeugen eine Leinwand für tintenlose Stifte. Die LEDs werden hier nur durch elektromagnetische Strahlung in unmittelbarer Nähe aktiviert. Durch Bewegung eines Telefons über die Oberfläche der Installation können elektromagnetische Zeichnungen erstellt werden.

- › www.cellphonedisco.informationlab.org
- › www.informationlab.org
- › www.megla.org

Christian Frey / Hans Otto Richter / Timm Ringewaldt / Vadim Schäffler (DE)

„RAUMLÜFTER“, Installation (information display system), 2007

A comprehensive information system that is not only visibly but also, palpably present. Aided by ventilators and video cameras fitted with LEDs, a designer and artists' group convened by Mediamorph founder, Hans Otto Richter and video artist, Timm Ringewaldt will once again provide visitors to CTM.07 with all the necessary info on the festival and program. „Raumlüfter“ ist ein raumgreifendes Informationssystem, das man nicht nur betrachten, sondern auch spüren kann: mit Hilfe von LED-bestückten Ventilatoren und Videokameras wird die Designer- und Künstlergruppe um Mediamorph-Begründer Hans Otto Richter und Videokünstler Timm Ringewaldt ein weiteres Mal die Besucher des CTM.07 mit den notwendigen Informationen zu Programm und Festival versorgen.

- › www.horichter.de
- › www.autokolor.org
- › www.firmaformat.de
- › www.retrosexy.com

Stefan Davix (CH)
UNTITLED, mural, 2007

Visual artist, Stefan Davix (born in 1966, resident in Berlin and Lucerne) works with different media such as video, sound and painting and combines these in comprehensive installations. For CTM.07 he will create a large-scale mural. Davix (geboren 1966, lebt in Berlin und Luzern) arbeitet mit verschiedenen Medien wie Video, Sound, Malerei und fügt diese zu umfassenden Rauminstallationen zusammen. Für CTM.07 realisiert er ein großformatiges Wandbild.

- › www.wurst.ch

Fester Bestandteil jeder Ausgabe des Festivals sind ortsspezifische Installationen und Design-Lösungen. Auch dieses Jahr haben wir wieder Bildende Künstler und Designer eingeladen, das Festivalthema „Building Space“ zu reflektieren und dem MAO ein neues Gesicht zu geben.

Eboj (DE)
UNTITLED, mural, 2007

Steffen Sauerteig, Svend Smital, Kai Vermehr and Peter Stemmler of Eboj are maestros of pixel graphics. All of their pictures are drawn as identical isometric projections, the sides and angles of which retain the same proportions, irrespective of their position within the scene. This technique, familiar from computer games such as „The Sims,“ allows each pictorial element to be used as independent module in further images. Over the years, Eboj has compiled a constantly expanding archive of motifs, which they use to depict highly detailed Pop worlds populated by aliens, robots, cars, cannons, dealers, girls and machines. Eboj lures viewers into artificial toy landscapes, in which Pop, consumerism and adolescent fantasies are magnified ad absurdum in an ironic and positive manner. Die vier Ebojs (Steffen Sauerteig, Svend Smital, Kai Vermehr und Peter Stemmler) sind Meister der Pixelgrafik. Ihre Bilder sind sämtlich in identischer isometrischer Projektion gezeichnet, bei der Seiten- und Winkelverhältnisse unabhängig von der Position im Bild stets gleich bleiben. Durch diese von Computerspielen wie „The Sims“ bekannte Technik kann jedes einmal erstellte Bildelement als Modul in späteren Bildern wiederverwendet werden. Über die Jahre haben sich Eboj so eine stetig wachsende Bibliothek an Motiven erarbeitet, die sie zu detail- und farbenreichen, von Aliens, Robotern, Autos, Kanonen, Dealern, Mädchen und Maschinen bevölkerten Pop-Welten zusammenfügen. Eboj entführen den Betrachter in kunstvoll gearbeitete Spielzeug-Landschaften, in denen Pop, Konsumkultur und adoleszente Fantasien ironisch-affirmativ ins Absurde überzeichnet werden.

- › <http://hello.eboj.com>

Birgit Glatzel (DE)
„THE SAME PROCEDURE AS EVERY YEAR–SYLVESTER 1971–2005“, Animation, 2007

SUN, 28.1. > 20 h > SECOND STAGE

Part II of Glatzel's „Father Trilogy“ traces back the roots of her childhood. Her father's obsession to save everything from falling into oblivion led him to the compulsive habit of photographing the fireworks on New Year's Eve for over 24 years. Glatzel unearthed the photographs from her father's archives and re-arranged them into an animation-film that will be screened on the LED-installation of dutch artist group Kunstlicht in MAO's 2nd hall. Teil II von Glatzels „Vater-Triologie“ verfolgt Spuren ihrer Kindheit. Die Obsession des Vaters, alles vor dem Vergessen bewahren zu wollen, brachte ihn zu der zwanghaften Gewohnheit, über 24 Jahre das Neujahrsfeuerwerk zu fotografieren. Glatzel fand die Bilder in den Archiven ihres Vaters und fügte sie zu einem Animationsfilm zusammen, der auf der LED-Installation der niederländischen Künstlergruppe Kunstlicht im zweiten Saal des MAO zu sehen sein wird.

- › www.birgitglatzel.de

Kunstlicht (NL)
„LEDLEASE“, Installation, 2007

Kunstlicht creates a video/light environment composed of a 20 sqm. cascade of LED-monitor modules that will relay their animations and pulsating decors, along with those of other artists. Kunstlicht (Arnold Fabrie and Maarten Bax) are one half of the former video collective, Photonic. Kunstlicht gestaltet ein Video-/Licht-Environment aus 20 m² kaskadierbaren LED-Bildschirmmodulen, die von ihnen und weiteren Künstlern mit Animationen und pulsierenden Dekors bespielt werden. Kunstlicht (Arnold Fabrie und Maarten Bax) sind eine Hälfte des ehemaligen Videokollektivs Photonic.

- › www.ledlease.nl

Music & Technology Group, University Pompeu Fabra
REACTABLE, Installation and performance
THU 01/02 > 22h > MAO LOUNGE

The „reactable“, is a state-of-the-art multi-user electro-acoustic music instrument with a tabletop tangible interface. Several simultaneous performers share complete control over the instrument by moving physical artefacts on the table surface and constructing different audio topologies in a kind of tactile modular synthesizer or graspable flow-controlled programming language. The instrument was developed by the „Interactive Sonic Systems“ team under the direction of Dr. Sergi Jordà within the Music Technology Group of the Audiovisual Institute at University Pompeu Fabra in Barcelona. Its activities concentrate on the design of new musical interfaces. Der „reactable“ ist ein state-of-the-art elektronisches Multi-User-Instrument: Durch Auflegen, Drehen und Verschieben bestimmter Objekte auf einer „Tischplatte“ können Klänge erzeugt und akustische Signaturen modifiziert werden. „Reactable“ ist modularer Synthesizer, Sequencer und objekt-orientierte Programmiersprache in einem, bedienbar durch ein handfestes, sinnliches Interface. Der „reactable“ wurde von dem „Interactive-Sonic-Systems“-Team unter der Leitung von Dr. Sergi Jordà, innerhalb der Music Technology Group des audiovisuellen Instituts der Universität Pompeu Fabra in Barcelona entwickelt. Der Forschungsschwerpunkt der Gruppe liegt auf der Entwicklung neuer Musik-Interfaces.

PERFORMERS: Sergi Jordà (ES), Marcos Alonso (ES), Martin Kaltenbrunner (AT), Günter Geiger (AT).
> <http://mtg.upf.edu/reactable/>

Jan Rohlff & Maverick (DE)
„GENRETAPETE“, mural, 2001–2007

This work plays on the contrary motifs of singularisation and collectivisation within Pop culture by tracing the daily permutation of codes used to describe music. Since 2001 Rohlff and Maverick have been collecting the names of musical genres that are invented by individual music producers and recipients to denote affiliation or exclusion. In Structuralist terms, the alphabetically listed musical genres represent signifiers of the viewer's personal experience. Thus the viewer becomes a resonating body of the genres. „Genretapete“ spielt auf die gegenläufigen Bewegungsfiguren von Vereinzelung und Kollektivierung innerhalb der Popkultur an, indem sie die tägliche Permutation der Codes zur Beschreibung von Musik nachzeichnet. Seit 2001 haben Rohlff & Maverick Genrebezeichnungen gesammelt, die von einzelnen Musikproduzenten und -rezipienten erfunden werden, um Zugehörigkeit oder Abgrenzung zu signalisieren. Die alphabetisch aufgelisteten Musik-Genres stellen im strukturalistischen Sinne Signifikanten für die persönlichen Erfahrungen der Betrachter dar. Die Betrachter werden zum Resonanzkörper der Genres.

Kai Schiemenz (DE)
„BINGOWING“, Installation, 2007

Schiemenz studied at the Kunsthochschule Berlin-Weissensee and the University for the Arts Berlin. His artistic production ranges from drawings and computer graphics to modeling, architecture and installation. His sculptures can be seen as either large-scale walk-in installations, or architectural miniatures. They take the shape of stages, theaters, planetariums, arenas or stadiums, drawing reference from Russian constructivism and utopian architecture. For CTM.07 he creates the setting for the MAO lounge. Stairs and platforms invite the audience to climb and linger, but also serve as a cinema and as stage for presentations and interactions. Kai Schiemenz studierte an der Kunsthochschule Berlin-Weissensee und der Universität der Künste Berlin. Seine Arbeiten reichen von Zeichnung über Computergrafik zu Modellbau, Architektur und Installation. Schiemenz' Skulpturen können sowohl als begehbare Installationen gesehen werden als auch als architektonische Modelle; sie nehmen die Gestalt von Bühne, Theater, Planetarium, Arena oder Stadion an und zeigen Bezüge zum Russischen Konstruktivismus wie zu utopischen Architekturen auf. Für CTM.07 entwirft er die MAO Lounge: Treppen und Ebenen laden die Besucher zum Begehen und Verweilen ein, dienen aber auch als Kino und Bühne für Präsentationen.

> www.kochundkesslau.de

Stefan Schuster (AT)
UNTITLED, mural, 2007

Born in Austria, Schuster lives and works in Berlin. He primarily creates typographic murals and sculptures based on text sequences as well as intricately convoluted large-scale 3-dimensional structures. Der gebürtige Österreicher Schuster lebt und arbeitet in Berlin. Er arbeitet vornehmlich mit Text-Sequenzen in Form typografischer Wandarbeiten und Skulpturen sowie an komplex verschachtelten großformatigen Raumstrukturen.
> www.sfschuster.com

Valentin Souquet & Emilie Pischedda / Diligence (FR)
„NARCISSUS JONQUILLA“, Installation (food shop), 2007

King-size organic structures made from wood that seem to grow and fill given spaces are the specialty of French artist couple Souquet and Pischedda. For CTM.07 they do the reverse: their organic structure creates and defines the space for Miss Hecker's Asian spring roll snack bar – a refreshing refuge for the exhausted. Großformatige organische Strukturen aus Holz, die in den sie umgebenden Raum hineinzuwachsen und ihn nach und nach auszufüllen scheinen, sind die Spezialität des Künstlerpaares Souquet und Pischedda. Zum CTM.07 gehen sie umgekehrt vor: die Struktur definiert und bereitet den Raum für Miss Heckers Snackbar – ein erfrischender Rückzug für alle erschöpften Besucher des Festivals.

> www.projetdiligence.net

visomat inc. (DE)
„HALBZEUG“, Installation (record shop), 2007

Berlin design combo, visomat inc. this year turns the festival record shop into a modular sculpture. An expression of contemporary craftsmanship, their installation „Halbzeug“ comprises modules made of polystyrene, an everyday industrial material that represents efficiency, simplicity and minimalism. Each module derives from the classic cube shape, sub-sectioned into a pyramid form: modern, no-frills decor that is highly functional. Besides their work in the design field, visomat inc. also run the project space, M12. Dieses Jahr wird der Festival-Record-Shop durch die Berliner visomat inc. in Form einer modularen begehbaren Skulptur gestaltet. Als Ausdruck zeitgenössischen Handwerks verbindet „Halbzeug“ funktionale Raumgestaltung und reduziertes, modernes Ornament durch die Verwendung eines Materials der Gegenwart: Das Industriematerial Styropor steht für Funktionalität, Effizienz, Schlichtheit und Minimalismus. Alle „Halbzeug“-Module werden aus der klassischen Form des Kubus abgeleitet, indem er in pyramidenförmige Abschnitte unterteilt wird. Neben ihrer gestalterischen Arbeit betreiben visomat inc. den Projektraum M12.

> www.visomat.com

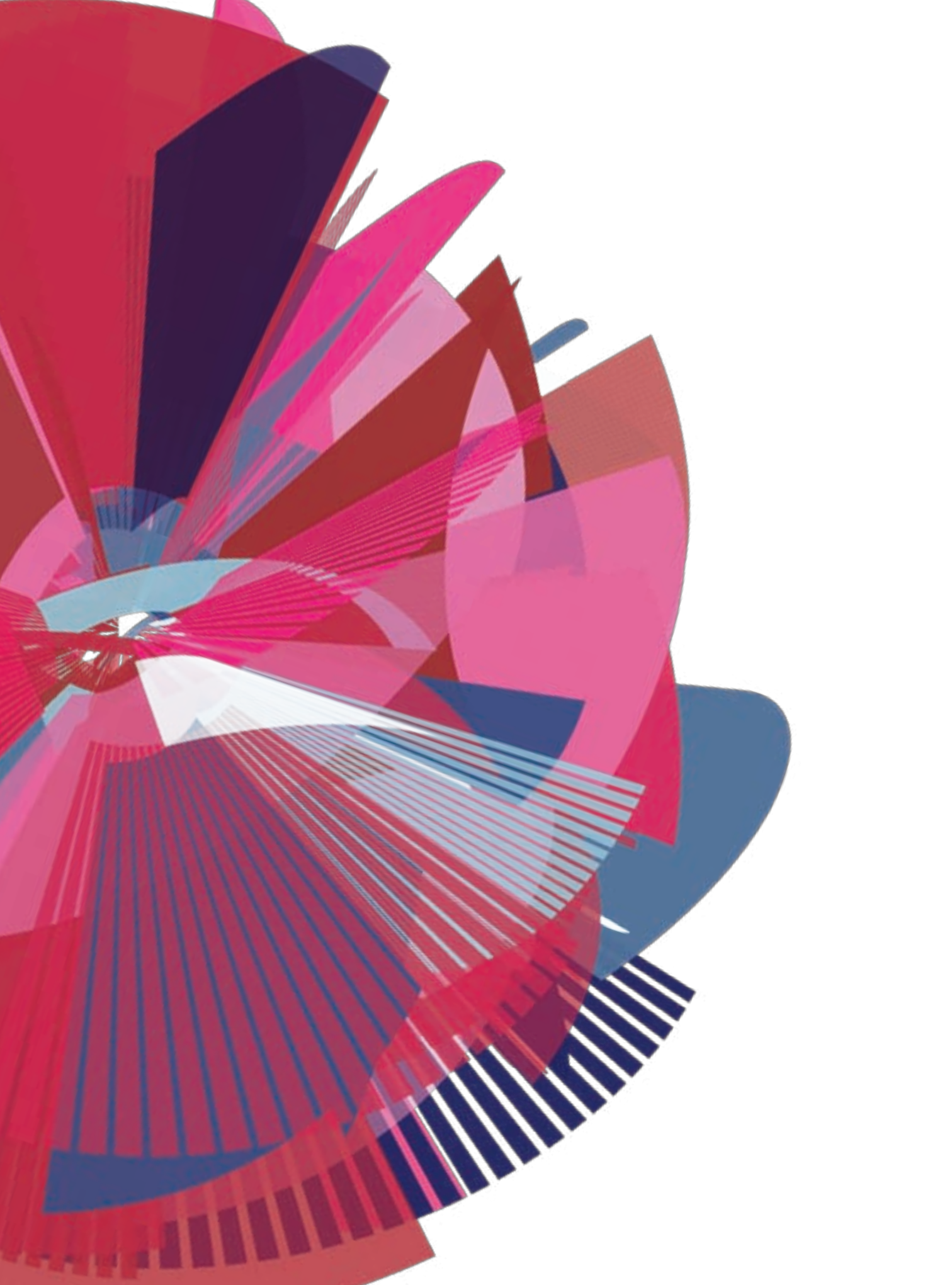
> See also Partner Events M12, page 59.



Karl D.D. Willis (NZ)
„LIGHT TRACER“, Installation, 2005

Leave a reflection of yourself with Light Tracer. You are invited to create contrasty drawings with a torch, lighter, cell phone, penlight, camera flash or other light-emitting device on a light sensitive screen – catch reflections with a flash, or draw direct with a small light. The pictures are stored in layers that fade, creating a time-lapse collage of frozen images. An archaeology of audience participation develops. Erzeuge ein Abbild deiner selbst mit Light Tracer. Besucher sind eingeladen, kontrastreiche Zeichnungen mit Taschenlampe, Feuerzeug, Handy, Penlight, Foto-Blitz oder jedem anderen leuchtenden Gerät auf einer lichtempfindlichen Leinwand zu erstellen. Die Bilder werden in langsam verblassenden Bildebenen gespeichert, so dass eine Kollage aus sich überlagernden Bildern und gefrorener Zeit entsteht.

> <http://lighttracer.darcy.co.nz/>



„Liquid Space“ is a series of workshops that was developed over the last three years by the Belgian media arts laboratory, Lab[au], to create immersive and interactive spatial audio-visuals. The event is international in character, with stopovers to date in Seoul, Brussels, Amsterdam and Rotterdam, and offers a platform for collaborative interdisciplinary design processes and creative exchange between musicians, artists, designers, researchers and developers. Lab[au] was founded in 1997 by Manuel Abendroth, Jérôme Decock, Alexandre Plennevaux and Els Vermang, each with diverse backgrounds in architecture, visual arts and music. They have since jointly created interactive artworks, audiovisual performances and scenographies, for which they develop their own software and interfaces. Lab[au] also founded the digital arts gallery, *Mediaruimte* in Brussels in 2003.

According to current progress in information and computation technologies, Lab[au] has developed a transdisciplinary and collaborative methodology and examines the transformation of architecture, art and design within a practice entitled “MetaDeSIGN”. Metadesign (meta = information about information) displays the theme of space and time constructs relative to information processes. It concerns the transposition of “inFORMational” processes in n-dimensional (visual, sonic, spatial, ...) form. Lab[au] has exhibited works at Sonar (2004), New Museum (New York, 2003), Nabi Art Center (Seoul, 2003), Bauhaus (Dessau, several times), ICA (London, 2002), Louvre (Paris, 2000), Ars Electronica (1999), Centre Georges Pompidou (Paris, several times), among other places.

„Liquid Space 05“ at CTM.07 will take place in the Ballhaus Naunynstrasse in Berlin-Kreuzberg within an experiment-station made of a 360°-multiscreen-panorama-projection and a surround-audio-system. The Workshop includes public events such as presentations and performances by the

members of Lab[au] and participating artists, as well as an exchange session, to which anyone interested can bring along his/her own instruments and join in to experiment within the workshop environment. The basis for new works to be developed during the twelve days of the workshop will be the software environment „sPACE Navigable Music“ developed by Lab[au]. This software synchronizes the rendering performance of several computers to create audio-visual electronic 3d-spaces, through which one can navigate in real time.

„Liquid Space“ ist eine vom belgischen Medienkunstlabor Lab[au] während der letzten drei Jahre entwickelte Workshopreihe zur Gestaltung raumbezogener, immersiver und interaktiver audio-visueller Performances und Installationen. Die Veranstaltung ist international angelegt (bisherige Stationen waren Seoul, Brüssel, Amsterdam und Rotterdam) und bietet eine Plattform für kollaborative und interdisziplinäre Design-Prozesse und den kreativen Austausch zwischen Musikern, Künstlern, Designern, Forschern und Entwicklern. Lab[au] wurde 1997 von Manuel Abendroth, Jérôme Decock, Alexandre Plennevaux und Els Vermang gegründet. Mit einem Hintergrund in Architektur, Kunst und Musik befassen sich die vier seitdem gemeinsam mit der Gestaltung interaktiver Installationen und audiovisueller Performances sowie mit der Entwicklung eigener Software und Interfaces. 2003 gründeten Lab[au] zudem die Brüsseler Galerie für digitale Kunst *Mediaruimte*.

In Übereinstimmung mit der Entwicklung von Informations- und Computertechnologien verfolgt Lab[au] eine – „MetaDeSIGN“ benannte – transdisziplinäre und kollaborative Methodik zur Erforschung der Transformationsmöglichkeiten von Architektur, Kunst und Design. Metadesign (meta = Information über Information) beschäftigt sich mit Raum-Zeit-Konstrukten als Ausformung von Informationsprozessen und mit der Transposition “inFORMeller” Pro-

zesse in n-dimensionale (visuelle, klangliche, räumliche ...) Formen. Die Arbeiten von Lab[au] wurden u.a. bei Sonar (2004), New Museum (New York, 2003), Nabi Art Center (Seoul, 2003), Bauhaus (Dessau, mehrere Male), ICA (London, 2002), Louvre (Paris, 2000), Ars Electronica (1999), Centre Georges Pompidou (Paris, mehrere Male) und vielen anderen Orten gezeigt.

„Liquid Space 05“ beim CTM.07 findet im Ballhaus Naunynstraße in Berlin-Kreuzberg in einer Experimentierstation aus 360°-Multiscreen-Panorama-Projektion und Surround-Audio-System statt. Der Workshop beinhaltet öffentliche Präsentationen und Performances von Mitgliedern Lab[au]s und Workshop-Teilnehmern sowie eine Austausch-Session, bei der jeder Interessierte seine Geräte mitbringen und im Workshop-Environment experimentieren kann. Grundlage für die während der zwölf Workshop-Tage neu entwickelten Arbeiten ist, die von Lab[au] entwickelte Softwareumgebung „sPACE Navigable Music“, mit der sich die Rechenleistung mehrerer Computer synchronisieren läßt, um audiovisuelle 3D-Räume zu entwerfen, durch die in Echtzeit navigiert werden kann.

› www.lab-au.com

› www.mediaruimte.be

LAB[AU] LIQUID SPACE 05

PARTICIPANTS & PRESENTERS TEILNEHMER & PRÄSENTATOREN

Frank Bretschneider (DE)

Frank Bretschneider aka Komets is a respected producer in the global electronic music network, currently working in Berlin. Together with Carsten Nicolai he is a co-founder of Raster-Noton, his records got released on many labels such as Mille Plateaux, 12k, Audio.nl, and Bip-hop. His music is both economic and microscopic, using highly reduced sound structures performed at very low levels, embedded in structures of static, repetition and chaos.

› www.frankbretschneider.de | › www.raster-noton.de

Patric Cremer (DE)

Patric Cremer is a Berlin based producer, performer and entertainer. Having started to make Gabber and Hardcore Techno in the early 1990s under the name of *E de Cologne* he is definitely is a major influence on many artists within the field of Breakcore and hard Techno. Cremer is also known for illustrious acts like EC80R and more recently the Puppetmastaz, as well as for his grotesque one-man entertainment show *Candie Hank*.

› www.candiehank.com

Thorsten Fleisch (DE)

Thorsten Fleisch is a German filmmaker with a background in art, music and media, who has made a name for himself in the international experimental film community. In his sonic and visual work he examines the material world of solid matter (like blood, aluminium foil, human skin and crystals) and the non-material abstract world of concepts and ideas (like four-dimensional geometry and computer coding). Fleisch became recognized as one of the world's leading innovators of experimental film with the release of his 16mm film, *Blutrausch* (1998), a film made entirely from his own blood.

› www.fleischfilm.com

Xavier Gazon (BE)

Xavier Gazon is an electronic composer, sound designer and live performer from Belgium. The main part of his work as a musician deals with the interaction between live performance and studio creation. He has released tracks for different IDM, Electronica and Breakcore labels and designed soundscape-installations in cooperation with various media artists. Gazon is also the founder of the record-label *Ex Nihilo*. Recently his work focuses on media interfaces.

› www.etschaberry.com

HC Gilje (NO)

HC Gilje is a Norwegian artist working on video installations, short films, video pieces for dance and theatre performances, and live video improvisation. Gilje is one of the members of the video improvisation trio *242.pilots* and the audiovisual duo *Blind*. Gilje is also the visual motor of *Kreutzerkompani*. His most recent project "nodio" is a networked multi-channel audiovisual system, where each node in the system is a source both for video and audio, aiming to create a tool to choreograph aural and visual motion in space.

› www.nervousvision.com

Jannis Urle Kilian Krefit (DE)

Jannis Urle Kilian Krefit is a Berlin based designer with a background in visual communication and an understanding of design as an interdisciplinary, holistic process. The spectrum of his works ranges from branding and identity, print, web, interaction, 3D, animation, computational design and interactive installations up to media facades and stage shows. As an independent designer, Krefit has conceived and realised numerous projects for renowned international clients such as ART+COM and Daimler Chrysler.

› www.deinlieblingsgestalter.de

Sara Kolster (NL)

Sara Kolster is media artist with a background in web- and graphic design. In recent years her focus shifted towards video and film. Utilizing various strategies and research methods culled from journalism, documentary film-making and archaeology, she captures hidden details and fragments of urban environments to create stories. Recently, her work concentrates on the integration of sound and image, using different techniques – rang-

ing from slides, film and video to database-systems and live processing programs.

› www.umatic.nl/info_sara.html

Sven König (DE)

König is a German artist with a background in programming and new media art. He describes his main project "sCrAmBled?HaCkZ!" as a realtime-music-video-re-de-construction-copyright-abusing-machine and creative intelligence instrument at the same time. The project is a piece of software, which attempts to develop an artistic strategy to shed some light on the problems of intellectual property.

› www.popmodernism.org

Holger Lippmann (DE)

After studying sculpture at the art academy in Dresden, Holger Lippmann lived and worked in Paris and New York in the early nineties. 1997-98 he studied screen-design in Berlin and since has worked as art director for disco3000 and creative director for monocrom. Lippmann has participated in numerous solo and group shows in Germany, France, Canada, Korea, Poland, the Netherlands and Serbia and has been developing web and interactive projects since 1995.

› www.lumicon.de

Marie-Laure Plougastel (FR)

Marie-Laure Plougastel is a French visual artist currently living in Berlin. After practicing the art of video mixing, her experiments led her into research on the pictorial matter and its bond with mathematics. Her work ranges between 3d-animation, real time processing and generative art. Her compositions, designed to be coupled with electronic music, are characterised by a sensitive cartoon style and images of fluctuating spaces issued from chaotic algorithms.

› <http://m010p.free.fr/>

Timm Ringewaldt (DE)

Timm Ringewaldt is a Berlin based visual artist focused on dissecting images and rearranging pixels in new ways. Using mainly self-shot footage, his style is inspired by Pop-art and Cubism, but also by the aesthetics of surveillance camera-images. His interactive installations and performances, shown at international festivals, are often created for a specific social environment and interact playfully with spectators and time-flow. Under the name *monitor.automatique* he spent a long time working as a VJ in clubs and at festivals, lately his projects focus on theatre and architecture.

› www.autokolor.de

Jan Peter Sonntag (DE)

With a background in music, fine arts and philosophy Jan-Peter Sonntag has been engaged with sound performances and interactive light and sound installations, as well as with works on the interface between human body and machine-systems. Since 1998 he works mainly in and with the concept of space.

Marius Watz (NO)

Marius Watz is an artist and designer from Oslo currently living in Berlin. His work is concerned with the algorithmic generation of form, whether still, animated or interactive. Watz' signature style is a particular brand of visual hedonism, marked by playful organic shapes and a "more is more" attitude. In 2005 Watz started *Generator.x*, a platform for generative art and design, which so far has resulted in a conference, a blog, and a travelling exhibition.

› www.unlekker.net

› see also Catalogue Credits › page 41.

LAB[AU] LIQUID SPACE 05

[BN] > BALLHAUS NAUNYNSTRASSE

| | |
|----------------------|---|
| TUE 23.01. | 20 – 22h LABAPERO #1 Exchange and presentations 20–21h LAb[au] (lecture) 21–21:30h Frank Bretschneider (audio) & Marie Plougastel (visual) 21:30–22h Sven König (audio-visual) Free Admission Eintritt frei |
| MON 29.1. | 20 – 22:30h LABAPERO #2 Exchange and presentations 20–21h LAb[au] (lecture) 21–21:30h HC Gilije (lecture) 21:30–22h Jan-Peter Sonntag (lecture) 22–22:30h Patric Cremer (audio) & Marius Watz (visual) Free Admission Eintritt frei |
| TUE 30.1. | 10 – 20h PLUG & PLAY Exchange session, open to everyone, bring your own gear and tune in. Free Admission Eintritt frei |
| FRI 2.2. | 20 – 22:30h Lab[AU] / LQS05 PERFORMANCE Live av-performances by members of LAb[au] and participants of the workshop. Admission 5€ Eintritt 5€ |
| SAT 3.2. | 20 – 22:30h Lab[AU] / LQS05 PERFORMANCE Live av-performances by members of LAb[au] and participants of the workshop. Admission 5€ Eintritt 5€ |

BALLHAUS NAUNYNSTRASSE, BERLIN

DENSE-SHOP, BERLIN

LES SIESTES ÉLECTRONIQUE, TOULOUSE

SAMURAI.FM, LONDON/TOKYO

TODAYSART FESTIVAL, THE HAGUE

ULTRASOUND FOUNDATION, BUDAPEST

VISUAL SENSATIONS, AMSTERDAM

VOLKSBÜHNE AM ROSA-LUXEMBURG-PLATZ, BERLIN

Ballhaus Naunynstrasse, Berlin

A neo-classical ballroom, built in 1865, and now conceived as a musical, artistic and social laboratory that combines international experimental arts with (sub-)cultures of the neighborhood, Kreuzberg, in which it is located. Its multidisciplinary, international program of festivals, concerts, sound installations, theater and performance aims to build bridges between socio-political agendas and the international avant-garde. Das Ballhaus Naunynstrasse versteht sich als musikalisch-künstlerisches und soziales Labor, das internationale experimentelle Kunst und die lokalen Kulturen des Berliner Stadtteils Kreuzberg zusammenbringen möchte. Ein multidisziplinäres und kulturübergreifendes Programm aus Festivals, Konzerten, Klanginstallationen, Theater und Performance erprobt in dem 1865 erbauten neoklassizistischen Ballsaal den Brückenschlag zwischen soziopolitischer Auseinandersetzung und internationaler Avantgarde.

› www.ballhausnaunyn.de

› see [LAB\[au\] Liquid Space](#) › page 54.

Dense-Shop, Berlin

Dense is a record shop for experimental music and, first and foremost, a meeting point and info exchange for anyone interested in music beyond the mainstream. Operated by Tim Tetzner, the shop is an important magnet for Berlin's experimental music scene. For CTM.07 Dense will once again set up a temporary branch in MAO: a communication interface and a place you can buy material by this year's Festival artists, and more besides. Dense ist ein Record-Shop, vor allem aber ist es ein sozialer Ort und Informationsbörse für alle, die sich mit Musik jenseits des Mainstreams beschäftigen. Betrieben von Tim Tetzner, der auch das Handclaps-Filmpogramm des CTM.07 zusammengestellt hat, ist der Laden ein wichtiger Kulminationspunkt der experimentellen Musikszene in Berlin. Zum CTM.07 wird Dense in den Räumen des Maria am Ostbahnhof erneut eine temporäre Erweiterung ihres Ladenlokals einrichten: Kommunikationsschnittstelle und Shop, in dem Material der am Festival beteiligten Künstler und Weiteres mehr erhältlich sein wird.

› www.dense-shop.de

› see also [Handclaps](#) › page 46.

Les Siestes Électronique, Toulouse

Based in Toulouse, Southern France, Les Siestes Électroniques is a summer meeting point for emerging artists from the field of music & digital culture. Its ambitious motley line-up mainly focusses on electronic musicians and aims at a professional audience as well as the general public. The fact that its open air concerts are free of charge makes Les Siestes Électroniques a rare and precious occurrence within the landscape of European festivals. Les Siestes offers an opportunity to experience the best of contemporary music and media art through concerts, club nights, workshops and exhibitions. With similarities in aims and approach, Les Siestes Électroniques and CTM have now come together for a first time collaboration. While Les Siestes Électroniques present a slice of fresh new French music during CTM.07, CTM is invited to contribute to the program of their next edition,

to take place in Toulouse from June 27th till July 1st. Les Siestes Électroniques in Toulouse sind ein Sommer-Treffpunkt für junge Talente aus Musik und digitaler Kultur. Das vielfältige Programm präsentiert schwerpunktmässig elektronische Musik und richtet sich sowohl an Professionals als auch an das breite Publikum. Die Open-Air-Konzerte sind gratis, was die Siestes Électroniques zu einer seltenen und besonderen Erscheinung in der europäischen Festivallandschaft macht. Les Siestes bieten Gelegenheit, das Beste aus zeitgenössischer Musik und aktueller Medienkunst in Konzerten, Clubnächten, Workshops und Ausstellungen zu erleben. Mit Übereinstimmungen in Zielen und Haltung haben sich Les Siestes und CTM nun erstmals in einer Kooperation zusammengetan. Während Les Siestes eine Auswahl neuer Musik aus Frankreich beim CTM.07 präsentiert, ist CTM eingeladen zum Programm der nächsten Siestes beizutragen, die vom 27. Juni bis 1. Juli 2007 stattfinden werden.

› www.les-siestes-electroniques.com

› see [Electric Boombox](#) › page 15.

› see [Articulating Silence and Sound](#) › page 20.

› see [À Bout de Souffle](#) › page 30.

Samurai.FM, London/Tokyo

Samurai.fm is one of the most active and popular radio stations on the net and media partner of CTM.07. Prior to the festival you will find a selection of featured festival-participants on the Samurai-webpage, complete with live recordings and dj-sets for listening. Later a number of live recordings will document the festival. Samurai.fm, eine der aktivsten und größten Internet-Radiostationen, ist Medienpartner des CTM.07. Auf der Samurai-Webseite liegen ausgewählte Live-Sets und DJ-Sets einiger der teilnehmenden Künstler zum Anhören bereit. Nach dem Festival wird eine Anzahl an Live-Mitschnitten das Festival dokumentieren.

› www.samurai.fm

TodaysArt Festival, The Hague

The international festival for art, music and technology in The Hague, TodaysArt, is a long-standing partner of DISK/CTM. The festival presents film, music, dance, theatre, new media and art and thus promotes cross-over between these disciplines and their respective publics. In partnership with the Detroit Electronic Music Festival, TodaysArt presents Underground Resistance at the CTM.07 Grand Opening club night. As was the case also at CTM.06, the TodaysArt Festival's cooperation made it possible for us to present a large number of Dutch artists in this year's program. In return, CTM successfully contributed with concerts, club nights and installations to the last two editions of the Todaysart festival. The mini-festival, Wasted 5, that will take place this year on the 19th of May at Paard von Troje in The Hague, will further deepen cooperation between the two festivals. Das internationale Festival für Kunst, Musik & Technologie – TodaysArt in Den Haag ist ein langjähriger Partner von DISK / CTM. Das Festival führt Film, Musik, Tanz, Theater, Neue Medien und Kunst zusammen, um Wechselbeziehungen zwischen den Disziplinen und ihren sozialen Umfeldern zu fördern. Als Partner des Detroit Electronic Music Festivals, präsentiert TodaysArt die Eröffnungs-Clubnacht des CTM.07 mit Underground Resistance. Wie

schon zum CTM.06 ermöglicht die Kooperation mit TodaysArt die Teilnahme einer großen Anzahl niederländischer Projekte im Programm des CTM.07. Im Gegenzug konnte CTM in den letzten zwei Jahren mit Konzerten, Clubnächten und Installationen erfolgreich zum TodaysArt Festival beitragen. Mit dem Mini-Festival Wasted 5, das am 19. Mai diesen Jahres im Paard van Troje in Den Haag stattfindet, wird die Zusammenarbeit der beiden Festivals erneut vertieft.

› www.todaysart.nl

› see **Surprise Concert** › page 8.

› see **Underground Resistance** › page 10.

› see **React** › page 18.

› see **Articulating Silence and Sound** › page 20.

Ultrasound Foundation, Budapest

The Ultrasound Foundation endeavors to promote contacts between the Hungarian music scene and current music production hot-spots throughout Europe and beyond. To this end it organizes the *Ultrahang Festival* in Budapest, Hungary's most important platform for electronic and experimental music. Besides showcasing internationally renowned artists, the festival also focuses on up-and-coming talents from neighboring countries. Workshops, discussions and presentations offer know-how on technology, music production and distribution, and the socio-cultural aspects of contemporary music. Thanks to funding from BIPOLAR, an initiative of the *German Federal Culture Foundation*, *Ultrahang* and *DISK – Sound & Image Initiative e.V.* were able to develop the joint exchange project, "The Blind Spot" that will present Hungarian artists at CTM.07 and German artists at this year's *Ultrahang Festival* (22. – 25. March).

Die Ultrasound Foundation bemüht sich, die ungarische Musikszene näher an Europa und die aktuellen Zentren der Musikproduktion heranzuführen. Dazu organisiert sie das *Ultrahang-Festival* in Budapest, und stellt damit die wichtigste Plattform für elektronische und experimentelle Musik in Ungarn. Neben bekannten internationalen Künstlern, bilden junge Talente aus Ungarns Nachbarländern einen Schwerpunkt im Programm des Festivals. Workshops, Panels und Präsentationen geben Informationen zu Technik, Fragen der Musikproduktion und -distribution und zu sozio-kulturellen Aspekten zeitgenössischer Musik. Ermöglicht durch eine Förderung von BIPOLAR deutsch-ungarische Kulturprojekte, ein Initiativprojekt der Kulturstiftung des Bundes, haben die Ultrasound Foundation und DISK – Initiative Bild & Ton e.V. das Austauschprojekt „The Blind Spot“ entwickelt, das ungarische Künstler am CTM.07 und deutsche Künstler beim *Ultrahang Festival* (22. – 25. März 2007) vorstellt.

› www.fest.uh.hu | › www.ultrahang.hu

› see **The Blind Spot** › page 6.

Visual Sensations, Amsterdam

Visual Sensations is a VJ-competition for the Netherlands and Belgium. Comprising workshops, a symposium, a master class and a club event that presents outstanding international live-video artists, the contest aims to provide incentive for young talent. Its premise is to stimulate and promote

the artistic use of various visual media and visual languages. In 4 regional finals, a maximum of 5 VJs per evening compete with one another through live performances. The winners are invited to play at the finals at *Paradiso*, Amsterdam on 27th of January 2007. The first prize this year is – next to an award of 2,500 € – to perform at CTM.07's closing party. *Visual Sensations* is a production of *Paradiso-Melkweg Productiehuis*. *Visual Sensations* ist ein VJ-Wettbewerb für Belgien und die Niederlande. Mit Workshops, einem Symposium, einer Meister-Klasse und einer Clubnacht, die herausragende internationale Live-Video-Künstler vorstellt, möchte der Wettbewerb neue Talente motivieren und fördern. In 4 regionalen Ausscheidungen messen sich je 5 VJs miteinander in Live-Performances. Die Gewinner werden zur Endausscheidung am 27. Januar 2007 im *Paradiso* in Amsterdam eingeladen. Der erste Preis ist – neben einem Geldpreis von 2500.- € – ein Auftritt bei der Abschlussparty des CTM.07. *Visual Sensations* ist eine Produktion des *Paradiso-Melkweg Productiehuis*.

› www.visualsensations.nl

› see **Infinite Beats** › page 34.

Volksbühne am Rosa-Luxemburg-Platz, Berlin

Opened in 1914, the Volksbühne is one of the most important theatres in all German-speaking countries. Under the direction of Frank Castorff and thanks to Christoff Gurk's decisive contribution to program content, the Volksbühne has since 2001 deservedly won its reputation as Berlin's top address for unusual music. Two main strands run through the clearly conceived program, namely, to showcase major protagonists of Berlin's own music scene, who in the Volksbühne are assured extraordinarily high-quality means of making themselves seen and heard; and to create an international, diverse program, characterised by a profound knowledge of Pop history, that puts today's avant-garde alongside major forerunners and influential solo players. Highlights in recent years included, a.o.: Throbbing Gristle, Current 93, Antony and the Johnsons, Isis, Sunn O))), Zeitkratzer, Faust, Keiji Haino, Godspeed You Black Emperor, The Red Krayola, Coil, Carsten Nicolai & Ryuichi Sakamoto, Earth, Merzbow, Whitehouse, Aphex Twin and Narod Niki. 1914 eröffnet ist die Volksbühne heute eines der wichtigsten Sprechtheater des deutschsprachigen Raums. Unter der Intendanz von Frank Castorff und der maßgeblichen Programmgestaltung durch Christoph Gurk hat sich die Volksbühne seit 2001 den Ruf als Berlins renommiertem Veranstaltungsort für ungewöhnliche Musik erarbeitet. Konzeptuell klar ausgeformt besteht das Musik-Programm aus zwei Strängen: Showcases der wesentlichen Protagonisten der Berliner Musikszene, die in der Volksbühne qualitativ beste Präsentationsmöglichkeiten vorfinden, sowie ein in der Pop-Geschichte bewandertes formatoffenes internationales Programm, das die aktuelle Avantgarde mit prägenden Vorläufern und stilprägenden Einzelpositionen zusammenbringt. Highlights der letzten Jahre umfassen u.a.: Throbbing Gristle, Current 93, Antony and the Johnsons, Isis, Sunn O))), Zeitkratzer, Faust, Keiji Haino, Godspeed You Black Emperor, The Red Krayola, Coil, Carsten Nicolai & Ryuichi Sakamoto, Earth, Merzbow, Whitehouse, Aphex Twin, Narod Niki u.v.w.

› www.volksbuehne-berlin.de

› see **CTM.07 Opening Concert** › page 8.

TRANSMEDIALE.07

FESTIVAL FOR ART AND DIGITAL CULTURE BERLIN

31.1. – 4.2. > 10 – 22 h

ADK – AKADEMIE DER KÜNSTE, HANSEATENWEG 10, 10557 BERLIN-TIERGARTEN

S-BAHN BELLEVUE, U-BAHN HANSAPLATZ, BUS 106/100/187

SINGLE TICKETS 2-7 €; DAY TICKETS: 15/10 €; KOMBI FESTIVAL & CLUB: 80/65 €

MEDIA LOUNGE FREE ADMISSION

A project by: Kulturprojekte Berlin GmbH, funded by: Kulturstiftung des Bundes, in cooperation with: Akademie der Künste.

Are you ready to unfinish your world? The 20th edition of the festival for art and the creative use of digital media explores under the motto *unfinish!* changes in art and society under the influence of media and technologies. Conferences, performances, discussions and films investigate the phenomenon of finiteness in digital art and culture, suspended between desire and curse. Are you ready to unfinish your world? Die zwanzigste Ausgabe des Festivals für Kunst und die kreative Anwendung digitaler Medien erforscht unter dem Motto *unfinish!* Veränderungen von Kunst und Gesellschaft unter dem Einfluss von Medien und Technologien. In Konferenzen, Performances, Diskussionen und Filmen wird das Phänomen der Endlichkeit digitaler Kunst und Kultur im Zwiespalt von Wunschgedanken und Fluch unter die Lupe genommen.

The complete programme is to be found in the *tm.07* catalogue and on the festival's website.

Das komplette Programm finden Sie im *tm.07*-Katalog oder auf der Festival-Website.

> www.transmediale.de

EXHIBITION UNFINISH!

The exhibition of *transmediale.07 unfinish!* is dedicated to open-ended artistic approaches to technology, as well as to the aesthetic reflection of repetition and reversibility in physical processes. Are we caught in a linear and unstoppable time-frame?

In der Ausstellung der *transmediale.07 unfinish!* spielt der ergebnisoffene künstlerische Umgang mit technischen Apparaten ebenso eine Rolle wie die ästhetische Reflexion über die Wiederholbarkeit und Umkehrbarkeit physikalischer Prozesse. Ist der Mensch gefangen in der unabwendbar linear ablaufenden Zeit?

With: David Rokeby, Herwig Weiser, Herwig Turk/Günter Stöger, Kurt d'Haeseleer, Herman Asselberghs, Antoine Schmitt, Aram Bartholl, Moon Na, Roman Kirschner, Christoph Korn

IMA "NIGHTLINE"

WED, 31. JAN, 21 h (STUDIO)

The Institute for Media Archaeology (IMA) devotes its research to the work of artists in the field of electronic media art. Artists will be presenting experimental compositions with diverse instruments and sounds.

Das IMA (Institut für Medienarchäologie) erforscht Arbeiten im Bereich der elektronischen Medienkunst. Verschiedene KünstlerInnen präsentieren experimentelle Klangkompositionen.

With: Elisabeth Schimana, Cordula Bösze, Seppo Gründler, Martin Breindl, Ann Cotten, Elena Golovasheva, Rebekah Wilson aka Netochka Nezvanova, Liesl Ujvary, Ushi Reiter

KEYNOTE 1: STELARC (AU)

THU 1 FEB, 20:30 h (STUDIO)

The projects of Australian artist Stelarc are attempts at testing the scientific "state of the art" on the human body. In his lecture-performance "Augmented Body" he presents "1/4 Scale Ear": The artist recently had a third ear implanted into his forearm.

Die Projekte des australischen Künstlers Stelarc sind Versuche, aktuelle Forschung in der Wissenschaft am menschlichen Körper zu erproben. In seiner Vortrags-Performance "Augmented Body" präsentiert er "1/4 Scale Ear": Jüngst ließ er sich ein drittes Ohr in seinen Arm einsetzen.

RICHARD CHARTIER, TAYLOR DEUPREE (US) "SPECIFICATION.FIFTEEN"

FRI, 2 FEB, 21 h (STUDIO)

Sound artists Chartier and Deupree will present their stunning composition "Specification.Fifteen" as a live performance in a European premiere.

Die Klangkünstler Chartier und Deupree werden ihre beeindruckende Komposition „Specification.Fifteen“ in einer Europa-Premiere als Live-Performance aufführen.

AWARD CEREMONY

SAT 3 FEB, 21 h (STUDIO)

In the course of a ceremonial event this year's *transmediale Award* will be awarded to the nominees. Im Rahmen einer feierlichen Veranstaltung wird der diesjährige *transmediale Award* an die nominierten Künstler verliehen.

VIDEO PROGRAM: UNBUILDING SPACES

SUN 4 FEB, 17 h (STUDIO)

Shifts and transformations of constructions, perspectives, space and time, optic and acoustic.

Verschiebungen und Verwandlungen von Konstruktionen, Perspektiven, Raum und Zeit, Optik und Akustik.

With: Michaela Schwentner, Defasten, Erika Matsumami/Antonis Anissegos, n:ja/Kowalski, Lia, AVVA, Stefan Myllegaer/Lars Pellarin

VIDEO SELECTION (PREVIEW)

SUN 4 FEB, 20 h (STUDIO)

"*transmediale.07 video select*" consists of video works that come from the broad range of submissions to this year's festival competition. The compilation will be presented worldwide in the annual tour program after its premiere on this date.

„*transmediale.07 video select*“ ist eine Auswahl aus der gesamten Bandbreite der diesjährigen Wettbewerbsbeiträge. Sie wird in ähnlicher Form im Rahmen der alljährlich stattfindenden Programm-Tour weltweit zu sehen sein und feiert an diesem Abend ihre Premiere.

EDITION EDISON

Akademie der Künste, Pariser Platz 4, 10117 Berlin
1. – 3.2. / 19 – 24 h

Nicolas Collins, Aleks Kolkowski and fm3 will run a workshop-installation and for three days will manufacture sound-objects. For more than a century physical sound-storage media have made music something that can be owned – an unusual liaison between music and object. "Edition Edison" brings together objects in a limited edition – twelve positions between music and object at the end of the age of sound-storage media. Edition Edison is a project by Nicholas Bussmann and published by Diaphanes.

Mehr als ein Jahrhundert lang konnte man Musik in Form physikalischer Tonträger besitzen: Eine kurze und ungewöhnliche Liaison zwischen Musik und Objekt. Die „Edition Edison“ versammelt Objekte in einer limitierten Auflage – zwölf Positionen zwischen Musik und Objekt – am Ende des Zeitalters der Tonträger. Nicolas Collins, Aleks Kolkowski und fm3 betreiben eine Werkstatt-Installation in der sie während drei Tagen Sound-Objekte in Handarbeit fertigen. Die „Edition Edison“ ist ein Projekt von Nicholas Bussmann und erscheint im Diaphanes Verlag.

> www.adk.de | > www.studioeige.de

PAIK-NACHT

Akademie der Künste, Pariser Platz 4, 10117 Berlin
MON, 29.1. / 19 – 24 h

Nam June Paik, the father of video art, died on 29. January 2006. Born in Korea, he studied art in Germany in the late 1950s. Although he made New York his home and work base as of 1964, Germany continued to be his „artistic home.“ On this, the first anniversary of his death, the Akademie der Künste will commemorate its prominent member with a program of traditional Korean music, video projections, lectures, podium discussions, music performances and installations.

Nam June Paik, der Vater der Video-Kunst, starb am 29. Januar 2006. Der gebürtige Koreaner studierte Ende der 50er Jahre Kunst in Deutschland. Obwohl er 1964 New York zu seinem Arbeits- und Lebenszentrum machte, blieb doch Deutschland seine „Künstlerische Heimat“. An seinem ersten Todestag erinnert die Akademie der Künste an ihr prominentes Mitglied mit einem Programm aus traditioneller koreanischer Musik, Videoprojektionen, Vorträgen, einer Podiumsdiskussion, Musik-Performances und Installationen.

> www.adk.de

STEFAN DAVIX: ACRYL, LAMETTA, RGB

Galerie Visite Ma Tente, Schwedenstraße 18b, 13357 Berlin-Wedding
THU, SAT, SUN 20.1. – 17.2. / 16 – 20 h

An installation of abstract, geometric, minimalist expressive painting and video projections by Swiss artist, Stefan Davix, who will also show a mural at CTM.07.

Rauminstallation mit abstrakter, geometrisch-minimalistisch-expressiver Malerei und Videoprojektionen des schweizer Künstlers Stefan Davix, der mit einem Wandbild auch beim CTM.07 vertreten ist.

> www.visitematente.com

CONDENSATION I – HUMAN, ALL TOO HUMAN

General Public, Schönhauser Allee 167c, 10435 Berlin
WED 24.1. Opening 19 h / 25.1. – 3.3., 16 – 19 h

Auto-poietic sound installation from Pinky & Dr. Brown (DE) that addresses the implicit essence of a text. Statistical algorithms expose the unconscious level of the text and prompt loudspeakers that are spatially coordinated and responsive to the statistical evaluation to emit words. Lexical fields, clusters of meaning and connotations in a multitude of voices open up room for interpretation.

Autopoietische Klanginstallation von Pinky & Dr. Brown (DE), die sich mit dem impliziten Wesen eines Textes beschäftigt. Statistische Algorithmen legen das Unbewußte des Textes frei und veranlassen räumlich koordinierte Lautsprecher in Abhängigkeit von der statistischen Auswertung, Worte auszugeben. Wortfelder, Bedeutungscluster und Assoziationsketten entfalten mit einer Vielzahl von Stimmen Perspektiven der Interpretation.

> www.generalpublic.de

M12

Karl-Liebknecht-Str. 13, 1st floor next to McDonalds, 10178 Berlin

DJ-sets, real-time graphics, av-performances and installations from Toulouse Low Trax, Strobocop, Akitoshi Mizutani, reactable, Preromanbritain and others – on every Thursday and Saturday. DJ-Sets, Echtzeit-Grafik, AV-Performances und Installationen von Toulouse Low Trax, Strobocop, Aki Toshi Mizutani, reactable, Preromanbritain und weiteren – jeden Donnerstag und Samstag.

> www.visomat.com/M12

OPEN STUDIO DAYS

Tesla, Klosterstraße 68 – 70, 10179 Berlin-Mitte

1. – 3.2. / 18 – 23 h

Tesla opens its studio doors parallel to CTM and transmediale. Experience media art as work in progress throughout the weekend. Twelve artists and project groups who work at tesla offer insight into current endeavors. With Valentina Vuksic (DE), Seiko Mikami (JP), Jost Muxfeldt (DE), Jens Brand (DE), Sukandar Kartadinata (DE), reboot fm (DE), Omer Krieger (IL), Gert-Jan Prins & Bas van Koolwijk (NL), Rodrigo Derteano (PE), Jeff Mann (CA), Michael Schumacher (US). On February 1st to 3rd (20.30h) tesla presents the performance „Schwelle, Parts 1 & 2“ by Cris Salter. Tesla öffnet parallel zu CTM und transmediale die Studiotüren. Ein Wochenende lang ist Medienkunst im Entstehungsprozess erlebbar. Zwölf bei tesla arbeitende Künstler und Projektgruppen geben Einblick in aktuelle Projekte. Mit: Valentina Vuksic (DE), Seiko Mikami (JP), Jost Muxfeldt (DE), Jens Brand (DE), Sukandar Kartadinata (DE), reboot fm (DE), Omer Krieger (IL), Gert-Jan Prins & Bas van Koolwijk (NL), Rodrigo Derteano (PE), Jeff Mann (CA), Michael Schumacher (US). Vom 1.–3. Februar (20:30h) gibt es die Medien-Performance „Schwelle, Parts 1 & 2“ von Cris Salter.

> www.tesla-berlin.de

DÉPLACEMENT D'AIRES

Air Garten, Waldemarstrasse 42, 10999 Berlin-Kreuzberg, U1/U8 Kottbusser Tor

2.2. – 4.2. / FRI 19 – 23 h, SAT 15 – 20 h, SUN 19 – 22 h

Sound and video installation by Frédéric Bigot aka Electronicat, who will here be processing some of his experiences as a Rock and Noise musician. Sound- und Videoinstallation von Frédéric Bigot aka Electronicat, der hier einige seiner Erfahrungen als Rock- und Noise-Musiker verarbeitet.

SUN RA UBER ALLES

Zentrale Rاندlage, Schönhauser Allee 172, 10435 Berlin

27.1. / 21 h

A tribute to Sun Ra, hosted by amSTART and Darius James. Listen to previously unreleased Sun Ra recordings and the „Sun Ra Über Alles Anthem“ by Boy from Brazil, watch video interviews and movies. With short performances by Nuclear War (Quio and Darius James featuring Sirone), Christof Kurzmann, Bohemian Crystal, Gleim, SchneiderTM & Lillevän, Vanishing Breed. Eine Hommage an Sun Ra, veranstaltet von amSTART und Darius James. Hört unveröffentlichte Sun-Ra-Aufnahmen und die „Sun Ra Über Alles“-Hymne von Boy from Brazil, seht Videointerviews und Filme. Mit Kurzperformances von Nuclear War (Quio und Darius James featuring Sirone), Christof Kurzmann, Bohemian Crystal, Gleim, SchneiderTM & Lillevän, Vanishing Breed.

> www.zentrale-randlage.de

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18.03. 20. | 22. 03. MORITZ GAGERN: BABYLONISCHE SCHLEIFE | Fernsehturm Alexanderplatz

20.03. WORKSHOPENSEMBLE: GREP – ADAPT/OPOSE

21.03. KOCH – SCHÜTZ – STUDER: HARDCORE CHAMBERMUSIC

22.03. HERMANN NITSCH: ORGELMUSIK | Heilig-Kreuz-Kirche Kreuzberg

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ADMISSION EINTRITT

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| Single Night-Ticket | 12-15.- € |
| CTM-Festival-Ticket | 55.- € |
| 3-Day-Ticket | 30.- € |
| Weekend-Ticket (26.&27.1.) | 25.- € |
| Kombiticket CTM/TM | 80.- /65.- (concessions ermässigt) |

PRESS PRESSE

press@clubtransmediale.de, CTM Office: TEL ++49-(0)30-44 04 18 52, FAX ++49-(0)30-44 04 58 27

Festival office at MAO (25.-3.2.) / TEL ++49-(0)30-21 23 81 90

CTM.07 CREDITS

CTM.07 is a project of DISK/ club transmediale GbR and DISK - Sound & Image Initiative e.V.

Oliver Baurhenn, Jan Rohlf, Remco Schuurbiens – curators and directors / Marc Weiser – senior advisor, CD production / Jason Forrester & Pure – curators Wasted 4 / Tim Tetzner – curator film/video-program „Handclaps“ / Angelika Wieland – coordination Building Space, festival coordination / Noortje Schmit –festival coordination / Dahlia Borsche – assistant festival coordination / Guido Moebius – press & PR / Janet Leyton Grant, Jan Rohlf, Noortje Schmit, Dahlia Borsche – editors catalogue and webpage / Janet Leyton Grant, Jan Rohlf, Oliver Baurhenn, Noortje Schmit – writing / Marius Watz – Illustrations / dieSachbearbeiter. innen – graphic design / Stefan Schreck, Jan Rohlf – web programming & design / Dirk Mielenhausen – technical direction sound / Felix Zoepf, Peter Hansen, Arne Wallbrecher – soundengineers / Oliver Blomeier & Remco Schuurbiens – technical direction video / Rüdiger Nagel (Lightthink) – lights / Anke Eckart, Barbara Wagner – Stage Management / Jill Denton – CTM-translation / Carsten Borchert, Remco Packbiens – transportation / Many thanks to Ben Debil, Hannes Peshken, Silvia Koch, Bettina Hertrampf and the whole Maria crew, Yoichi Osaki, Inn.to, General Public, Relja Bobic, Eric Mattson, Andreas Broekmann and the transmediale team, and many more generous partners, helpers and supporters.

DISK – SOUND & IMAGE INITIATIVE e.V.

In 2006 the CTM organizers have founded a new association: DISK – Sound & Image Initiative e.V. – that since together with the DISK/ club transmediale GbR is responsible for all activities, previously conducted under the CTM banner. The two DISK entities organize the annual CTM-Festival, as well as numerous activities throughout the year at home and abroad that are dedicated to the promotion and dissemination of experimental sonic and visual arts. DISK e.V. is committed to international exchange between artists, in particular to exchanges between artists from Berlin, Germany and the countries of eastern and southeastern Europe. DISK/ club transmediale GbR is a founding member of the studio-house Inn.to and the affiliated project space, General Public, in Berlin Prenzlauer-Berg: home-base of the DISK-Sessions, which present experimental audio and visual artists. CTM's commitment to these art forms over the last years, that far exceeded the Festival framework, has in this way been embedded in a new and sustainable form.

2006 gründeten die Organisatoren des CTM einen neuen Verein, DISK – Initiative Bild & Ton e.V. – der, gemeinsam mit der DISK/ club transmediale GbR seit dem alle Aktivitäten des CTM übernommen hat. Beide DISK-Organisationen veranstalten das jährliche CTM-Festival sowie über das Jahr hinweg eine Vielzahl an Aktivitäten im In- und Ausland, die sich der Förderung und Verbreitung experimenteller Klangkunst, Musik und Formen von Kunst im Musikkontext widmen. DISK e.V. engagiert sich für den internationalen Künstleraustausch und insbesondere für den Austausch zwischen Künstlern aus Berlin und den Ländern Ost- und Süd-Ost-Europas. DISK/ club transmediale GbR ist Mitbegründer des Atelierhauses Inn.to und des angegliederten Projektraumes General Public in Berlin Prenzlauer-Berg. Dort werden u.a. die DISK-Sessions veranstaltet, die experimentelle Klang und Bild-Künstler vorstellen. Damit wurde das weit über das Festival hinausreichende Engagement des CTM in eine neue und tragfähige Form gebettet.

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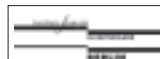
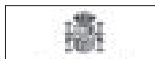
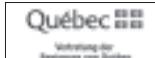
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