

10th Anniversary Edition  
Backing-up Independent Audio-visual Cultures

**CTM 09**

**CLUB TRANSMEDIALE**

FESTIVAL FOR ADVENTUROUS  
MUSIC AND RELATED VISUAL ARTS

STRUCTURES

22.-31.1.2009 / BERLIN  
[WWW.CLUBTRANSMEDIALE.DE](http://WWW.CLUBTRANSMEDIALE.DE)

**GIM** STRUCTURES

# DAY PROGRAM

FRI, 23.1.	SAT, 24.1.	SUN, 25.1.	MON, 26.1.
<p><b>OPENING</b></p> <p>18 – 22:00</p> <p><b>Performance</b> „Youtube DJ/VJ Performance“, Bjørn Melhus &amp; Max Schneider (DE)</p> <p><b>Performance</b> Wolfman Band (US)</p>	<p><b>INTRODUCTION</b></p> <p>15:00 <b>Keynote</b> „Crisis of the Music Industry – Chance or Calamity?“, Peter Wicke (DE)</p> <p>16:30 <b>Report</b> „Dancing with Myself“, Tobias Müller (CH), Christoph Gurk (DE), Moderation: Tobias Rapp (DE)</p> <p>18:15 <b>Talk</b> „All Recorded Music Has Run Its Course“, Bill Drummond (UK), Martin Conrads (DE)</p> <p>14:00, 15:30, 17:00 <b>Performance STiMULiNE</b></p>	<p><b>THE VALUE OF MUSIC</b></p> <p>15:00 <b>Lecture</b> „Mediamorphoses and Beyond – From Scores &amp; Themes to Tracks &amp; Streams“, Silke Borgstedt (DE)</p> <p>16:30 <b>Lecture</b> „Radical Computer Music and the War on the Scandinavian Education System“, Goodiepal (DK)</p> <p>18:30 <b>Film</b> „RIP: A Remix Manifesto“ (CA 2008, 80 min.)</p> <p>20:00 <b>Film</b> „Before The Music Dies“ (US 2006, 95 min.)</p> <p>14:00, 15:30, 17:00 <b>Performance STiMULiNE</b></p>	<p><b>MUSIC AS AGENT OF CHANGE?</b></p> <p>15:00 <b>Presentation</b> „Public Record: Ultra-red’s Sound-based Inquiries“, Manuela Bojadzjiev (DE)</p> <p>16:00 <b>Talk</b> „Transgressing Borders Through Music“, Maga Bo &amp; BNegão (US/BR), Moderation: Björn Gottstein (DE)</p> <p>17:00 <b>Film</b> „20 to Life – The Life and Times of John Sinclair“ (US 2007, 90 min.)</p> <p>19:00 <b>Talk</b> „Sonic Dissidents“, John Sinclair (US), Davin Brainard (US), Moderation: Rene van der Voort (NL)</p> <p>14:00, 15:30, 17:00 <b>Performance STiMULiNE</b></p>

## VENUE

KKB – Kunstraum Kreuzberg/Bethanien · Mariannenplatz 2, 10997 Berlin

## ADMISSION

KKB-Day-Ticket 5/3 €  
Stimuline-Performance-Ticket 7/5 €

TUE, 27.I	WED, 28.I	THU, 29.I	FRI, 30.I	SAT, 31.I
<p><b>PRO-AMS, HOBBYISTS, AND GIFT-ECONOMY</b></p> <p>15:00 <b>Discussion</b> „How Enthusiasts, Amateurs, and Hobbyists Shape the (Music) World“, Charles Leadbeater (UK), Richard Barbrook (UK), Moderation: Krystian Woznicki (DE)</p> <p>16:30 <b>Discussion</b> „Labels on the Net – Between Gift-economy and Enterprise“, Andi Studer (CH), Martin Hirsch (DE), Jan Gleichmar (DE), Stewart Walker (US/DE) Moderation: Thaddeus Herrmann (DE)</p> <p>18:30 <b>Films</b> „Made in Queens“ (US 2008, 10 min.) &amp; „Make Me Yours Again“ (UK 2007, 34 min.)</p> <p>14:00, 15:30, 17:00 <b>Performance STiMULiNE</b></p>	<p><b>FAIR TRADE - BETWEEN COMMUNITY AND BUSINESS</b></p> <p>15:00 <b>Film</b> „I Need That Record! The Death (Or Possible Survival) Of The Independent Record Store“ (US 2008, 90 min.)</p> <p>16:45 <b>Lecture</b> „The New Economics of Music“, Umair Haque (UK)</p> <p>18:00 <b>Short Presentations and Discussion</b> „Trust Me – Credibility and Co-operation as the Basis of the Internet's New Music Platforms“, Pim Betist (NL), Eric Wahlforss (SE), Christian Mix-Linzer (DE), Moderation: Sascha Kösch (DE)</p> <p>20:00 <b>Film</b> „Totally Wired“ (DE 2008, 90 min.)</p> <p>16:00, 17:30, 19:00 <b>Performance STiMULiNE</b></p>	<p><b>UNOFFICIAL CHANNELS</b></p> <p>15:00 <b>Lecture</b> „The Culture Flatrate: a Social Contract for the Digital Age“, Volker Grassmuck (DE)</p> <p>16:15 <b>Film</b> „Good Copy Bad Copy“ (DK 2007, 90 min.)</p> <p>18:15 <b>Lecture</b> „Shuffle = Terror“ Piratbyrå (SE)</p> <p>19:15 <b>Discussion</b> „How Guerrilla Media is Revitalising Music“, Philip Sherburne (US), Jason Forrest (US), Christoph Fringeli (CH), Piratbyrå (SE), Moderation: Jens Balzer (DE)</p> <p>14:00, 15:30, 17:00 <b>Performance STiMULiNE</b></p>	<p><b>GARDENING WILD FLOWERS</b></p> <p>15:00 <b>Lecture</b> „New Paths and Roundabouts“, Adrienne Goehler (DE)</p> <p>16:00 <b>Presentation</b> „New Models for Production-oriented Cultural Funding“, NetzNetz (Leo Findeisen, Lizlvx, Stefan Lutschinger, AT)</p> <p>17:30 <b>Discussion</b> „Support Structures for Independent Culture“, Adrienne Goehler (DE), Inke Arns (DE), NetzNetz (Leo Findeisen, Lizlvx, Stefan Lutschinger, AT), Kuba Szreder (PL), Malcolm Levy (CA), Moderation: Drew Hemment (UK)</p> <p>14:00, 15:30, 17:00 <b>Performance STiMULiNE</b></p>	<p><b>PERFORMANCES &amp; PRESENTATION OF THE WORKSHOPS</b></p> <p>15 – 22:00</p> <p>Institute for Transacoustic Research (Ernst Reitermaier, Matthias Meinharter, Joerg Piringner, Nikolaus Gansterer, AT)</p> <p>&lt;TAG&gt; (NL)</p> <p>xxxxx_temporary_structure (INT)</p> <p>The Bank of Common Knowledge – Platoniq (ES)</p> <p>14:00, 15:30, 17:00 <b>Performance STiMULiNE</b></p>

## LANGUAGE

Simultaneous translation will be provided for all events.

# NIGHT PROGRAM

THU, 22.1	FRI, 23.1	SAT, 24.1	SUN, 25.1	MON, 26.1
<p><b>20:00 &gt; VB</b>            CTM.09 OPENING CONCERT            · Wolfgang Voigt presents GAS live (DE)            · Foyer: Last.fm DJ Team (UK)</p>	<p><b>22:00 &gt; MAO 1</b>            HALBZEUG OBERFLÄCHEN-VEREDELUNG            Opening performance by visomat inc., telematique &amp; Errormsmith (DE)</p> <p><b>22:00 &gt; MAO 2</b>            Film: Dub Echoes (BR 2007, 75 min.)</p> <p><b>23:00 &gt; MAO 1</b>            FUNK MUNDIAL            · Filastine feat. Amélie Bouard (US/FR)            · Maga Bo &amp; MC BNegão (US/BR)            · Mujava (ZA)            · Ghislain Poirier (QC/CA)            · Sweat.X (ZA)            · Radioclit (UK)            Visuals: Transforma (DE)</p> <p><b>23:00 &gt; MAO 2</b>            JAHTARI BASS INVASION            · Disrupt (DE)            · Jahtari Riddim Force (DE) feat. Mikey Murka (UK)            · Clause Four (UK)            · Clouds (FI)            · Piece of Shh... (RS)            · Mungo's Hi Fi (UK)</p>	<p><b>23:00 &gt; MAO 1</b>            SPEKTRAL DISCO            · The Emperor Machine (UK)            · Black Devil Disco Club (FR)            · Elitechnique (NL)            · Lindstrøm (NO)            · Prins Thomas (NO)            Visuals: MFO (DE)</p> <p><b>23:00 &gt; MAO 2</b>            ALAIN FINKIELKRAUTROCK            · Dirty Sound System (FR)            · Discodeine (FR)            · Pilooski (FR)            · Zombie Zombie (FR)</p>	<p><b>21:00 &gt; MAO 1</b>            SHITKATAPULT PRESENTS STRIKE 100            · DJ Flush (DE)            · Daniel Meteo (DE)            · Tom Thiel (DE)            · O.S.T. (US)            · Thomas Fehlmann (DE)            · Felix (DE)            · T.Raumschmiere – Random Noize Sessions ambient set (DE)</p> <p><b>21:00 &gt; MAO 2</b>            O TANNENBAUM PRESENTS            · Blectum from Blechdom (US)            · Kornreiniger (DE)            · Rene SG (NL)            · Mark Boombastik (DE)            · Princess Dragonmom (US/NL)            · O Tannenbaum DJs (DE/NL)</p>	<p><b>21:00 &gt; MAO 1</b>            ATAK NIGHT 4            · Evala (JP)            · Yasunao Tone (JP)            · Keiichiro Shibuya (JP)            · Pan Sonic (FI)</p> <p><b>21:00 &gt; MAO 2</b>            NETLABEL-MEETING: STFU            · Deer &amp; Palac (DE)            · El Fog (JP)            · nq (DE)            · Quip (UK)            · Tilman Ehrhorn (DE)            · Wesen &amp; Opuswerk (DE)            Visuals: Liz Ainge (UK) &amp; suicase.org (IT)</p>

## VENUES

MAO › Maria am Ostbahnhof › An der Schillingbrücke, 10243 Berlin  
 (MAO 1 › Main Stage / MAO 2 › Second Stage)  
 VB › Volksbühne am Rosa-Luxemburg-Platz › Rosa-Luxemburg-Platz, 10178 Berlin  
 BP › Berghain/Panorama Bar › Wriezener Karree, 10243 Berlin  
 HKW › Haus der Kulturen der Welt › John-Foster-Dulles-Allee 10, 10557 Berlin

## ADMISSION

Opening Concert Volksbühne	20/16 €	(VB 22.1.)
CTM Festival Pass	65 €	(except VB & HKW)
CTM/TM-Combi-Pass	95/75 €	(except VB)
MAO-3-Day-Pass	35 €	(3 days of choice)
MAO-Night-Ticket	12 €	(Sun–Tue)
	14 €	(Wed & Thu)
	16 €	(Fri & Sat)

TUE, 27.1.

**21:00 > MAO 1**

## FRICTIONS

- Minibloc (QC/CA)
- artificiel.process (Martin Tétreault) (QC/CA)
- Stefan Németh & Steven Hess (AT/US)
- Berlin100% Batterie!
- Mika Vainio (FI)
- Martin Tétreault & Michel Langevin (QC/CA)

**21:00 > MAO 2**NETLABEL-  
MEETING:  
NETAUDIO BERLIN/  
LONDON

- Ollie Bown (UK)
- Spatial (UK)
- Norman Fairbanks (DE)
- Dr. Nojoke & J-Lab & Servando Barreiro (DE/UK/ES)
- Chris Box vs. Cotumo (UK/DE)
- Visuals: Tritamin (DE)

WED, 28.1.

**20:00 > HKW-  
AUDITORIUM**FRAGILITY, EXCESS  
AND SPECULATION  
PART 1

- Evelina Domnitch & Dmitry Gelfand (BY/US)
- Pe Lang + Zimoun (CH)

**21:00 > MAO 1**

## HOWL OF THE OWL

- Lichens (US)
- Monno (CH)
- Arttila Csihar (HU)
- Æthenor (US)
- Asva (US)

**22:00 > MAO 2**RASTER-NOTON  
RHYTHM\_SCREEN

- Frank Bretschneider (DE)
- NHK (JP)
- Byetone (DE)
- alva noto (DE)

THU, 29.1.

**21:00 > MAO 1**BRIGHT  
TOMORROW

- DJ N.E.D (UK)
- Micachu & The Shapes (UK)
- Tim Exile (UK)
- Jon Hopkins (UK)
- Fuck Buttons (UK)
- Kim Hiorthøy (NO)

**21:00 > MAO 2**MOLECULE  
RAINBOW

- DJ Markus Detmer (DE)
- Rudolfo Quintas (PT)
- Mudboy (US)
- Lucky Dragons (US)
- Oren Ambarchi (AU)

FRI, 30.1.

**20:30 > HKW-  
AUDITORIUM**FRAGILITY, EXCESS  
AND SPECULATION  
PART 2

- Ryoichi Kurokawa (JP)
- Telcosystems (NL)

**23:00 > MAO 1**RA vs CTM:  
AUDICTIVE

- Touane (DE)
- Guillaume & the Coutu-Dumonts (QC/CA)
- Black Rose (Henrik Schwarz & Jesse Rose, DE/UK)
- Mathias Kaden & VJ Rixon (DE)
- Anja Schneider (DE)
- Visuals: Gabriel Coutu-Dumont (QC/CA)

**23:00 > MAO 2**

## SWEATSHACK

- Tomski & Fredboy (DK)
- Solo & Mowgli (IT/UK)
- Oliver \$ (DE)
- Zombie Disco Squad (UK)
- Downtown (FI)
- Alberto Balsalm (FR)

SAT, 31.1.

**23:00 > MAO 1**ROUND BLACK  
GHOSTS

- Peverelist (UK)
- Pole (DE)
- Bass Clef (UK)
- Skream (UK)
- Benga (UK)
- Zed Bias (UK)
- Visuals: telematique & u-matic (DE)

**23:00 > MAO 2**

## DEEP DROID

- Barbara Preisinger (DE)
- Newworldaquarium (NL)
- Daniel Bell & Friends (INT)
- Mike Huckaby (US)
- Syncom Data (NL)

SUN, 1.2.

**12:00 > BP**PASS THE FLAME -  
CTM & MUTEK 10th  
ANNIVERSARY  
PARTY

- Vincent Lemieux (tbc, QC/CA)
- Mike Shannon (CA)
- Ernesto Ferreyra (CL)
- Cassy & Tobias (FR/DE)

## DENSE SHOP

Temporary record shop with music and materials of our festival's artists and more besides.

› [www.dense-shop.de](http://www.dense-shop.de)

## SAMURAI FM

Listen to Live-Recordings of the festival concerts.

› [samurai.fm/clubtransmediale](http://samurai.fm/clubtransmediale)

# CLUB TRANSMEDIALE 2009

Welcome to the 10th edition of club transmediale – festival for adventurous music and related visual arts.

The anniversary is an occasion for reflection on the past, analysis of the present and, above all, for a look ahead at the future of constantly evolving cultures in music and art. The angle this year is *STRUCTURES – Backing-up Independent Audio-visual Cultures*: CTM.09 will be taking a look at the critical impact of progressive digitalisation and the crises it has triggered in the music industry, and asking what risks and opportunities lie in store for today's independent music and media art scenes. The spotlight will be on the role, current situation and future potential of micro and network structures, the true laboratories and matrixes of new artistic forms, interdisciplinary practices and innovative concepts. A detailed description of this year's theme is to be found in the second half of this catalogue on page 56.

Accordingly, most of the music program was compiled in collaboration with a selection of those independent initiatives, labels and networks that – like the CTM festival itself – are committed to non-conformist, autonomous, experimental and critical musical practice. In a 10-day-long extravaganza, club transmediale and its international partners will present club nights, concerts and unusual performances featuring the very best in today's electronic and experimental music.

An important innovation for the Festival in 2009 is a bigger than ever before daytime program of events in Kunstraum Kreuzberg/Bethanien. This will take the form of a *Thematic Laboratory*, where the current conditions and potential of independent and experimental music production at the interface of pop, sound and media arts will be addressed from various perspectives. In an extensive program of discussion, lectures and presentations, artists, experts, journalists and theorists will pool their knowledge and sketch out the sector's future prospects. Visitors can hone their personal skills in workshops designed to foster DIY experimentation. Selected projects and initiatives will demonstrate what they do in hybrid work-in-progress sessions that actively encourage visitor participation. Happenings and installations will illustrate further aspects of creative, critical output

wired by music, art and digital culture.

Another new feature is the one-day *Creative Independents Network Market*, which we're offering to the professionals among our guests (and anyone else who may be interested), as a great opportunity to swap know-how and make new contacts. Stands will be available for those involved in independent music and media culture who would like to make their projects, products and activities known to a wider audience.

As always, CTM.09 will take place in parallel to *transmediale.09 – Festival for Art and Digital Culture*, which will run under the title *Deep North* from 28th January–1st February 2009 at Haus der Kulturen der Welt.

## 10 YEARS OF CLUB TRANSMEDIALE

The 10th anniversary of the Festival offers club transmediale and DISK – Sound & Image Initiative a chance to reflect on its ten years of commitment to and struggle for independence in music and media production.

The original edition of CTM in 1999 was conceived as a one-off special program for the transmediale where it was intended to throw some light on the new and rapidly expanding spectrum of artistic projects that had emerged from the techno movement and progressive digitalisation at the interface of media arts, electronic music and club culture. The idea fell on fertile ground – evidently CTM had struck a nerve at the right moment and correctly identified the needs of artists and the public.

Today, almost ten years later, club transmediale has gained a unique profile and the reputation of being one of the most important international festivals both for state-of-the-art electronic, digital and experimental music and for the varied artistic activities that unfold in the context of sound and club culture. Together, the two festivals club transmediale and transmediale comprise one of the most comprehensive and relevant events in the world for the reflection on

digital culture and, moreover, one with a more comprehensive scope than any usual festival remit. The two parallel festivals attract a broad, diverse public yet at the same time offer artists, producers, agents and curators a lively platform for informed, thoughtful debate and opportunities to network across the globe. In doing so, they fathom and illuminate the minutely diversified grass-roots level of music and media arts production.

Both festivals do much more, however, than simply present new trends and developments. In their role as partners to the artists, as participants in on-going contemporary discourse, as active network facilitators, information resources, research bodies and disseminators of innovative work, they also make a vital contribution to the further development of critical, innovative music and media cultures.

### ***THANK YOU!***

In the past, we have regularly reported at this point on the complicated cultural-political situation in Berlin and the difficult financial circumstances facing the Festival. This has also not changed fundamentally in the 10th year of its existence despite the great support that the Festival receives from many sides. Now as before, club transmediale can only continue to take place through engagement that often reaches the limits of the personally sustainable and through private assumption of risk – and, naturally, through the support and involvement of many friends of the festival who are deeply concerned with music and art. We would like at this point to express our heartfelt thanks to them for their long years of loyalty, and for their understanding and commitment.

The fact that the next edition of the festival in 2010 is already assured is, however, good news that gives us at least limited security in planning. For this, and for the renewed funding without which also the 2009 edition would not have been possible, we would like to express our heartfelt thanks to the Hauptstadtkulturfonds, its curator Bernd Wilms and the jury. In the last two years the circle of sponsors for the

Festival has grown. This has enabled us to supplement the program with new formats. We would therefore like to thank in particular the Bundeszentrale für politische Bildung, which made the program of talks in the second year possible. We would also like to thank the office of the Minister of State for Culture Bernd Neumann, the Federal Government Commissioner for Culture and the Media, which is making the opening concert in the Volksbühne on Rosa-Luxemburg-Platz possible for the second time. Special thanks is also due to the Berlin Senatskanzlei für Kulturelle Angelegenheiten, which is supporting this year's Festival with a contribution for the first time. We also do not want to forget the numerous other patrons, sponsors and partners who are and have been engaged in the survival and the development of club transmediale – first and foremost to be mentioned here are the Mondriaan Foundation, the German Federal Foreign Office, Veltins AG, Geier-Tronic and Satis & Fy AG. Finally, we would also like to express our thanks to all our cooperation partners in Berlin, in particular the transmediale – festival for art and digital culture, Maria am Ostbahnhof, the Volksbühne on Rosa-Luxemburg-Platz and Kunstraum Kreuzberg/Bethanien for their outstanding cooperation.

We send one final, particularly heartfelt thanks to our public, which has enthusiastically participated in all the twists, turns and surprises of recent years, and to all the participants over the last 10 years, who have inspired and elated us with their creativity, enthusiasm for play and readiness to take risks, and with their enthusiasm, knowledge and originality. And one very last thank you is due to all those who have worked for many years or during the preparations for one Festival to make it a success: our colleagues and assistants.

# CLUB TRANSMEDIALE 2009

Willkommen zur 10. Ausgabe des club transmediale – festival for adventurous music and related visual arts.

Das Jubiläum ist Anlass für Rückschau und Gegenwartsanalyse, vor allem jedoch für den Blick nach vorn in die Zukunft der sich wandelnden Musikkultur. Vor dem Hintergrund der fortschreitenden Digitalisierung und der dadurch ausgelösten Krise der Musikwirtschaft fragt CTM.09 unter dem Thema *STRUCTURES – Backing-up Independent Audio-visual Cultures* nach den Auswirkungen, Chancen und Risiken dieser Prozesse für eine unabhängige Musik- und Medienkultur. Im Zentrum steht dabei die Frage nach Rolle, Situation und Chancen von Mikro- und Netzwerkstrukturen als die eigentlichen Laboratorien und Nährböden für Experiment, interdisziplinäre Praxis und innovative Konzepte. Mehr zum diesjährigen Thema lesen Sie in der zweiten Hälfte dieses Kataloges auf Seite 56.

Das Musikprogramm wurde zu großen Teilen in Zusammenarbeit mit ausgesuchten unabhängigen Initiativen, Labels und Netzwerken erstellt, die sich – wie auch das club transmediale Festival selbst – für eine unangepasste, unabhängige, experimentelle und kritische musikalische Praxis einsetzen. An insgesamt zehn Tagen präsentiert club transmediale gemeinsam mit seinen internationalen Partnern in Clubnächten, Konzerten und ungewöhnlichen Performances das Beste aus der aktuellen elektronischen und experimentellen Musik.

Eine wichtige Neuerung des Festivals 2009 ist das erstmals in diesem Umfang stattfindende Tagesprogramm im Kunstraum Kreuzberg/Bethanien. In Form eines *thematischen Labors* werden hier die heutigen Bedingungen und Möglichkeiten unabhängigen und experimentellen Musikschaffens zwischen Pop, Klang- und Medienkunst aus einer Vielzahl der Perspektiven diskutiert. Gespräche, Vorträge und Präsentationen von Künstlern, Fachleuten, Journalisten und Theoretikern dienen dem Wissenstransfer und zeichnen Zukunftsperspektiven. Workshops geben praktische Anregungen zu einer eigenen Praxis. In einer Mischung aus Ausstellung und Arbeitssituation stellt eine Anzahl ausgesuchter Initiativen und Projekte ihre Aktivitäten vor und bezieht die Besucher aktiv in einen Austausch ein, während Per-

formances, Aktionen und Installationen weitere Aspekte des kreativen und kritischen Outputs zwischen Musik, Kunst und digitaler Kultur vorstellen.

Neu ist auch der eintägige *Creative Independents Network Market*, mit dem wir den Fachbesuchern des Festivals und allen Interessierten eine Plattform für intensiven Austausch und Vernetzung anbieten möchten. Internationale Akteure der unabhängigen Musik- und Medienkultur können hier an Ständen zu ihren Projekten, Produkten und Aktivitäten informieren und neue Kontakte knüpfen.

Wie jedes Jahr kooperiert CTM.09 mit der *transmediale.09 – Festival for Art and Digital Culture*, die unter dem Thema *Deep North* vom 28. Januar – 1. Februar im Haus der Kulturen der Welt stattfindet.

## 10 JAHRE CLUB TRANSMEDIALE

Nicht zuletzt reflektieren club transmediale und DISK – Initiative Bild und Ton e.V. mit STRUCTURES 10 Jahre eigenen Engagements für unabhängige Musik- und Medienkulturen.

Die erste Ausgabe des CTM im Jahr 1999 war ursprünglich als einmaliges Begleitprogramm zur transmediale konzipiert, um ein Licht auf die neue Vielfalt künstlerischer Projekte zwischen Medienkunst, elektronischer Musik und Clubkultur zu werfen, die aus Techno-Bewegung und fortschreitender Digitalisierung hervorgegangen waren. Die Idee fiel auf fruchtbaren Boden – offensichtlich hatte club transmediale 1999 einen Nerv getroffen und die Bedürfnisse von Künstlern und Publikum zum richtigen Zeitpunkt erkannt.

Heute, bald 10 Jahre später, hat sich club transmediale ein einzigartiges Profil und den Ruf eines der bedeutendsten internationalen Festivals zu aktueller elektronischer, digitaler und experimenteller Musik sowie für die vielfältigen künstlerischen Aktivitäten im Kontext von Sound- und Clubkultur erarbeitet. Gemeinsam sind die beiden Festivals club transmediale und transmediale zu einer der weltweit

umfassendsten und bedeutendsten Veranstaltungen zur Reflektion der digitalen Kultur geworden. Dabei leisten sie weit mehr, als die herkömmliche Auffassung eines Festivals erwarten lässt: sie sprechen ein breites Publikum an, aber sie sind vor allem auch lebendige interdisziplinäre Plattformen für Reflektion, Austausch und Vernetzung unter Künstlern, Produzenten und Vermittlern. Als solche reichen sie bis weit in die fein verzweigten Grasswurzeln der Produktionsebenen hinein.

Die Funktionen beider Festivals gehen über die Präsentation neuer Trends und Entwicklungen hinaus. Als Partner der Künstler und kontinuierliche Stimmen in den laufenden Diskursen, als aktive Netzwerker, Informationsressourcen, durch Recherche, Publikationen und durch die Verbreitung innovativer Arbeiten leisten sie wichtige kreative Beiträge zur Entwicklung kritischer und innovativer Musik- und Medienkulturen.

### **THANK YOU!**

Wir haben in der Vergangenheit an dieser Stelle schon mehrfach über die komplizierte kulturpolitische Situation in Berlin und die schwierige finanzielle Lage des Festivals berichtet. Daran hat sich, trotz der großen Unterstützung, die das Festival von vielerlei Seite her erfährt, auch im 10. Jahr seines Bestehens nichts Grundlegendes geändert. Nach wie vor kann club transmediale nur durch ein oftmals an die Grenzen des persönlich tragbaren reichendes Engagement und durch private Risikonahme bestehen – und natürlich durch die Unterstützung und Mitwirkung vieler Musik und Kunst verpflichteter Freunde des Festivals. Diesen möchten wir hier an erster Stelle von ganzem Herzen für Ihre langjährige Treue, für ihr Verständnis und ihren Einsatz danken.

Dass die nächste Ausgabe des Festivals im Jahr 2010 bereits gesichert ist, das ist allerdings eine gute Nachricht, die uns erstmals eine begrenzte Planungssicherheit gibt. Dafür, sowie für die erneute Förderung, ohne die auch die Ausgabe 2009 nicht möglich gewesen wäre,

möchten wir dem Hauptstadtkulturfonds, seinem Kurator Bernd Wilms und der Jury herzlich Danken. In den letzten zwei Jahren hat sich der Kreis der Förderer des Festivals erweitert. Dadurch wurde es uns möglich, das Programm um neue Formate zu bereichern. Danken möchten wir daher insbesondere der Bundeszentrale für politische Bildung, die im zweiten Jahr das Gesprächsprogramm des Festivals ermöglicht. Danken möchten wir auch dem Hause von Staatsminister Bernd Neumann, dem Beauftragten des Bundes für Kultur und Medien, das zum zweiten Mal das Eröffnungskonzert in der Volksbühne am Rosa-Luxemburg-Platz möglich macht. Zu besonderem Dank sind wir auch der Berliner Senatskanzlei für Kulturelle Angelegenheiten verpflichtet, die das Festival in diesem Jahr erstmals mit einem Beitrag unterstützt. Nicht vergessen wollen wir auch die zahlreichen weiteren Förderer, Sponsoren und Partner, die sich für den Fortbestand und die Entwicklung des club transmediale engagieren und engagiert haben – an erster Stelle seien hier genannt die Mondriaan Stichting, das Auswärtige Amt, die Veltins AG, Geier-Tronic sowie die Satis & Fy AG. Schliesslich wollen wir auch allen Berliner Kooperationspartnern, insbesondere der club transmediale – festival für Kunst und digitale Kultur, dem Maria am Ostbahnhof, der Volksbühne am Rosa-Luxemburg-Platz und dem Kunstraum Kreuzberg/Bethanien für ihre hervorragende Zusammenarbeit danken.

Einen letzten, besonders herzlichen Dank senden wir an unser Publikum, das alle Biegungen, Wendungen und Überraschungen der letzten Jahre enthusiastisch mitgemacht hat, und an alle Teilnehmer der letzten 10 Jahre, die uns mit ihrer Kreativität, Spielfreude und Risikobereitschaft, mit Einsatz, Wissen und Eigenwilligkeit inspiriert und begeistert haben. Und ein allerletzter Dank gilt all denen, die seit langen Jahren oder für die Zeit einer Festivalvorbereitung am Gelingen mitgewirkt haben: unseren MitarbeiterInnen und AssistentInnen.

CTM.09 OPENING CONCERT

# WOLFGANG VOIGT PRESENTS GAS <sup>LIVE</sup>

For the opening concert of the 10th edition of the CTM festival Wolfgang Voigt, influential electronic music artist of world acclaim and founder of the renowned Kompakt label, performs his legendary ambient project GAS live.

Voigt presents GAS in the form of a specially conceived audio-visual performance, created in collaboration with video artist Petra Hollenbach. In conjunction with a stream of hypnotic images derived from Voigt's own photography, GAS live takes the audience on a metaphysical journey through the German forrest and its ambivalent mythological inventory – a riveting trip, somewhere between Acid Rave and archaic Natural Romanticism.

With his four GAS albums, released between 1996 and 2000, Voigt created a new, previously unheard musical aesthetic: sounds inspired by German romantic music are interwoven into fluid, ephemeral structures that evoke transient spaces and plunge the listener into an ecstatic experience. In 2008 Kompakt re-released all four groundbreaking albums in a CD-box. At the same time Raster-Noton published a book that presents the visual aspect of the comprehensive GAS project with a selection of Voigt's photography, that also serves as base material for the visual concept of the GAS live show.

The concert is one of Voigt's very few live appearances after 12 years of abstinence, while he was focussed on developing Kompakt as an important hub for independent electronic music. Wolfgang Voigt's work was formative for the techno movement in the early and mid 90s and the broad range of electronic musicians that followed.

Voigt's work within the labels Kompakt and Profan stands for the careful and successful balancing of artists' need for independence, a critical view on zeitgeist and the necessity of economic efficiency. With Wolfgang Voigt the 10th edition of CTM will be inaugurated by an artist who not only helped spearhead the musical development of the past two decades, but who continues to seek ways and means to face the challenges of the ongoing transformation of independent music culture.

› [kompakt.fm](http://kompakt.fm)

**WOLFGANG VOIGT** / DE Wolfgang Voigt has been one of the key figures of German electronic music since the late 1980s. In the 90s he was a prolific producer of seminal German techno under a huge number of aliases, some very well known including Mike Ink, Blei, Love Inc. and Grungerman, others fleeting or one-off, like Panthel, Riss and Strass. He has released music on a wide range of labels including Warp, Harvest, Raster-Noton and Force Inc., but is probably best known for his ambient project GAS and as co-founder of the hugely influential minimal house label Kompakt along with Michael Mayer and Jürgen Paape. Kompakt developed in 1998 from Delirium, a record shop that had been on the map since 1993, and another Kompakt predecessor dating from the same year, the Profan label which was enormously influential both in Germany and internationally and established the foundations of Voigt's modus operandi in later years. The label was pro-pop but maintained a stripped aesthetic in graphics and sound, and released primarily Voigt productions. The aesthetic was developed further with the Profan sub-label, Studio 1. In the 00s Voigt was much less visible as a producer, instead focussing his energies on the Kompakt label and distribution company, but re-emerged back into production and the live circuit in 2007. Voigt has produced more than a hundred albums, EPs and remixes since the mid-90s under (approx) twenty pseudonyms.

› [myspace.com/wolfgangvoigt](http://myspace.com/wolfgangvoigt)

**LAST.FM DJ-TEAM** / UK Before and after the concert, the Last.fm DJ-team will surprise the audience in the theatre's foyer with a wild, eclectic mix, extracted from the playlists of the users who joined the club transmediale group on Last.fm – a sonic portrait of the festival's network.

› [lastfm.de/user/DISK-CTM](http://lastfm.de/user/DISK-CTM)

VISOMAT INC. / DE

TELEMATIQUE / DE

ERRORSMITH / DE

# OPENING PERFORMANCE HALBZEUG OBERFLÄCHENVEREDELUNG

To kick-start the festival's night program at MAO, visomat inc. and telematique, two longstanding friends and allies of club transmediale, together with musician Errorsmith perform a live audio-visual composition on and with their large scale installation *Halbzeug Oberflächenveredelung*.

The installation "Halbzeug" can be seen as an architectural study: modular, geometric Styrofoam elements arranged to create large-scale, adaptive spatial structures. Developed further as "Oberflächenveredelung" (Surface Refinement) it involves media in a way that is aiming at an interaction between a geometric body, light and sound. At MAO, "Halbzeug Oberflächenveredelung" elegantly adapts to and transforms the existing architecture where it covers parts of the main hall's walls and ceiling. Video projectors are used to animate the structure

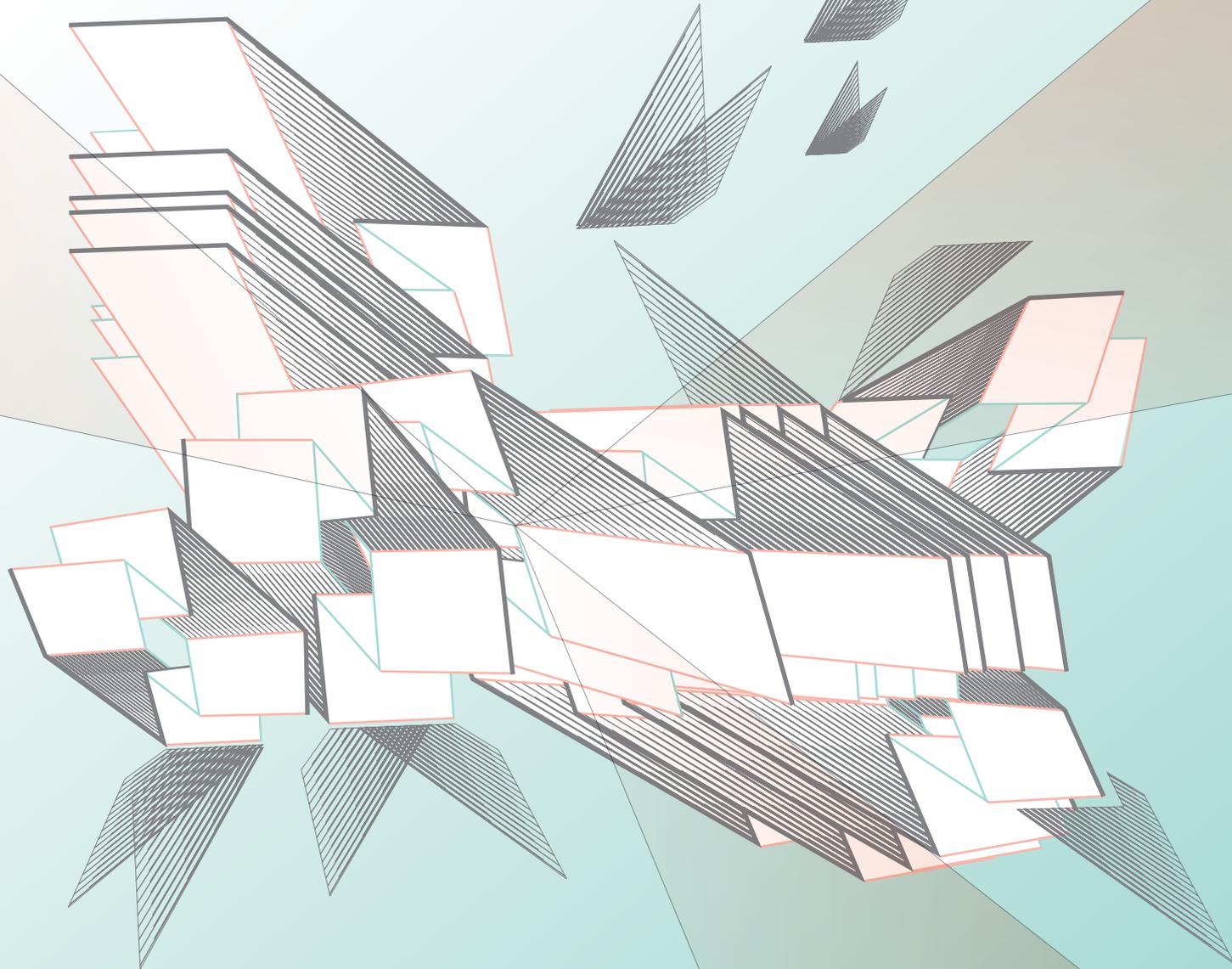
by precisely tracing individual elements with light. It describes a path towards form and delivers a massive, sensual re-definition of space. Styrofoam is an industrial material; a completely synthetic product. It stands for functionality, simplicity and minimalism, exactly the qualities that the installation references in contemporary architecture and interior design.

› [halbzeug.visomat.com](http://halbzeug.visomat.com)

› See also Installations MAO › page 55

**VISOMAT INC.** visomat inc. are active along the interface of visualizing music, designing ambient interiors and conveying contents, thus directly referring analysis and commentary to the time and place of their performance: reality remixed. "Halbzeug – Surface Refinement" is a performance and audio video installation based on a styrofoam sculpture. It is a project in progress and a result of a long time cooperation between visomat Inc., errorsmith and telematique.

› [visomat.com](http://visomat.com)



**TELEMATIQUE** With his video installations and live performances, telematique has been a part of the European art and club landscape since 1998. The work of telematique has created a name for itself in its experimental approach. His aim has been to generate pictorial landscapes which closely relate to the architecture and live music contexts in which they are presented. To this end, his artistic practice is continually developed. The result is a multitude of dense and surprising pictorial worlds, that evolve in a precise synergy with the given music.

› [telematique.de](http://telematique.de)

**ERRORSMITH** Based in Berlin, Errorsmith has been producing club music and experimental music for over 10 years; not only alone, but also together with friends under the project names MMM and Smith n Hack. Errorsmith is his solo project, dedicated to the expansion of the sonic horizon through digital sound synthesis. He explores the musical value and possibilities of technical ideas by building instruments with a modular software synthesizer.

› [errorsmith.de](http://errorsmith.de)

FILASTINE FEAT. AMÉLIE BOUARD / US/FR

MAGA BO & MC BNEGÃO / US/BR

MUJAVA / ZA

GHISLAIN POIRIER / QC/CA

SWEAT.X / ZA

RADIOCLIT / UK

VISUALS: TRANSFORMA / DE

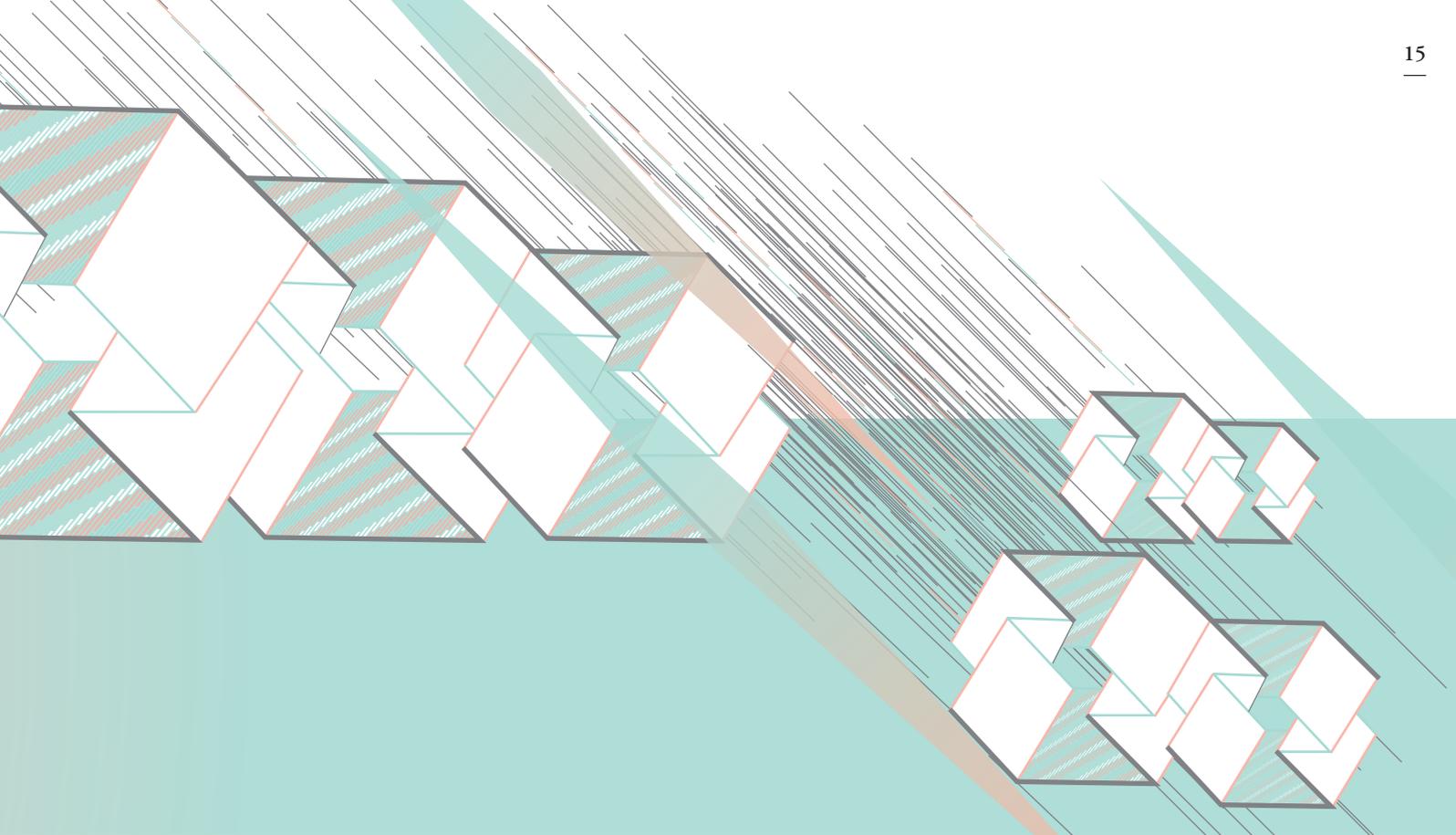
# FUNK MUNDIAL

Call it tropical, funk mundial, outernational, metropolitan bass or transnational ghattotech – CTM.09's Opening Club Night will embark on a border-smashing trip to the new hybrids of metropolitan street music from around the globe.

This night pools the brightest producers of global urban music working in the collision of regional styles, local sound recordings, rhythms and bass heavy beats to create genre-defying dance tracks. Far from walking worn out paths, these artists mix sounds from the world's notorious city-centre hubs with urban musics of the southern hemisphere: Sweat.X and Mujava from South Africa, Maga Bo and MC BNegão from Rio, Ghislain Poirier from Montréal, Radioclit from London and globetrotter Filastine get urban beats from all corners of the planet cracklin' and clashin'. Held together by the mysterious force of subsonic bass, a new post-geographic street music is emerging from the gaps between breakbeat, hiphop, kwaito, cumbia, baile funk, kuduro, coupé décalé, middle eastern song, dancehall, and other styles, and is leaving no dance floor cold.

Helped by accessible travel, the connecting qualities of the internet, the easy disposability of electronic equipment and through ongoing trans-national exchange and collaborations, an international network of musicians has developed – pioneered by DJ/Rupture with his Soot imprint, spread by artists like Diplo, Bonde do Rolê, Buraka Som

Sistema, Switch, Sinden and his Counterfeet label and widely popularized by the mainstream success of M.I.A. and Santogold. The results avoid the exoticism of *world music* and instead reflect the current reality of urban (pop) cultures. The attitude here is less fusion, less harmony and instead more confrontation, clash, roughness and raving block-party. See the collaborations of Maga Bo, Filastine and Radioclit with MCs like BNegão or Teba from Rio, Malawi born singer Esau Mwamwaya, Xuman from Dakar or K-Libre from Morocco: their raps are reports of daily life in their hometowns, their individual experiences. A new internationale of urban street music forms here, that is defined not only by regional context but taps into a universal club language understood around the world.



**FILASTINE FEAT. AMÉLIE BOUARD** The long time Seattle resident who goes by the name of Grey Filastine is a drummer, laptopist and agitator extraordinaire. Founder of agit-rockers Itchkung! in the early 90s, Filastine went on to initiate the notorious Infernal Noise Brigade. He set up the Post World Industries label to release the productions of Itchkung!, Infernal Noise Brigade and others. Filastine is long-time partner in crime of Maga Bo, with co-productions including the mix “Lost and Stolen Goods” under the collaborative name Sonar Calibrado. He’s also released music on DJ/Rupture’s Soot Records, ROMZ, Shockout and Violent Turd. Tonight Lyon based string player Amélie Bouard joins him on stage. Bouard is a member of in the French bands Gesch et les Otakus, Celso, and Scalde.

› [filastine.com](http://filastine.com)

**MAGA BO FEAT. MC BNEGÃO** Brazil based DJ, musician, sound engineer, internet-radio programmer, blogger, sound gatherer and ethnomusicologist, Maga Bo travels the world collecting regional sounds and the digital contortions of transnational breakbeat-based bass music. Originally hailing from Seattle, he studied Ethnomusicology. Solo and, with his partner Filastine in the Calibrado Sound System, Maga Bo has released music through Soot, Tru Thoughts, WordSound and Post World Industries and also engineered audio for film projects. Ex Planet Hemp vocalist BNegão from Rio de Janeiro was awarded the “Orilaxé” award for “Best Black Music Vocalist” by the Afro-Reggae NGO in 2004. He released a full-length solo independently in 2003, *Enxugando Gelo* (Editora/Tratore), with his band Seletores de Frequência. Maga Bo and BNegão have been collaborating and performing together in the Carioca underground for nearly 10 years.

› [myspace.com/seletores](http://myspace.com/seletores)

› [magabo.com](http://magabo.com)

**MUJAVA** Mujava is Elvis Maswanganyi, a South African DJ/producer responsible for one of the biggest tracks of 2008, “Township Funk”. The low budget video was a Youtube sensation with its scenes of street dancing and was picked up by Warp immediately. Mujava got his start in the Kwaito scene of Pretoria while still at school. He was signed with Johannesburg label Sheer Music and has gone on to mix on BBC Radio 6 for an episode of 6 Mix hosted by Iyare. Mujava has released five albums to date.

› [myspace.com/mujava](http://myspace.com/mujava)

**GHISLAIN POIRIER** Recently signed to Ninja Tune, Montréaler Ghislain Poirier is renowned for big, dirty beats and riddims after emerging a few years back with jagged, techno-influenced instrumental hip-hop. Founder of influential local party, Bounce

le Gros, Poirier was a visual artist and former college radio DJ. Poirier has a string of productions on Ninja Tune, Chocolate Industries, Rebondir, Shockout, Musique Large and Intrusion record labels. He’s collaborated with Beans and DJ/Rupture, as well as Parisian heavy weights TTC and London’s Lotek Hi-Fi and has remixed for Lady Sovereign, The Editors and others.

› [ghislainpoirier.com](http://ghislainpoirier.com)

**SWEAT.X** Sweat.X is the duo of MC Spoek Mathambo (Nthato Mokgata) and Markus Wormstorm (Markus Smit) from Soweto, South Africa, with releases on the UK’s Citinite and TryHarder labels, and a full-length for Flamin Hotz. Mokgata has been writing songs since he was ten, initially making a name for himself through collaborations with MC heavy weight Watkin Tudor Jones JR (Max Normal). He has since established himself as a force on the South African hip-hop rap scene. Mokgata and turntablist Sibot are Playdoe. Smit is an Afrikaner born in Pretoria, classically trained with a number of electro projects including The Real Estate Agents.

› [myspace.com/sweatx](http://myspace.com/sweatx)

**RADIOCLIT** Radioclit are Johan Karlberg and Etienne Tron (aka DJ Tron), a sound system that began as an internet radio show broadcasting out of London. They soon made their name with their *GhettoPop* series of podcasts which began in 2006. They’ve had a monthly residency at Vice magazine’s London pub The Old Blue Last since 2005, and in the same year put on the Hollertronix nights in Paris with Diplo, M.I.A., Featz and Roots Manuva. They’ve remixed artists including Bonde do Rolê and Santogold and run the label Uppercuts. Productionwise Radioclit debuted in 2007 with their first EP *Mature Macho Machine* on Sinden’s Counterfeet label. Their killer *Secousse EP* was released this summer on Mental Groove with Malawi born singer Esau Mwangwaya.

› [myspace.com/radioclit](http://myspace.com/radioclit)

**TRANSFORMA** 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 VJing, 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. They frequently collaborate with Apparat and the Shitkatapult label, on which their experimental music film *Synken*, featuring the soundtrack of O.S.T., was released on DVD in 2007.

› [transforma.de](http://transforma.de)

FILM: "DUB ECHOES, BRUNO NATAL" / 75 MIN. (BR 2007)

CLAUSE FOUR / UK

PIECE OF SHH... / RS

DISRUPT / DE

JAHTARI RIDDIM FORCE / DE FEAT. MIKEY MURKA / UK

CLOUDS / FI

MUNGO'S HIFI / UK

# JAHTARI BASS INVASION

For this night, the Leipzig based Jahtari label has assembled a bunch of key protagonists of the new generation of digital laptop reggae, digital dub and dub chiptunes. Expect subsonic bass lines, deep echoes and dancehall riddims from outer space paired with 8bit sci-fi and game tunes.

Since it first distanced itself from its Jamaican roots at the beginning of the 1980s and underwent a technical and cultural all round upgrade in its British exile, sci-fi, computer game culture and super-heroism have been fixed aesthetic components of dub reggae, which has always had an affinity to symbols. From King Jammy's world domination bashing dubs, with which he routed the "Space Invaders", to Mad Professor's futuristic, slacking pre-computer reggae task force – the Robotics –, to Scientist's gigantic battles for Babylon, badness and the cartoon underworld, in dub the "echo-chamber" of the studio became the place where all power was measured.

In 2009 in contrast, dub is completely digitalised, the studio reduced to the size of a hard drive and simultaneously expanded globally into a vital network. Far out on its borders, Jahtari was founded as a Leipzig based netlabel by Disrupt and Rootah. What was first envisaged as a platform for their own productions quickly has become the outlet for like-minded groups and individuals from all over the world: UK dancehall legend Mikey Murka, Burning Spear collaborator Ras Amerlock, the in-house Jahtari Riddim Force and a series of

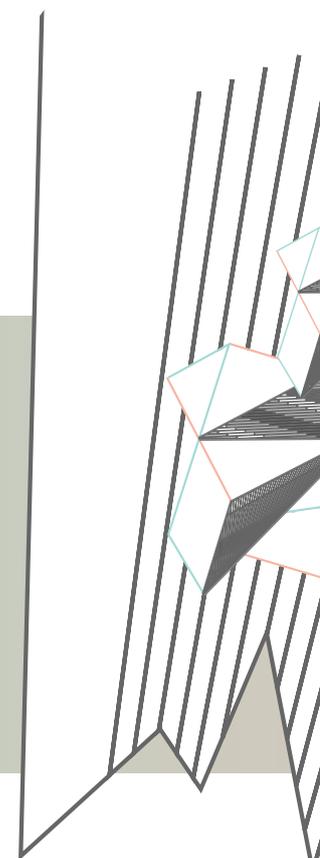
small, independent production units, such as the Mary Anne Hobbs favourite the Finnish Clouds, the Danish Bo Marley and the Scottish sound system veterans Mungo's Hi Fi. And although they all utilize the same variables – dub, dancehall, dubstep, Roots, 8bit and crusty geek humour – in equal measure, they each land in completely different dimensions aesthetically.

And exactly as dub as a meta-strategy renewed reggae for the second time at the beginning of the 80s and saved it from hegemonial Rastafarianisation and spiritual hermitage, in 2009 it will be the Jahtariverse with its bleeps and clonks, that saves dubstep from commercialised sell-out, in which drum'n'bass was already once caught up a generation before. LED-Lights on! Jahtari in town!!

Before the audio performances start, we screen the German premiere of Bruno Natal's documentary *Dub Echoes*.

Produced in collaboration with Jahtari.

› [jahtari.org](http://jahtari.org)



**FILM: DUB ECHOES** From the origins of Dub in Jamaican Reggae culture of the early 70s thru to the production and remix techniques of contemporary electronic music, the film by Bruno Natal traces the development of a global music culture whose repercussions rank among the most far-reaching ever.

› [dubechoes.com](http://dubechoes.com)

**CLAUSE FOUR** Clause Four is Tom Giles of Hackney, South London, a DJ with a regular slot on Ninja Tune's Solid Steel whose mixes have been featured on Samurai.fm and Spannered Radio. Giles crafted six tracks of dub funk for his DC Recordings debut in 2007, *Blue On Blue*, which featured vocals by the Leaf label's new acquisition Nancy Elizabeth Cunliffe. Giles also works as a sound engineer.

› [clausefour.net](http://clausefour.net)

**PIECE OF SHH...** Dubstep project by Belgrade-based sound engineer and music producer Goran Simonoski, known for his work with the Belgradyard Soundsystem. He has remixed for Sutekh and released on Earsugar (Berlin), Cosmic Sounds (London), rx-tx (Ljubljana) and Public Records (San Francisco), as well as sharing stages with luminaries like Digital Mystikz, Mrk1, Loefah, and the Bug. He started Piece of Shh... in 2003.

› [myspace.com/pieceofshh](http://myspace.com/pieceofshh)

**DISRUPT** Disrupt is Jan Gleichmar, who in 2004 teamed up with techno DJ Christoph Rootah to form Jahtari, a netlabel and magazine that promotes and distributes digital dub in the form of NET 7"s and NET-EPs, many available for free download. The Leipzig based label has a roster of twenty plus artists, including London's Mikey Murka and also releases music on CD and vinyl. Disrupt's debut full-length *Foundation Bit* appeared on Werk Disc in 2008.

› [jahtari.org](http://jahtari.org)

**JAHTARI RIDDIM FORCE FEAT. MIKEY MURKA** Leipzig based Jahtari founders Disrupt and Rootah team up with crew and guests. On board this night: Instruktah D, Bankil and MRN. Jamaican born Mikey Murka, Unity Sound System veteran, makes a special appearance following the release of Disrupt and Mikey Murka – *Downpressor* (Jahtari 2008). In the 80s Murka recorded a series of hit tunes, including anthems such as "Control the Dancehall", "We Try" and the well known "Ride Pon the Riddim", which charted internationally.

› [myspace.com/mikeymurka](http://myspace.com/mikeymurka)

› [jahtari.org](http://jahtari.org)

**CLOUDS** Clouds is a Finnish electronic music production team made up of Tommi Liikka and Samuli Tanner. Their much-anticipated Argon release *Under The Dancing Feet / Worms* was a 2008 summer phenomenon. They've dropped tracks on 2nd Drop Records, Ramp Recordings, Jahtari and have been championed by the likes of Joe Nice, Geiom, Skream, N-Type, L-Wiz, DJ/Rupture, Mary Anne Hobbs and Tes La Rok, and spent much of 2008 spreading their sound to the faithful all over the world.

› [myspace.com/cloudsaremoving](http://myspace.com/cloudsaremoving)

**MUNGO'S HI FI** Mungo's Hi Fi is a reggae sound system in the original roots tradition based in Scotland. Tom Tattersall Douglas Paine and Craig Macleod debuted in 2001 with "Wickedness" feat. Brother Culture on London's Dubhead label, taking the dub world by storm and getting heavy plays from Jah Shaka and Iration Steppas. Releases on Ninja Tune and their own label Scotch Bonnet followed, getting airplay from Rob Da Bank, Mary-Anne Hobbs, Ras Kwame, Steve Lamacq, Brinsley Ford, John Kennedy-xfm and David Rodigan.

› [scotchbonnet.net](http://scotchbonnet.net)

THE EMPEROR MACHINE / UK

BLACK DEVIL DISCO CLUB / FR

ELITECHNIQUE / NL

LINDSTRØM / NO

PRINS THOMAS / NO

VISUALS: MFO / DE

# SPEKTRAL DISCO

Ghosts of the past are haunting us more than ever in the late 00s; revenants emerging in re-edits spook the soundtracks of clubland with a fever for 70s psychedelics. There's a freshly awakened interest in the dark but glimmering corners of disco.

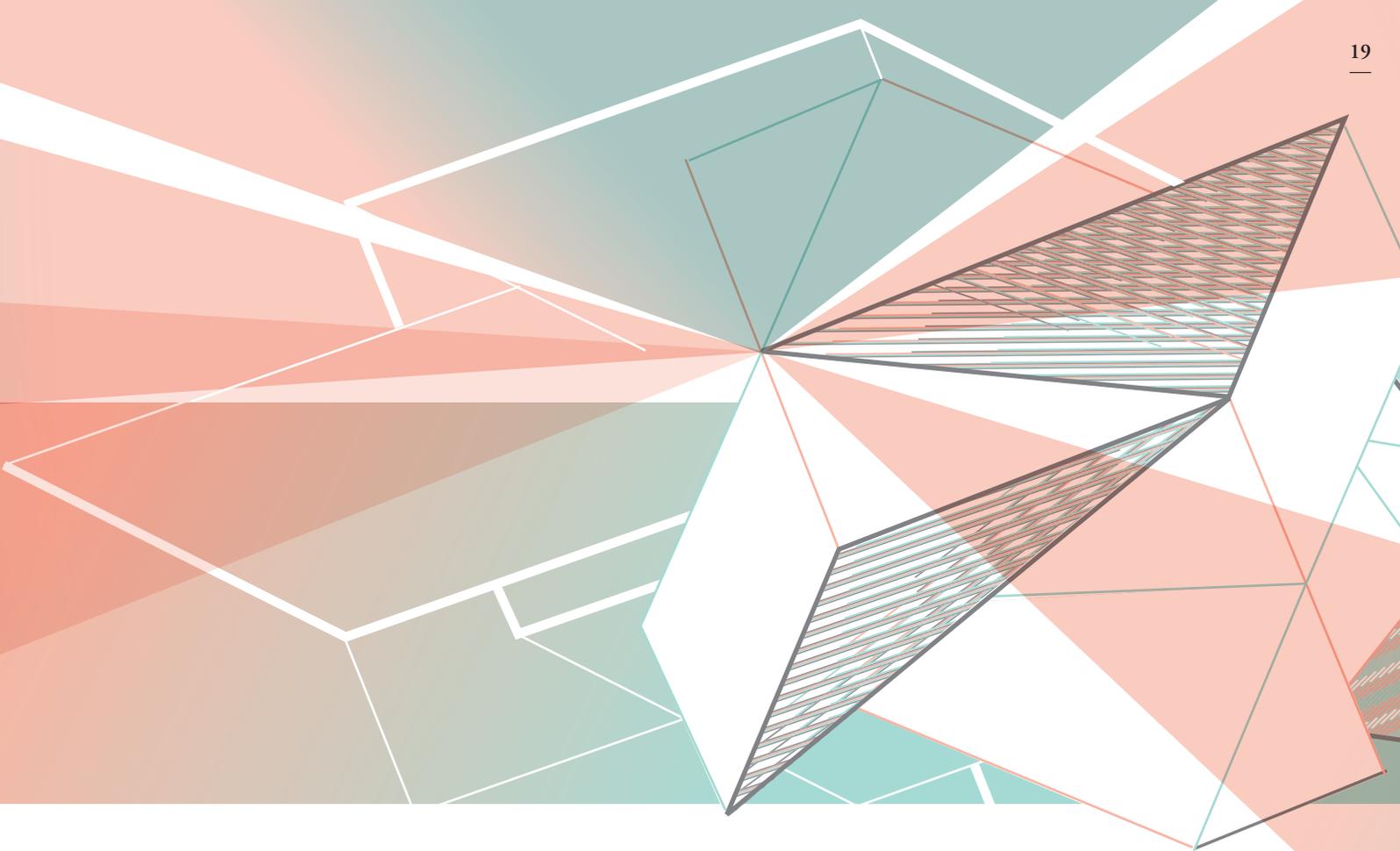
Lindstrøm, Prins Thomas, Bernard Le Fevre, The Emperor Machine and Elitechnique are storytellers, explorers of the psychedelic on and off dancefloors. They embody surreal hedonism harking back to the trancey sounds of original Italo cosmicians like Daniele Baldelli and Beppe Loda, masters who mixed everything from Ravel and Steve Reich to Cat Stevens and Roger Troutman in blends of cosmic noir.

Lindstrøm, the king of deep north disco, offers a set as invigorating as ever: psychedelic and layered, fuelled by rock, pop, psychedelica and the spirit of discovery; extended with nebulous Kosmische Musik and kitschy country. Prins Thomas, renowned for his obscure finds, weaves an original narrative of disco infected with the space rock of Hawkwind and the jazz piano of Bob James in an all-encompassing DJ set.

Bernard Levre brings us Black Devil Disco Club's music of the eternal night. Levre taps into visions of possession and devilish dancing with his Moroder-esque bass arpeggios, dark with a touch of kitsch and a dose of camp made strangely potent by the authentically

70s sound and mysterious background of Le Fevre himself.

Andy Meecham tunes into the ghosts inhabiting his vintage machines with a live performance of The Emperor Machine, his most esoteric and spacey incarnation. Using original equipment and techniques he presents us with an orgy of gear fetishism. Elitechnique explore the dusty corners of club-past as conduits of authentically ecstatic disco, remixed and remade on instruments. Memory and experience intertwine into an endless present – the trip has become a cosmic journey full of spectral, suspended apparitions tapping into an immortal groove.



**THE EMPEROR MACHINE** The Emperor Machine is a solo project of the prolific producer Andy Meecham, better known for endeavours with partner in crime Dean Meredith: rave project Bizarre Inc, acid revivalists Chicken Lips or the darker, dubbier Big Two Hundred. For The Emperor Machine, Meecham uses vintage equipment and seventies production techniques to produce cosmic and dark, funky disco. Emperor Machine has released a slew of 12" and two acclaimed albums on the UK's DC Recordings and performs with band oriented set-up featuring live guitar, drums, bass and vintage synths.

› [myspace.com/emperormachine](http://myspace.com/emperormachine)

**BLACK DEVIL DISCO** The Black Devil Disco Club is a project that began in the late 70s and is attributed to Parisian library musicians Bernard Fevre and Jacky Giordano under the pseudonyms Junior Claristidge and Joachim Sherylee. As Black Devil, the pair made a single, sought-after leftfield disco EP titled *Disco Club* in 1978, released on Italy's Out label. In 2004, it was given a re-release on Richard D. James' Rephlex label in a series of 12"s. Bernard Fevre has since revived the project to much acclaim and has added two more albums on Lo Recordings to the Black Devil oeuvre.

› [myspace.com/bddcreal](http://myspace.com/bddcreal)

**ELITECHNIQUE** Elitechnique (Florentijn Boddendijk and Remco De Jong) is a Rotterdam based cosmic disco duo closely associated with Clone Records and with releases on Lo Recordings, Radius and Düsseldorf-based Aube. They are known for their funky disco edits and solid remixes for Alden Tyrell and Black Devil Disco Club. For their unusual shows they apply an array of vintage synthesizers, live instrumentation and an occasional singer.

› [myspace.com/elitechnique](http://myspace.com/elitechnique)

**LINDSTRØM** Hans-Peter Lindstrøm was raised in a small mining town in Norway listening to folk music and playing in cover bands. Lindstrøm set up Feedelity to release his productions in 2003 and a steady stream of well-received singles followed, collected on the compilation album *It's a Feedelity Affair* (2006). After countless remixes and acclaimed collaborations with Prins Thomas, came the release of his first proper solo album *Where You go I go Too* released in 2007 on Oslo's Smalltown Supersound. In 2008 Lindstrøm set-up Strømland Records.

› [feedelity.com](http://feedelity.com)

**PRINS THOMAS** Producer/DJ Prins Thomas (Thomas Moen Hermansen) was instrumental in establishing the "cosmic" brand of nordic disco and is known for the obscure records and expert edits that fill his engaging sets. After teaming up with compatriot Lindstrøm in 2003, Hermansen released a series of solo 12"s on Rong Music, his own Full Pup and Kompakt, as well two albums with Lindstrøm for Eskimo Recordings. A consummate remixer, Thomas has offered up interpretations of Bebel Gilberto, Radio Slave, Hatchback, Alexander Robotnick, Manuel Goettsching and many others.

› [myspace.com/printhomas](http://myspace.com/printhomas)

**MFO** MFO is a Leipzig based video artist, who has been making live visuals and music videos since 2001. MFO's base material is the real world: architecture, systematically guided human traffic, the pulse of public life – broken down to its elementary building blocks and animated by the use of self-written software. He collaborates regularly with the labels Moon Harbour, Freude-Am-Tanzen, Phantomnoise and Alphacut.

› [mifop.de](http://mifop.de)

DIRTY SOUND SYSTEM / FR

DISCODEINE / FR

PILOOSKI / FR

ZOMBIE ZOMBIE / FR

# ALAIN FINKIELKRAUTROCK

Dirty define their musical parameters as “extended disco unclassics, diskrautrock, deep folk, northern soul treasures, industrial Balearic, dirty diamonds, musique de secte, musique raélienne.” Amid the hype around disco edits, the case of Alain Finkielkrautrock is far from cut and dried. This night brings you the finest in edits and kraut electronics from France.

*Alain Finkielkrautrock* is ostensibly a blog. Each of the limited, vinyl only re-edits released by Dirty, the Parisian crew behind the blog, are riding the crest of the nu-disco, space disco tide-swell while the crew itself disavows both vehemently. Digging through the disco past is only part of what they do, despite their unrivalled success doing just that.

Studiously ignoring fashion and trends, the group follows their instincts, without prejudice or preconception, to play and release new and forgotten gems. They revive lost “unclassics” in order to unlock their secrets or highlight their prescient currentness, picking and choosing with scalpel in hand. Or as often as not, leaving their finds intact. Or producing originals from scratch.

Named after Alain Finkielkraut, a French professor of the “history of ideas and modernity”, the group delve into questions of endless groove and progression with disarming casualness and lack of guile, focussing only on the moment, on the flow, and on the music. See Dirty Sound System to catch the “selectors” spinning “free jazz to spacey disco, acid house, krautrock, sunshine pop, folk, rhythm’n’blues,

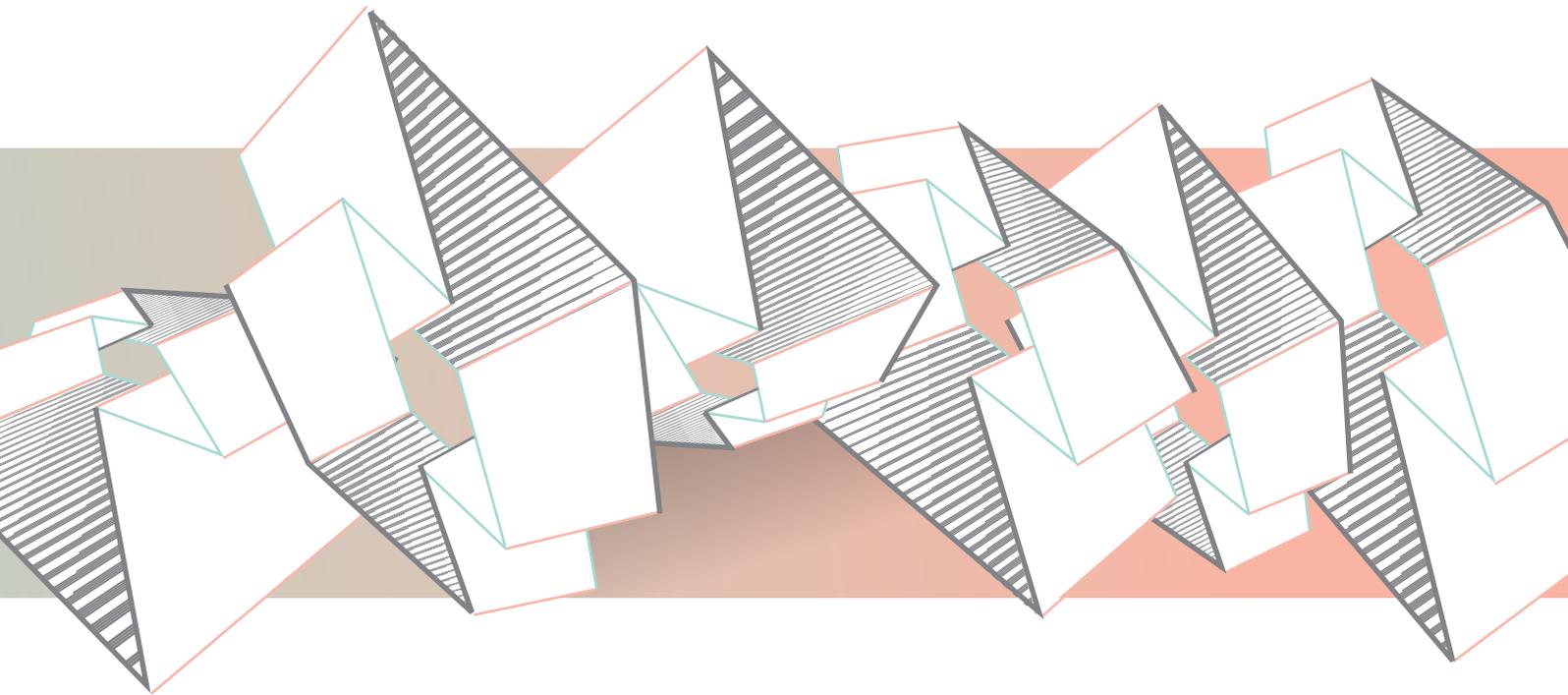
music soundtracks... depending on the audience and how far we can go really.”

Pilooski jacks into the past with an expert eye on the floor to bring you forgotten sounds touched by the future in a beguiling mix-up of new and old. Discodeine, responsible for the first release of original material on Dirty, brings you brand new “mutant and futurist disco: dark and sensual like a religious office in a strip club.”

The B-movie atmospherics of french up-starters Zombie Zombie, friends and allies of the Dirty crew, will take you to the dark side of 70ties influenced eclectic disco with everything from Can to John Carpenter, from Jay Chattaway to Throbbing Gristle, from Suicide to Pierre Henry. Prepare for a wild psychedelic trip with cosmic sound and rhythm.

*\* quotes from interview on Resident Advisor.*

› [alainfinkielkrautrock.com](http://alainfinkielkrautrock.com)



**DIRTY SOUND SYSTEM** The Dirty Sound System is at the helm of a larger organism called Dirty – a Parisian music crew, event series, label, website and blog. The DJ-duo Guillaume Sorge and Clovis Goux has garnered acclaim for their limited edition re-edits by cohort Pilooski. Calling themselves “selectors”, Sorge and Goux have been DJing and compiling together since 2000. After putting together the compilation series *Dirty Diamonds*, the crew teamed up with Pilooski to produce edits including 2007’s hit “Beggin” and have since released the *Dirty Space Disco* compilation on Tigersushi and Discodeine’s *Texas Gladiators* EP on their own Dirty imprint.

› [d-i-r-t-y.com](http://d-i-r-t-y.com)

**DISCODEINE** Discodeine is Benjamin Morando (aka Octet and Pentile) and Pilooski of Dirty crew fame. In early 2008, Discodeine released *Texas Gladiators*, the first 12” of their project. Their second 12”, *Joystick*, was included on Simian Mobile Disco’s Fabric mix in the summer of 2008. More EPs and a Discodeine LP is due spring 2009 on the Dirty label. They’ve remixed for people like Metronomy and Trembler.

› [myspace.com/discodeine](http://myspace.com/discodeine)

**PILOOSKI** Parisian DJ and producer Pilooski (Cédric Marszewski) made his name in 2007 with a series of limited edition edits made with the Dirty Sound System. Dirty Sound System selects, Pilooski edits. Together, they were behind 2007’s hit edit “Beggin” as well as the “Hai Samurai” and the edit of the garage-rock monster “Nobody But Me” by the Human Beinz. Pilooski is also one half of Discodeine with Benjamin Morando.

› [myspace.com/pilooski](http://myspace.com/pilooski)

**ZOMBIE ZOMBIE** Paris-based duo Etienne Jaumet (of Flôp and The Married Monk) and CosmicNeman (of Herman Düne) recreate the atmosphere of John Carpenter and Dario Argento horror film soundtracks. Etienne Jaumet plays theremin, space echo RE201, toy piano and a variety of synths, while Neman contributes drums, percussion, tape recorder, analog delay, toy piano and screaming. The debut *Zombie Zombie* EP appeared in 2006 on Boomboomtchak, followed up with a slew of releases on Versatile, including the full-length, *A Land for Renegades* (2008).

› [myspace.com/therealzombiezombie](http://myspace.com/therealzombiezombie)

DJ FLUSH / DE

DANIEL METEO / DE

TOM THIEL / DE

O.S.T. / US

THOMAS FEHLMANN / DE

FELIX / DE

T.RAUMSCHMIERE - RANDOM NOIZE SESSIONS AMBIENT SET / DE

# SHITKATAPULT PRESENTS STRIKE 100

Shitkatapult's 100th Strike: a gentle blow-out for friends, fans and enemies. On this auspicious occasion, the centenary release for respected Berlin do-it-yourself outfit headed by T.Raumschmiere, ambient is on the ascendant, but it's not all plain sailing.

The DIY ethos gets a boost tonight as we softly celebrate a label that is much more than an imprint. Shitkatapult represents a network of labels and artists, not only with its side arms Musick, Meteosound and the publishing company Random Noize Musick, but wider links to the Berlin and an international network.

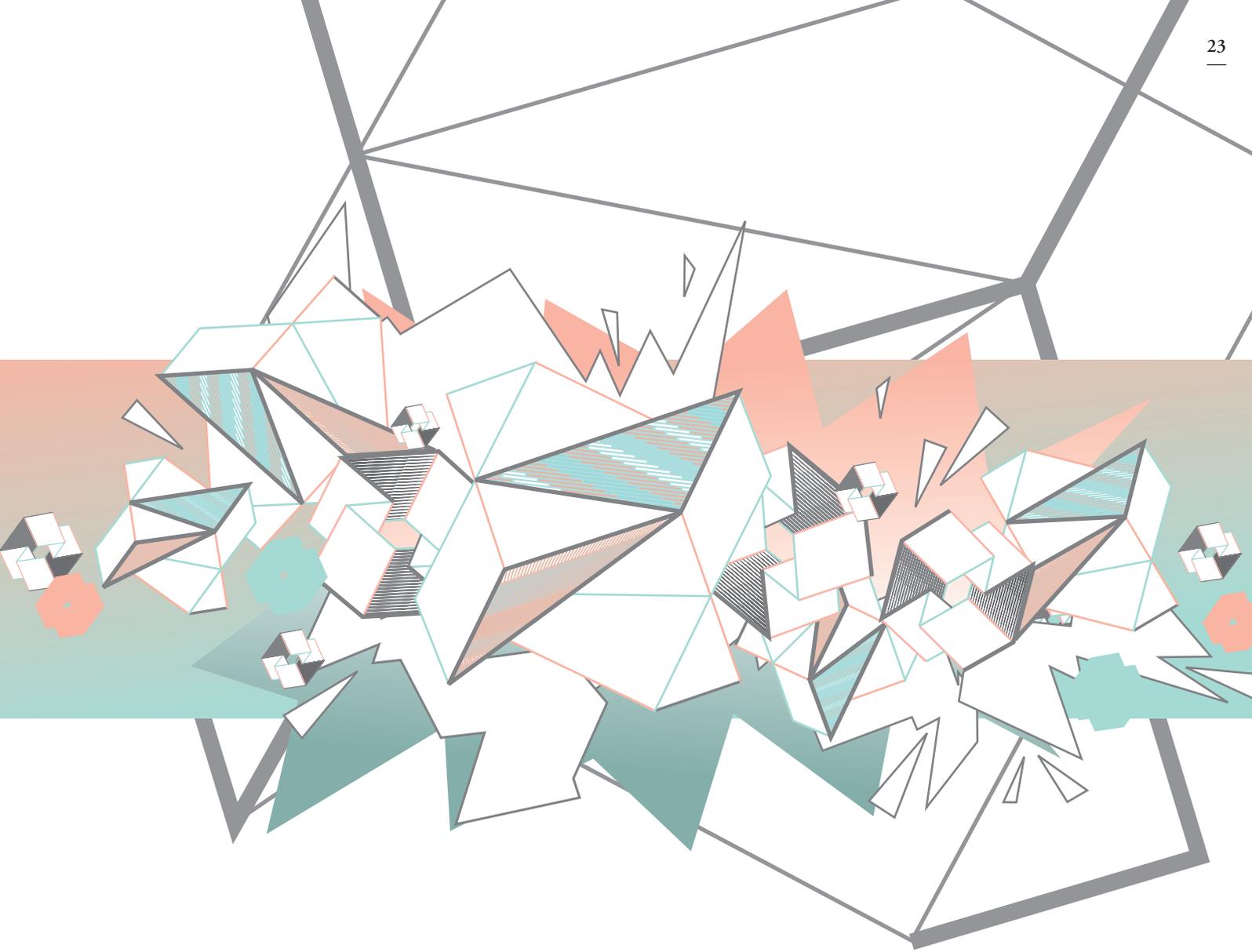
Even as the music industry as a whole is taking on water, Shitkatapult stays buoyant with their self-deprecating, anti-strategy attitude. "We didn't have (and still don't have) a concept. We're free to do anything we like," explained founder T. Raumschmiere (Marco Haas) in an interview. "Concepts are boundaries and I think this is what differs Shitkatapult from other electronic labels. We never had the intention to be a techno label." The success of Shitkatapult stems from their commitment to "anything goes" and fierce dedication to the artists on their roster – names like (co-owner) Apparat, Anders Illar and Håkan Lidbo – and the scene in general. The label is an integral part of Berlin's music and club community with deep connections to venues like Maria, other labels like bpitch control and -scape, and businesses like Freizeitglauben and Dense Records.

Tonight sees family and friends – Daniel Meteo, Tom Thiel, Thomas Fehlmann, O.S.T., Felix and DJ Flush – featured on the 100th release present low key live and DJ performances. Meteo, Thiel and Fehlmann have a long and entwined history, from the early days of Sun Electric in the late 80s and running through Gudrun Gut's long running Ocean Club project. Each will serve up a dose of dub-tinged chill-out.

T.Raumschmiere in his Random Noize Sessions guise offers an "ambient" set, the source material compiled from sessions across the world dating back to 1999 in a trawl through the many links and connections in his life and travels that is a dark and moody musical sketch book. US producer O.S.T. Maria's own Felix and DJ Flush round at the evening.

Produced in collaboration with Shitkatapult.

› [shitkatapult.com](http://shitkatapult.com)



**DJ FLUSH** DJ Flush aka Nico Deuster has been a DJ for over ten years appearing at Berlin's best: OstGut/Panorama Bar, Tresor, Maria, WMF, Watergate. He's renowned for his weekly night "The Electric Force" that ran at OstGut/Panorama Bar from 1999 to 2001. Since June 2008 he's run Wednesday's Killekill Club at Berghain Kantine. Production wise, he's contributed to compilations on Shitkatapult (where he works as head of promotions) and released his own EP, *Musick – To Play In The Club* (Shitkatapult) in 2006.  
 › [myspace.com/djflushberlin](http://myspace.com/djflushberlin)

**DANIEL METEO** Daniel Meteo, DJ and producer, is working behind the scenes as often as in the open. In Berlin for a decade, Meteo is an integral spoke in the local electronic music community staging events, promoting, DJing, and remixing. He has close ties with both Shitkatapult and Pole's -scape label and runs his own imprint, Meteosound. Along with Tom Thiel, he's one-half of the dub electronica duo Bus and in 2006 released his debut solo album, *Peruments*.  
 › [meteosound.net](http://meteosound.net)

**TOM THIEL** Tom Thiel is best known as one half of Sun Electric with Max Loderbauer (and Thomas Fehlmann). In the mid 90s Sun Electric helped define ambient/chill-out electronic music and sowed the seeds of what would become IDM. Thiel has long been member and technician for Gudrun Gut and Thomas Fehlmann's Ocean Club, tweaking remixes for friends like Contriva, Rechententrum or 2Raumwohnung as TTT. Along with Daniel Meteo, he's one-half of the dub electronica duo Bus since 2001.  
 › [myspace.com/ttberlin](http://myspace.com/ttberlin)

**O.S.T.** O.S.T. is Chris Douglas, a San Francisco native now based in Berlin. Douglas created waves in the early 90s with proto IDM hits that garnered him fans like Autechre, and earned him spots on high profile compilations. In 2007, he released the acclaimed *Synken*

DVD project (in collaboration with visual collective Transforma) on Shitkatapult after a five year hiatus, and last year released two full length albums: *Waetka* (iDEAL Recordings) and *Ideom* under his Dalglish guise for Record Label Records.  
 › [amhain.net](http://amhain.net)

**THOMAS FEHLMANN** From his early days as a member of the legendary Palais Schaumberg, Thomas Fehlmann has been a transformative force in German and international electronic music. Through the late 80s producing as Ready Made, running his Teutonic Beats imprint, contributing to the defining Berlin-Detroit act 3MB (with Basic Channel's Moritz von Oswald and Juan Atkins) and his involvement with The Orb, Fehlmann kept a relatively low profile. It wasn't until the 00s and his solo releases with Kompakt that Fehlmann's international profile began to reflect his real achievements.  
 › [myspace.com/thomasfehlmann](http://myspace.com/thomasfehlmann)

**FELIX** Felix is rumoured to be from the highlands of Germany, a musician who moved to Berlin to work as a sound engineer/producer. He is currently putting the finishing touches on his debut album – to be released on Meteosound in early 2009. His productions are influenced by videogame aesthetics.  
 › [myspace.com/turneykit](http://myspace.com/turneykit)

**T.RAUMSCHMIERE** DJ and producer T.Raumschmiere aka Marco Haas is the co-founder of the Shitkatapult label, and was the leading force – through his performances, solo and with various bands – that put "rockno" and "punkno" into the electronic music lexicon. T.Raumschmiere has also released on Sender, Kompakt and on Nova Mute. He's done remix work for Slicker, Rechententrum, Goldfrapp and has appeared on compilations from labels such as BPitch Control, NBI, Salo and WMFrec.  
 › [t.raumschmiere.com](http://t.raumschmiere.com)

*BLECTUM FROM BLECHDOM* / US

*KORNREINIGER* / DE

*RENE SG* / NL

*MARK BOOMBASTIK* / DE

*PRINCESS DRAGONMOM* / US

*O TANNENBAUM DJs* / DE/NL

# O TANNENBAUM PRESENTS

O Tannenbaum is a hub for true experiment and obscure projects between music, sound and art in Berlin; a home base for Olé Records with tentacles reaching deep into outsider networks. In this co-curated night, expect wild performances, weird costumes, audience participation and odd actions.

O Tannenbaum is Olé Records' project space in Neukölln, Berlin, an ongoing experiment in music, performance, film, video, radioplay, event, exhibition and food with a bold spirit of individualism and originality. Two or three times a week, O Tannenbaum opens its shopfront, kitchen/bar and dark basement to present mostly unknown, far out, experimental and outsider projects that spurn genre and discipline. Events are free explorations of sound, communication and expression and have featured artists like The Titmachine, Frans de Waard, Felix Kubin, Derek Holzer, Asmus Tietchens and Ignatz. O Tannenbaum also works with designer Meeuw (Meeuw Muzak) who has been responsible for most of the graphics since the space opened a year ago.

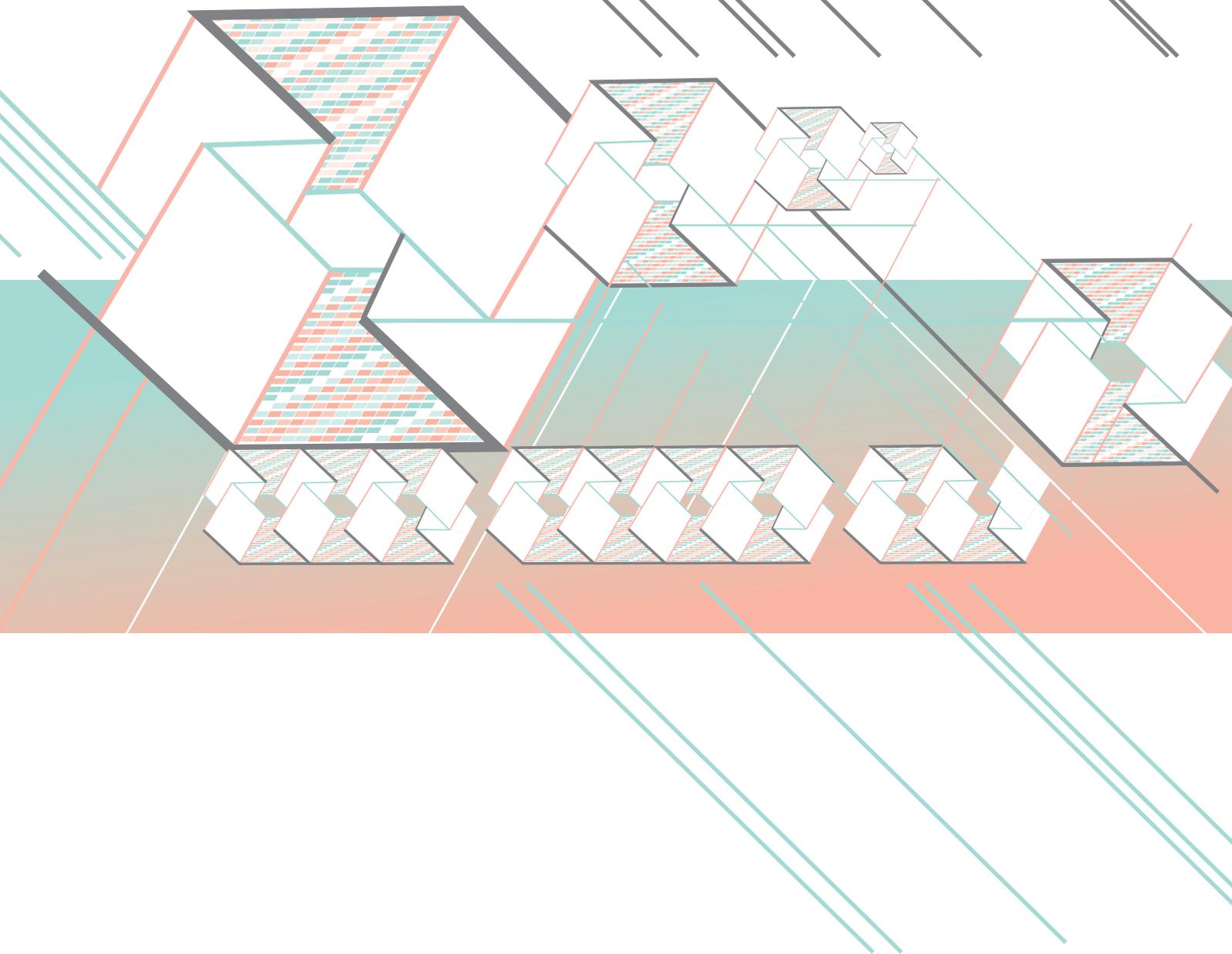
Tonight O Tannenbaum and CTM present some of their favourite acts, all of which, according to O Tannenbaum founders Pieter Kock and Olivier Maarschalk, are on the edge of fuck you AND fuck me. Each features strong performative components with a dose of humor and possible fecal fixations.

Princess Dragonmom of Time Stereo – an ongoing sound and

art project that parallels O Tannenbaum in its aims and methods – tonight offer a harsh, excruciating aural experience with props and theatrics. Blectum from Blechdom re-appear with a characteristically unpredictable, onomatopoeic performance full of, as Simon Reynolds describes, “grotesque scatology and depraved sexuality,” and Mark Boombastik cleans up with combative human beat boxing. Get ready to dance as the Kornreiniger duo “Karaoke-trash” 80s classics like “Feels Like heaven” and “Girls Just Wanna Have Fun” and then be serenaded by the blistering speedpunk of Rene SG; brilliant, noisy, minimal blink-and-you miss-them high-energy speedrock assaults.

Pieter and Olivier, the Dutch wonder-duo, will be present as the O Tannenbaum DJs for this event. They will be the unnecessary glue between it all with round records and square videos.

› [o-tannenbaum-berlin.de](http://o-tannenbaum-berlin.de)



**BLECTUM FROM BLECHDOM** Blectum from Blechdom is a recently resuscitated digital duo originally formed in 1998 by Kristin Erickson (Kevin Blechdom) and Bevin Kelley (Blevin Blectum). The pair began collaborating at Mills College, California. Their first EP, *Snauses and Mallards* (Orthlorng Musork, 2000), was followed by the full-length *The Messy Jesse Fiesta*, which won second prize for Digital Music at Ars Electronica in 2001.

› [myspace.com/blectumfromblechdom](http://myspace.com/blectumfromblechdom)

**KORNREINIGER** Kornreiniger is a duo, or possibly a trio, depending on the day, made up of Andreas Glabutschnig, Morgan Pekosh and Aya Lafillette from Berlin, Madrid and maybe somewhere else. Kornreiniger have been included on two editions of the *Kraeka* Compilation Series (Digital Kranky, 2006, 2007). Absurd, way-out pop music at its best!

› [myspace.com/kornreiniger](http://myspace.com/kornreiniger)

**RENE SG** Rene SG was founded in Amsterdam in the beginning of 2004, their debut, *Rene SG* was released on Langweiligkeit Records in 2006. The follow up, *Rene SG 2* was made with metal producer Berthus Westerhuis (God Dethroned) in 2007. The band performs ultrashort, incredibly high-energy jams in the classic set-up of guitar-bass-drums. Their peculiar style of blitzkrieg hooligan speedrock consists of minimal fast riffing, high-speed drums and one short line of text per song.

› [renesg.nl](http://renesg.nl)

**MARK BOOMBASTIK** Mark Boombastik was born in Hamburg and started doing Human-Beatbox at the age of 12. He has worked with Felix Kubin, Funkstoerung and Patric Catani and is currently the rhythm section for Khan Of Finland. He is or has been involved in the following projects: Anaerobic Robots, Das Original Oberkreuzberger Nasenflötenorchester, Der Grindchor, Fischmob, Angie Reed.

› [myspace.com/markboombastik](http://myspace.com/markboombastik)

**PRINCESS DRAGONMOM** Princess Dragonmom is an American concept noise music and performance art group who took their name from a character in Hong Kong sci-fi action movie *Zhong Guo Chao Ren*. Formed in Detroit in 1993, the group has more than 15 releases to date. Since 1994 the group has organised an annual summer noise festival, Noise Camp, in Detroit. For their high volume spectacles, Princess Dragonmom use harsh electronics and weird installations to jolt both audience and bystanders into an altered consciousness. One of the side projects of PDM is the Wolfman Band.

› [princessdragonmom.com](http://princessdragonmom.com)

› See also **Opening Performance KKB** › page 65.

**O TANNENBAUM DJs** Pieter Kock and Bravo! founder Olivier Maarschalk from the Netherlands run O Tannenbaum, the Olé Records project space in Berlin Neukölln, which opened its doors in January 2008 and since has become a steady base for a broad range of highly experimental, weirdo musicians, artists and performers.

› [o-tannenbaum-berlin.de](http://o-tannenbaum-berlin.de)

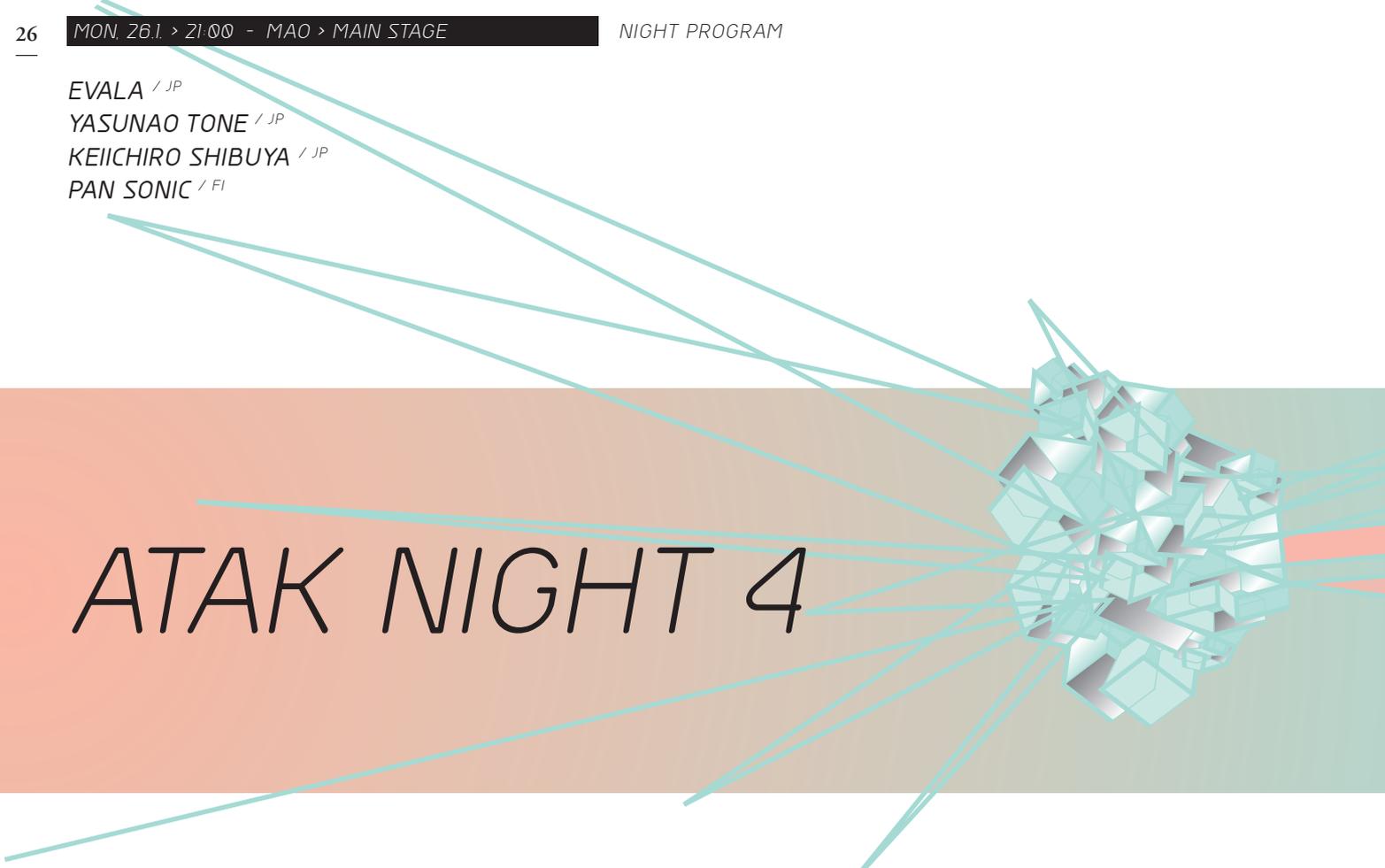
› [ole-records.nl](http://ole-records.nl)

EVALA / JP

YASUNAO TONE / JP

KEIICHIRO SHIBUYA / JP

PAN SONIC / FI



# ATAK NIGHT 4

After his acclaimed performance at last year's edition, we invited Japanese artist Keiichiro Shibuya to put together a program under umbrella of his label and media lab ATAK: a night with leading artists of electronic music and audio-visual performance.

Keiichiro Shibuya founded ATAK in 2002 as a collective that includes creators from music, design, fashion and science. It soon developed into a hub of experimental sound research and the crossing of art and music. Working on installations, live events, audio releases and sound design, the output of ATAK takes many forms. Shibuya states the music of Pan Sonic and Yasunao Tone as deeply formative for the development of ATAK. The more happy we are, that we were able to get those two influential innovators of electronic music on board for tonight.

Pan Sonic was formed in 1992 in Turku, Finland by Mika Vainio and Ilpo Väisänen. Pan Sonic released more than ten albums, a slew of EPs and a DVD, and have collaborated with legends such as Alan Vega, Barry Adamson and David Cunningham. The group has become one of the best known Finnish electronic music groups, renown for their harshly minimalist, high volume live performances.

Yasunao Tone was born in Tokyo in 1935 and resides in New York since 1972. He is the co-founder of Group Ongaku, an original member of the Japanese Fluxus movement, and a legend in electronic

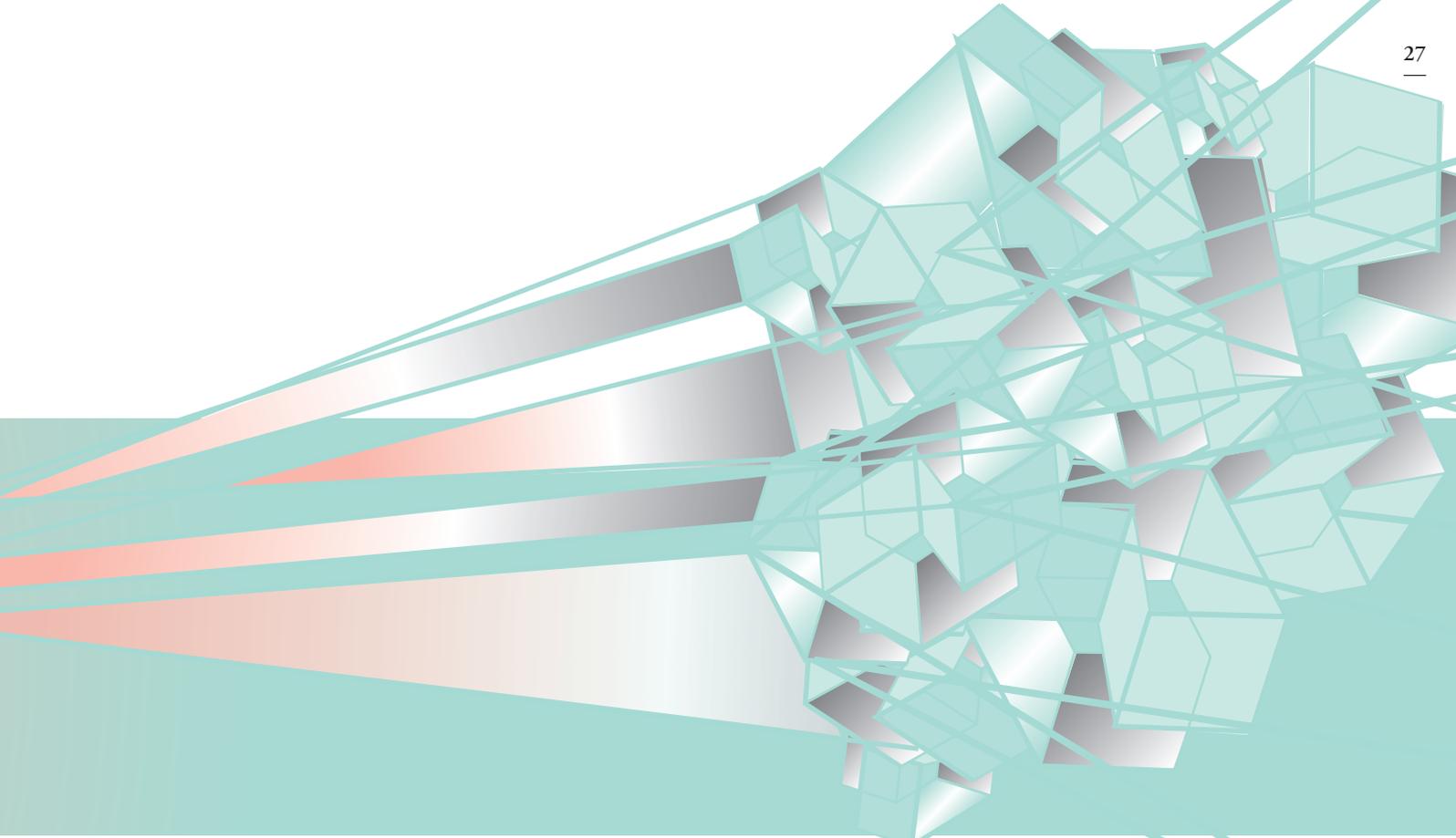
music. Tone will perform his piece "Paramedia Mix 08" which is an instance of his long term musical project dedicated to the exploratory use of manipulated CDs. Since the 80ies Tone develops his unique musical aesthetic, based on scratched CDs and their use as a medium for live performance.

The ATAK core team is represented by Keiichiro Shibuya and evala. Shibuya released his first solo album, the highly praised *ATAK000 keiichiro shibuya*, in 2004. With an extremely dense and rich sound, focusing on tone and rhythm the album was a milestone for Shibuya's musical development. His music is often based on cellular automata and other generative methods.

Evala is a sound artist and programmer from Tokyo. His signature style is an uncompromisingly artificial editing process of field recordings. For ATAK NIGHT 4 he also programmed the visuals for Shibuya's live set.

Organized in collaboration by Les Jardin des Pilotes, Netmage Festival and CTM. With the kind support of the Japan Foundation.

› [atak.jp](http://atak.jp)



**EVALA** Sound and visual artist Evala (Hirohito Ebara) has been active in the Tokyo sound art scene since 2002, both in the background as a sound designer and as a composer/performer in his own right. He founded the label Port in 2004, which has released three albums to date, including Evala's debut solo album *Initial*, which had a great impact on the electronic music scene in Japan with its uncompromisingly artificial editing of field recorded material. He currently works as a part-time lecturer at the Tokyo University of Arts.  
 › [port-label.jp](http://port-label.jp)

**YASUNAO TONE** Composer Yasunao Tone's work spans half a century of electronic music from the historical avant-garde to contemporary digitalism. Active since the late fifties, Tone was involved with Fluxus and has links with Yoko Ono and John Cage and founded the seminal Group Ongaku. The long-time New York resident began in the 80s to concentrate on the possibilities of the CD as a performance medium. He has released several solo albums on labels like Tzadik, Mego and Asphodel, has collaborated with contemporary sound artists such as Hecker, Christian Marclay and Jim O'Rourke, and created sound installations for prestigious events such as the Yokohama Triennale. Tone's decades of sound experimentation honoured by the Ars Electronica Golden Nica prize for digital music in 2002.

**KEIICHIRO SHIBUYA** Sound artist and musician Keiichiro Shibuya is the founder of ATAK. He has released two solo recordings and has collaborated with a range of artists to produce albums and major installations. In 2005 Shibuya started to collaborate with scientist Takashi Ikegami to develop "The Third Term Music", a music theory of sound variation and motion dynamics based on nonlinear sciences. Together they created "filmachine", an acclaimed sound installation that was shown during CTM.08 at Tesla. Shibuya currently works as an adjunct professor at the Tokyo National University of Fine Arts and Music. He is one half of Slipped Disk.  
 › [atak.jp](http://atak.jp)

**PAN SONIC** Formed in 1992 in Turku, Finland, by Mika Vainio and Ilpo Väisänen, Pan Sonic have become the best known Finnish electronic music group and a leading force in the international electronic music community, achieving renown for their harsh, minimalist, high volume live performances with custom-built equipment. Signed with English label Blast First!, Pan Sonic now have ten albums, a slew of EPs and a DVD behind them, and have collaborated with legends such as Alan Vega, Barry Adamson and David Cunningham. Vainio and Väisänen each have various solo projects.  
 › [myspace.com/electronicsquelches](http://myspace.com/electronicsquelches)  
 › See also Frictions › page 28.

MINIBLOC / QC/CA

ARTIFICIEL.PROCESS (MARTIN TÊTREULT) / QC/CA

STEFAN NÉMETH & STEVEN HESS: "FILM" / AT/US

MARTIN TÊTREULT & 10 DRUMMERS: "BERLIN 100% BATTERIE!" / QC/CA/US/DE

MIKA VAINIO: "BURNING MONKEY, CHRIST'S MASS AND A BESTIAL WAIL" / FI

MARTIN TÊTREULT & MICHEL LANGEVIN: "DUO" / QC/CA

# FRICTIONS

In sympathetic vibration with the multidisciplinary work of Martin Tétreault, *Frictions* pays tribute to this fabulous improviser and turntablist, and brings together key figures of electronic music. Curated by the Montréal collective *minute*, the program is devoted to analogue and digital modes of expression in sound art, music and media art.

*Frictions* explores this encounter in sound, image and performance, with a special interest in the performative aspects of the public concert. In this sense, the artists' performances are exemplary: they are unique in the way the artists physically engage with their *instrument*, be it a turntable, a mixing board, a table full of unusual objects or a drum-kit.

The duo Minibloc is known for its stunning low-tech, theatrical performances and its explorations of sound objects and mechanisms. "artificiel.process" is a project by artificiel featuring Martin Tétreault on turntables, whose sounds, created from various materials, are picked-up by Julien Roy to create an audio-visual live mix by the use of custom software.

Stefan Németh (EMS synths, sampler), member of Viennese group Radian, joins forces with Steven Hess (drums, electronics), percussionist in bands like Pan American and Haptic, to create "Film", a blend of electronic and acoustic sounds based on Németh's compositions for films and experimental videos.

For "Berlin 100% Batterie!", ten drummers from different musical backgrounds are invited to perform the same solo in succession from a

score written by Martin Tétreault based on different drum passages by a mythical Liverpool drummer. The performance closes on a powerful wall of sound while the drummers play together with Tétreault, who performs on 4 turntables.

Known for his compositions created with a range of analogue machines, Mika Vainio of Finnish group Pan Sonic performs his new work "Burning Monkey, Christ's Mass and a Bestial Wail". The duo of Michel Langevin, charismatic drummer of legendary metal group Voivod, and electrifying improviser Martin Tétreault takes the form of a dialogue. This friendly confrontation between two free thinkers closes this atypical program with intensity and a touch of humour.

*minute* is a Montréal based collective which promotes collaboration between artists for the creation and dissemination of work in media art, sound art and music. It was founded in 2002 by Nicole Gingras and Eric Mattson, two independent curators, and by the artist and cultural worker Suzanne Saint-Denis.

Co-produced by *minute*, with the financial support of the Conseil des arts et des lettres du Québec and the Canada Council for the Arts.

> [oral.qc.ca/minute](http://oral.qc.ca/minute)

**MINIBLOC** Montréal's Minibloc is Nicolas Dion and Anne-Françoise Jacques, active as a duo since 2004. They've played many festivals and events including Mutek, Pop Montréal, Send+Receive and TILT. *Carton.Micro.Récréation*, their first full-length album, came out in spring 2006 on Montréal experimental label Le Son 666. A 30-minute Minibloc track was included on the *Ostinato-23* Oral compilation in 2008 along with material from Martin Tétreault.

› [le-son666.com/minibloc](http://le-son666.com/minibloc)

**ARTIFICIEL** Artificiel is a new-media collective operating out of Montréal. Through installation and performance, they research issues of connectivity between digital art and communication. The core members are Alexandre Burton, composer, digital instrument-maker and researcher and Julien Roy, audio artist, musician, one half of the electronic music duo EGG. Artificiel's installation "condemned\_bulbes" was awarded an honorary mention at Ars Electronica 2005.

› [artificiel.org](http://artificiel.org)

**MARTIN TÊTREULT** A self-taught turntable and sound artist based in Montréal, Martin Tétreault has won international recognition for his improvisations with turntables, found objects and objects of his own making. He has given performances alone and with other artists including Otomo Yoshihide, Ikue Mori, Christian Marclay, and contributed work to various festivals and events involving music, performance and sound and media art in Canada, Oceania, Europe and Asia. His work has appeared under several labels including Ambiances Magnétiques, Erstwhile, Oral and Musica Genera.

› [actuellec.com/bio/f/tetreault\\_ma.html](http://actuellec.com/bio/f/tetreault_ma.html)

**STEFAN NÉMETH** Stefan Németh, member of Radian and Lokai and co-founder of Mosz Records, is a guitarist/electronic musician from Vienna. He has several albums with Radian to his credit and released his debut solo, *Film* in 2008 on Thrill

Jockey. Németh is currently working on the soundtrack for the film *Optical Vacuum* by Dariusz Kowalski.

› [mosz.org](http://mosz.org)

**STEVEN HESS** Drummer and percussionist Steven Hess is an Illinois native and member of Pan American, On (with Sylvain Chauveau), Fessenden and Haptic. He also does soundwork for theatre with the Drop Ensemble and for the Sense of Urgency troupe. Hess has collaborated with, among others, Tony Buck, Christian Fennesz, Jon Mueller and Glenn Kochte.

› [myspace.com/s\\_hess](http://myspace.com/s_hess)

**MICHEL LANGEVIN** Drummer Michel Langevin is one of Canada's best-known and most respected metal musicians. As founding and most long-standing member of influential metal legend Voivod, Langevin (aka Away) is behind Voivod's sci-fi/fantasy concept albums, lyrics and artwork. He is a member of two other bands, Kosmos, inspired by 70s Kosmische Musik, and Les Ékorchés, an acoustic thrash metal band who released their self-titled debut in 2007.

› [voivod.net](http://voivod.net)

**MIKA VAINIO** One half of Finnish minimal techno pioneers Pan Sonic, Vainio has forged a parallel solo career, both under his own name and various monikers. Vainio has released productions on Sähkö as Ø (pronounced 'ohm') and Philus, and labels such as Touch and Wavetrap among others and has created sound installations around Europe. He has collaborated with a wide range of artists including Ilpo Väisänen, Jimi Tenor, Alan Vega, Fennesz and Chicks on Speed, as well as remixing projects for Björk, People Like Us and Pomassl.

› [phinnweb.org/vainio](http://phinnweb.org/vainio)

LICHENS / US

MONNO / CH

ATTILA CSIHAR: "VOID OF VOICES" / HU

AETHENOR / INT

ASVA / US

# HOWL OF THE OWL

This evening traces a line from the Delta-blues of the 30s, to the psychedelic improvisations and the minimal music of the 60s, prog-rock and apocalyptic folk, to the cathartic sound storm of drone doom.

Here, dark realism is paired with refined imagination, romanticism of nature with occult esoteric, individualistic ethos with the search for transcendence and the sublime. Spanned both musically and spiritually between animism, the black magic of the Middle Ages, Christian mysticism, age-old folk songs, the dandyism of the Fin de Siècle, Robert Johnson's "Devil Blues", the down-tuned riffs of Black Sabbath, Venom's satanic spectacles, the radical paganism of Norwegian black metal, free jazz, John Fahey's American Primitivism, Kenneth Anger's Lucifer Rising, the transcendent drones of a La Monte Young, the psychedelics of Velvet Underground, the dark spirituality of Current 93, black americana, the ritualistic improvisations of weird folk and the sub-sonic excesses of drone doom, is a vast and difficult to measure network of affiliations, alliances and inspirations.

The blues-drone of Lichens, created with acoustic guitar and voice, evoke the floating transcendence of unreal beauty. Like Attila Csihar's tormented and demonic sounding alienations of voice, they seem to sound out from the unearthly beyond of a spiritualistic séance.

Monno, with their ethereal drones, cold doom-riffs and poisonous black metal blast-beats, create a dark undertow between nightmarish paranoia and mysterious transcendence.

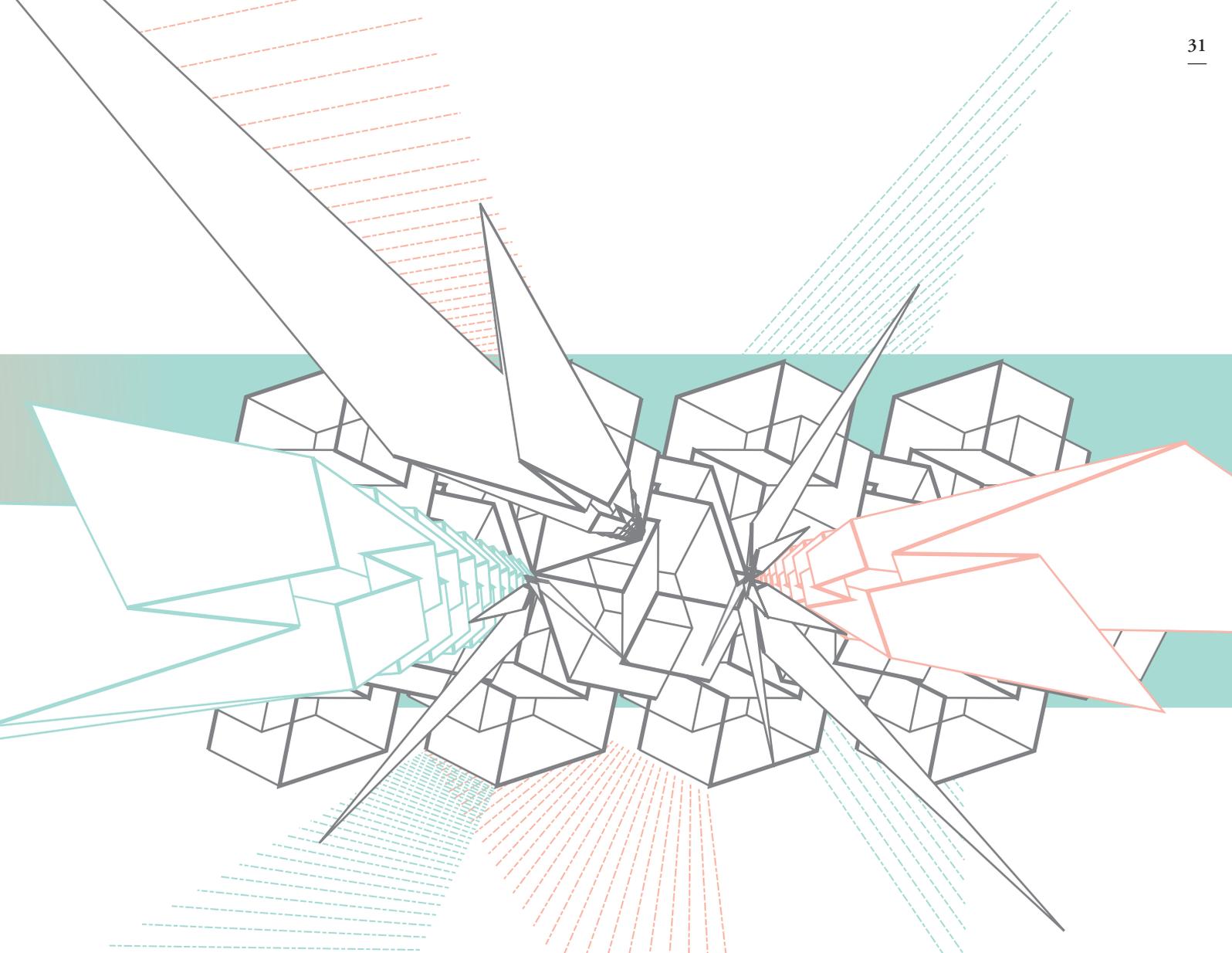
In unbridled improvisations, Æthenor, the drone-folk super group made up of members from Guapo, Shora, Sunn O))) and – specially for this appearance – Norwegian cult band Ulver, pursue a cosmic alchemy of sound: nebulous, psychotic amorphousness, abstract rhythms, heavy drones, polyphone melodies and pulsating noise merge into a dark, occult sound ritual.

The pieces by the prog-doom-metalheads Asva, which were written specifically for this appearance, can hardly be surpassed in brachial violence of sound and monumental density. Their song-writing, inspired by the horror scenarios of global climate change, threatening destruction of the environment and wars likely to be fought over increasingly scarce resources, unleashes an fathomless maelstrom in which premonitions of imminent apocalypse wrestle with hopes for radical social transformation.

Produced in collaboration with Exile on Mainstream and Conspiracy.

› [mainstreamrecords.de](http://mainstreamrecords.de)

› [conspiracyrecords.com](http://conspiracyrecords.com)



**LICHENS** Lichens is Chicago-based Robert A. Lowe's personal exploit, a project for recording and live shows, solo and with collaborators. Previously the bassist of the (now defunct) 90 Day Men, Lowe has been exploring minimalist and drone possibilities with Lichens since 2004. Kranky released his first solo album, *The Psychic Nature of Being*, in 2005. Lowe has since released his second solo full-length, *Omms* (Kranky 2007), and several collaborative works with artists such as Cloudland Canyon and drone duo *White/Light*. He is a member of the Chicago a cappella project *Singer*.

› [kranky.net](http://kranky.net)

**MONNO** Antoine Chessex and Gilles Aubry are the core of the four-member, free noise/drone/improv group Monno, along with Canadian Derek Shirley on bass and Marc Fantini on drums. Renowned improv musician Chessex plays tenor sax with guitar amps, while Gilles Aubry adds vocals and laptop. Their well received, powerful third album released in late 2008, *Ghosts* (Conspiracy), is strongly influenced by doom and drone metal elements and heavier as ever before.

› [soundimplant.com/monno/](http://soundimplant.com/monno/)

**ATTILA CSIHAR** Attila Csihar aka Void, is an extreme metal master vocalist. Performing since 1986 when he co-founded cult-metal band Tormentor, he is best known for his 1993 contributions to Norwegian black metal band Mayhem's *De Mysteriis Dom Sathanas*, one of the quintessential albums of the genre. Csihar is or has been a member of various groups such as Plasma Pool, Aborym, and Korog. He's done guest vocals (and toured) with Sunn O))), and more recently became one third of the Burial Chamber Trio. The performance of "Void of Voices" at CTM.09 is the German premiere of his solo work.

› [myspace.com/attilacsihar](http://myspace.com/attilacsihar)

**ÆTHENOR** Trio of Stephen O'Malley of American drone duo Sunn O))), Vincent de Roguin, keyboardist and electronics mastermind of dark and trancey Swiss post-rockers Shora, and Daniel O'Sullivan, multi-instrumentalist behind psychedelic art-rock group Guapo. Recording together since 2003, and in collaboration with a range of guest musicians including Kristoffer Rygg of Ulver, Æthenor have released two albums on experimental label VHF, with the third, *Faking Gold & Murder*, featuring vocals by David Tibet and contributions by Alexander Tucker, due to January 2009. Spectral resonances and reflections create an invisible orchestra around the players, journeying from concrete blast-beats to lunar psych meditations.

› [aethenor.com](http://aethenor.com)

**ASVA** Led by G. Stuart Dahlquist, formerly of Burning Witch, Goatsnake and Sunn O))), Asva is a California based doom-prog band that has featured members of Mr. Bungle, Earth, Secret Chiefs 3, The Master Musicians OF Bukkake and Black Horse among others. Deep atmospheric, cinematic sound scapes fuse in with heavy, slow motion drone riffs and a desolate organ to shape a monolithic maelstrom of sound. Asva's second full-length, *What You Don't Know is Frontier* arrived in 2008 on Southern.

› [myspace.com/asvaband](http://myspace.com/asvaband)

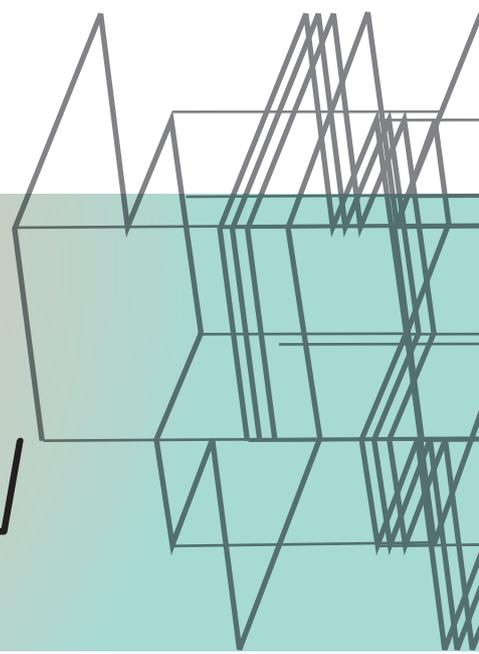
FRANK BRETSCHNEIDER: "RHYTHM" / DE

BYETONE: "D.O.A.T." / DE

NHK: "UNUN" / JP

ALVA NOTO: "UNITXT" / DE

# RASTER-NOTON RHYTHM\_SCREEN



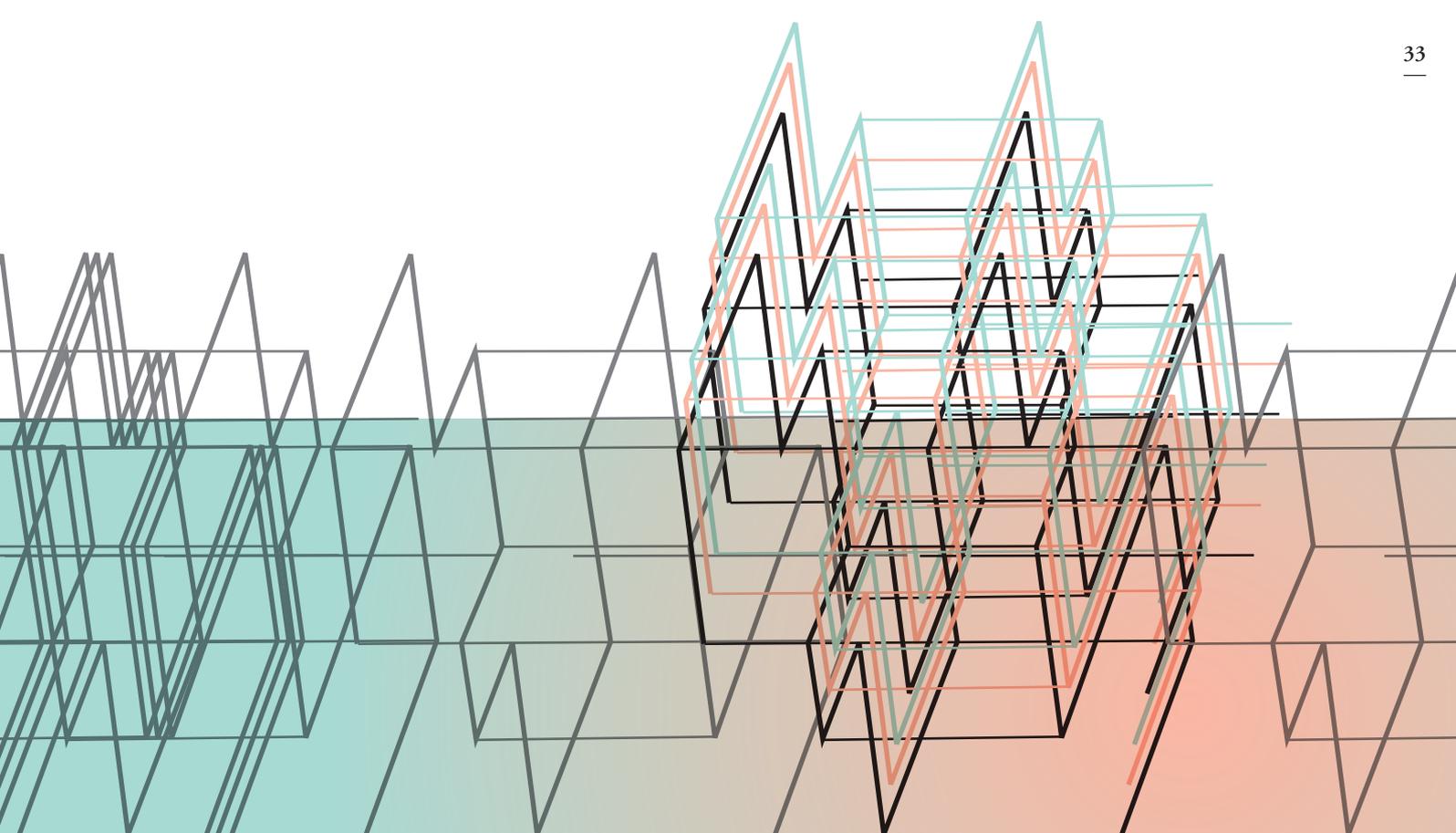
Especially for CTM.09, Raster-Noton, the renowned Chemnitz based media-music-smithy around Carsten Nicolai and Olaf Bender, presents the first version of *rhythm\_screen*, a performance space in which sound, light and architecture are united into an overall concept.

The spatial setup for *rhythm\_screen* promises refined play with sound and light in which video projections controlled by the music are reflected, broken up and multiplied by mirroring surfaces. In four live audio-visual performances by alva noto (Carsten Nicolai), Byetone (Olaf Bender), NHK and Frank Bretschneider, this interplay of sound, light, form and rhythm creates a spell-binding spatial experience that gives visitors the impression of being in an infinite dancehall.

The presentation of *rhythm\_screen* at CTM.09, which was developed by Raster-Noton in cooperation with touchdesign, sees itself as a first experiment that will be further developed in the future.

raster-noton – archiv für ton und nichtton is run by Carsten Nicolai and Olaf Bender and forms a unique platform and network that covers the overlapping border areas of pop, art and science. Raster-Noton emerged from the fusion of the two preceding labels rastermusic and noton (in 1999) and realises music projects, publications and installation works. The common idea behind all of Raster-Noton's works is an experimental approach: the amalgamation of sound, art and design.

› [raster-noton.net](http://raster-noton.net)



**FRANK BRETSCHEIDER** Frank Bretschneider is a musician, composer and video artist in Berlin. He was a founding member of the East German experimental pop group AG.Geige before teaming up with Olaf Bender to develop the Rastermusic label. Many of Bretschneider's early albums were under the alias Komet, the first, *Saat*, was released in 1996. He released several albums on Mille Plateaux and also Taylor Dupree's 12k imprint in addition to Raster-Noton. The acclaimed *Rhythm* was released in 2008.  
 › [frankbretschneider.de](http://frankbretschneider.de)

**BYETONE** Raster-Noton co-founder Olaf Bender has been involved in electronic music since the late 80s, first as a member of underground East German band AG.Geige, and later as solo producer, as one half of Komet and as member of live performance group Signal with Carsten Nicolai and Frank Bretschneider. Bender is behind the Raster-Noton's striking visual identity as graphic designer. His first solo release was the May instalment of the *20" to 2000* series on Raster-Noton (1999). *The Plastic Star* EP and acclaimed album *Death of a Typographer* were released in 2008. Stoical bass drum beats grow, gain energy and intensify with expressive guitar-like sound waves into a intense, dark and propulsive stream of sound.  
 › [raster-noton.net](http://raster-noton.net)

**NHK** NHK is a collaborative project by Kouhei Matsunaga and Toshio Munchiro, two musicians who have been working together since 2006 when they both lived in Osaka. Both artists are now based in Berlin. NHK's EP of roughly hewn techno, *unununium*, was released by Raster-Noton in 2008. Kouhei has been making music since 1992 focusing on experimental compositions. He has worked with artists such as Merzbow, Asmus Tietchens, Sean Booth (Autechre) and Pan Sonic's Mika Vainio.  
 › [myspace.com/nhkjapan](http://myspace.com/nhkjapan)

**ALVA NOTO** alva noto is the pseudonym of Carsten Nicolai, experimental musician, visual artist and together with Olaf Bender co-manager of Raster-Noton. Nicolai founded the label noton.archiv für ton und nichtton before joining forces with Bender's Rastermusic in the late 90s. Nicolai also operates under the aliases Noto and Aleph-1, and is a member of the groups Signal (with Frank Bretschneider and Olaf Bender) and Cyclo (with Ryoji Ikeda). He is also well known for his early 00s collaborations with Ryuichi Sakamoto.  
 › [alvanoto.com](http://alvanoto.com)  
 › [carstennicolai.de](http://carstennicolai.de)

DJ N>E>D / UK

MICACHU & THE SHAPES / UK

TIM EXILE / UK

JON HOPKINS / UK

FUCK BUTTONS / UK

KIM HIORTHØY / NO

# BRIGHT TOMORROW

It's pop music, but not as we know it. Tonight, it looks like something wild and unhinged. Many-stranded, incantatory, and utterly danceable: a line-up of the best and weirdest explorations in pop's progressive, tumultuous, bright future.

New pop music draws increasingly from experimental fringes and combines weird and awkward sounds while keeping catchy melody and song structure. Some of the best examples of these weird new tendencies are coming from the US – Animal Collective, Gang Gang Dance and even Battles – but Europe has its own batch of groups exploring similarly a galaxy of repetitive, simple elements, metronomic drums and synth, blissful keyboard and distorted banshee oddness. Tonight's line up of Britain's fresh crop, Fuck Buttons, Micachu & the Shapes, Tim Exile and Jon Hopkins, and Norwegian electro pop ambassador Kim Hiorthøy deliver, in their diversity a unified chaos.

A sweet melancholy and sadness permeates the evening through the breathy vocals and disharmonies of Micachu, the Fuck Buttons' snatches of song drifting in from afar, reminiscent of crackling radio reports. Through Tim Exile's melodramatic power pop and the exquisite, dreamy melodies and starry-eyed explorations of Jon Hopkins' glittering landscapes. But sad doesn't mean sentimental. This music is also loud and driving, spiked with noise and beats. Fuck Buttons delve into the psychedelic with long chords drifting across a pound-

ing motor that reach psychotic crescendos. Tim Exile's on-the-fly performance conjures wonky loops and vocals and dense beats. The repetitive loops and off-kilter noise of Kim Hiorthøy highlights another element of the new pop: as does the low-fi of Micachu and the Shapes as they blend electronic, hip-hop, folk, grime and R&B using only a half size guitar, drums and a keyboard. That is an enthusiasm for guilelessness and unpolished playfulness.

This ecstatic zeal means there's nothing gloomy about this music, despite the noise and wistful melodies. It's a universe of glorious disorder: awkward, textured sincerity and a giddy joy in the expressiveness of pop. Quirky, but uplifting. And a fascinating glimpse of future promise.

Programmed in collaboration with Little Big.

› [littlebig.org.uk](http://littlebig.org.uk)

**MICACHU & THE SHAPES** Micachu is Mica Levi. Since her debut single “Lone Ranger” appeared in May 2008 on Brikabrak, the young singer has quickly grown a large following. Levi is in her third year studying composition at the Guildhall School of Music – currently taking a year out to produce a Micachu album on Matthew Herbert’s label Accidental – and was commissioned to write an orchestral piece for the London Philharmonic, which was performed in 2008. Micachu & the Shapes (drums, electronics, guitar) have been together since December 2007.

› [myspace.com/micayomusic](http://myspace.com/micayomusic)

**TIM EXILE** Tim Exile is the alias of Tim Shaw, who is well known for releases on Mike Paradinas’ Planet Mu and for his touring live performance, “The Gabbaret Lounge Radio Show.” His music has spanned drum n bass, electronica and breakcore. Now signed to Warp, his next album due for early 2009 sees him take a fresh course: futurist power pop where twisted electronic sounds, dramatic melodies and voluminous vocals unify to create something that is decisively BIG.

› [myspace.com/timexile](http://myspace.com/timexile)

**JON HOPKINS** Composer, pianist, sound engineer and producer Jon Hopkins is making a name for himself deep in the British electronic music community. A piano prodigy as a child, Hopkins has gone on to hobnob with the biggest names in the business: Brian Eno, Coldplay, Imogen Heap, King Creosote and Massive Attack, among others. Since debuting with *Opalescent* (Absolute Zero, 2001), Hopkins has released two albums. He spends considerable time on production, and 2008 saw Hopkins writing the soundtrack for Peter Jackson’s next movie and working with Coldplay on their fourth studio album.

› [myspace.com/jonhopkins](http://myspace.com/jonhopkins)

**FUCK BUTTONS** London-based Andrew Hung and Benjamin John Power have played together as Fuck Buttons since 2004. Starting out in Bristol, the two got together to explore their shared interest in noise via keyboards, computers and children’s toys. Their performances and internet presence garnered Fuck Buttons attention from fans and the music press as they explored their melodic side. After appearing at All Tomorrow’s Parties in 2007, Fuck Buttons released a single on ATP recordings, and followed up with their debut album *Street Horrrsing* in 2008. They have toured with Animal Collective and Mogwai.

› [myspace.com/fuckbuttons](http://myspace.com/fuckbuttons)

**KIM HIORTHØY** On his records Kim Hiorthøy combines weird beats, lo-fi/leftfield electronics, melancholic melodies, field recordings, electro-acoustic sounds and samples, resulting in a sound all his own. Hiorthøy is also a visual artist, film maker and designer, perhaps most known for his record sleeve designs for the Rune Grammofoon label and Norwegian rock band Motorpsycho. A monograph of his work, *Tree Weekend*, was published by Die Gestalten Verlag in 2000. His live sets differ somewhat from the records: with faster speeds and louder beats they sometimes end up as tiny weird techno raves. He releases on Smalltown Supersound.

› [myspace.com/kimhiorthoy](http://myspace.com/kimhiorthoy)

DJ MARKUS DETMER / DE

RUDOLFO QUINTAS: "BURNING THE SOUND" / PT

MUDBOY / US

LUCKY DRAGONS / US

OREN AMBARCHI / AU

# MOLECULE RAINBOW

New psychedelics and minimalist drone continue to be more current than they have been for a long time. Particularly fresh mixtures are now coming from the USA and captivate listeners through the ease with which they bring together enthusiasm for experimentation and delightful Pop gestures. However, there are also elsewhere those who operate successfully between spiritual ritual and consciousness expanding flow.

The night begins with *Burning the Sound* by Portuguese artist Rudolfo Quintas, which has been nominated for the *transmediale award*. This interactive sound performance is about the nature of rituals, power and control. It uses fire from a regular lighter to subvert patterns of rhythm, thus using technologically mediated computer sound to exercise sound as a spiritual strategy.

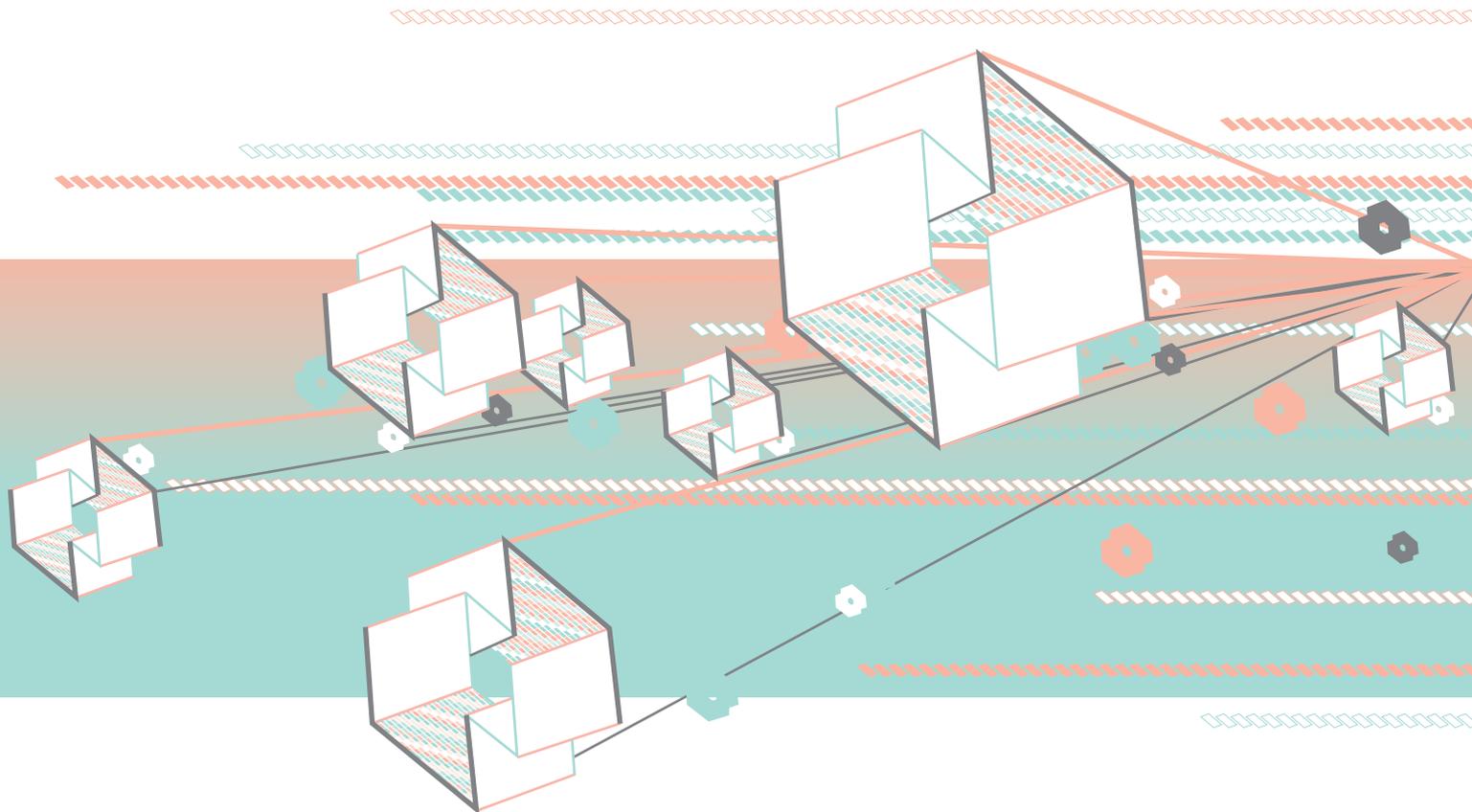
The music of Mudboy, the self-called "doctor of experimental organomics", lies somewhere between folk, minimal music, and experimental electronic and sends his listeners on a hypnotic psychedelic trip. His speciality is playing on circuit bend organs.

Lucky Dragons brings the hippy-esque optimism and the experimental ease of Californian counter-culture to Berlin. Trance-like, psychedelic pieces in bright tonal hues with complex, hypnotically honking rhythms are paired with fine melodies and organic analogue sounds – music between pop, folk and psychedelic ritual unlike any-

thing else currently being made in Europe.

The Australian guitarist and percussionist Oren Ambarchi is known as an outstanding improvisation musician and through his numerous collaborations with Boris, Sunn O))), Fennesz, Otomo Yoshihide, John Zorn, Keith Rowe and others. His solo works fascinate with a warm melancholy that pervades his long, overtone-rich drone pieces. Ambarchi's dense, powerful and yet meditative pieces seem to make space fluid and slow down time. They completely immerse listeners and transport them into a floating sound world of flowing movement.

The evening is accompanied by Markus Detmer, chief of the Staubgold label, on the record players, who is one of the most outstanding experts and merited publishers of subtle, sometimes minimalist, sometimes ornamental music with a great psychoactive effect.



**DJ MARKUS DETMER** Markus Detmer founded the label Staubgold in Cologne in 1998. In the ensuing years, the label has become an acclaimed brand representing experimental and electronic music around the world. Its roster boasts internationally known names like Faust, To Rococo Rot, Mapstation, Ekkehard Ehlers, Rafael Toral and Oren Ambarchi. In 2003, the label shifted its base from Cologne to Berlin. As a DJ, Detmer has presented his sensitive sound collages of minimal music, avantgarde and techno at festivals and in clubs around the world.  
 › [staubgold.com](http://staubgold.com)

**RUDOLFO QUINTAS** Rudolfo Quintas is based in Porto, Portugal, where he runs the Swap Project, a contemporary art research and development project, which focuses on transdisciplinary arts, software engineering, interactive environments, augmented reality and graphics. Quintas' interactive sound performance "Burning the Sound" is about the nature of rituals, power and control. It uses fire from a regular lighter to subvert patterns of rhythm, thus using technologically mediated computer sound to exorcise the sound as a spiritual strategy.  
 › [swap-project.com](http://swap-project.com)

**MUDBOY** Mudboy is Raphael Lyon, a self-taught circuit breaker based in Providence, Rhode Island. He runs the Free Matter for the Blind record label and began recording experimental noise and electronic organ music in 2000. Since then he's released more than a dozen albums on a variety of labels: early releases saw the light on Providence's local free-folk/psych label Last Visible Dog and his full-length album, *Hungry Ghosts! – These Songs are Doors* was released on both Not Not Fun and Digitalis. Lyon's recent releases are on cassette tape. As a visual artist he does large scale installations.  
 › [mudboymusic.com](http://mudboymusic.com)

**LUCKY DRAGONS** San Francisco based artists and musicians Sarah Rara (Sarah Anderson) and Luke Fischbeck are the primary agents behind the Lucky Dragons. Working together since 2000, the pair has recorded 19 albums under the Creative Commons license, all available for free download. Lucky Dragons are known for unorthodox distribution methods, such as "reverse shoplifting" used for 2003's *Hawks and Sparrows* album. Lucky Dragons' sister projects include Sumi Ink Club and Glaciers of Nice.  
 › [hawksandsparrows.org](http://hawksandsparrows.org)  
 › See also Workshops, Labs, Actions › Make A Baby › page 85.

**OREN AMBARCHI** Oren Ambarchi is a prolific Australian producer who has performed with the luminaries of noise and improv, toured with drone group Sunn O))) and released more than twenty albums across labels like Tzadik, Touch and Southern Lord. Among his many collaborative projects, Ambarchi is a member of the drone/doom group Burial Chamber Trio with Greg Anderson and Attila Csihar, and Gravetemple with Csihar and Stephen O'Malley. In Australia, he is well known as organiser of the long-running festival What is Music?  
 › [orenambarchi.com](http://orenambarchi.com)

REYNOLD / FR

TOUANE / DE

GUILLAUME &amp; THE COUTU-DUMONTS / QC/CA

BLACK ROSE (HENRIK SCHWARZ &amp; JESSE ROSE) / DE/UK

MATHIAS KADEN &amp; VJ RIXON / DE

ANJA SCHNEIDER / DE

VISUALS: GABRIEL COUTU-DUMONT / QC/CA

# RA VS CTM: AUDICTIVE

Rhythms seeded by a promiscuous multiplicity of sources. Diverse elements – deep house, jazz, experiences, stories, emotions – selected and incubated in the hard drives and record boxes of tonight’s line-up, presented in a joint effort with internet dance music platform Resident Advisor, turned into heady, polymorphic funk and served up in salvos of habit-forming atomization.

The techno arc has swung into inclusiveness and the sweaty multiplicities of funk and groove that are celebrated tonight reveal each artist delving deep into musical and personal history. Love, rejection, hunger, pain, joyfulness all funnelled into the mix. Samples and sources from everywhere are nebulised into rhythm and sound that lures you in with focus, momentum, tension and the warmth of emotional connection.

Two Persona artists cascade the first particles into the room to build powerful dancefloor stories. After a neat and funky set from Reynold, expect steamy narratives paced to ensure steady flow; feel the temptation of music drawn from life that moves hearts as well as feet from Touane.

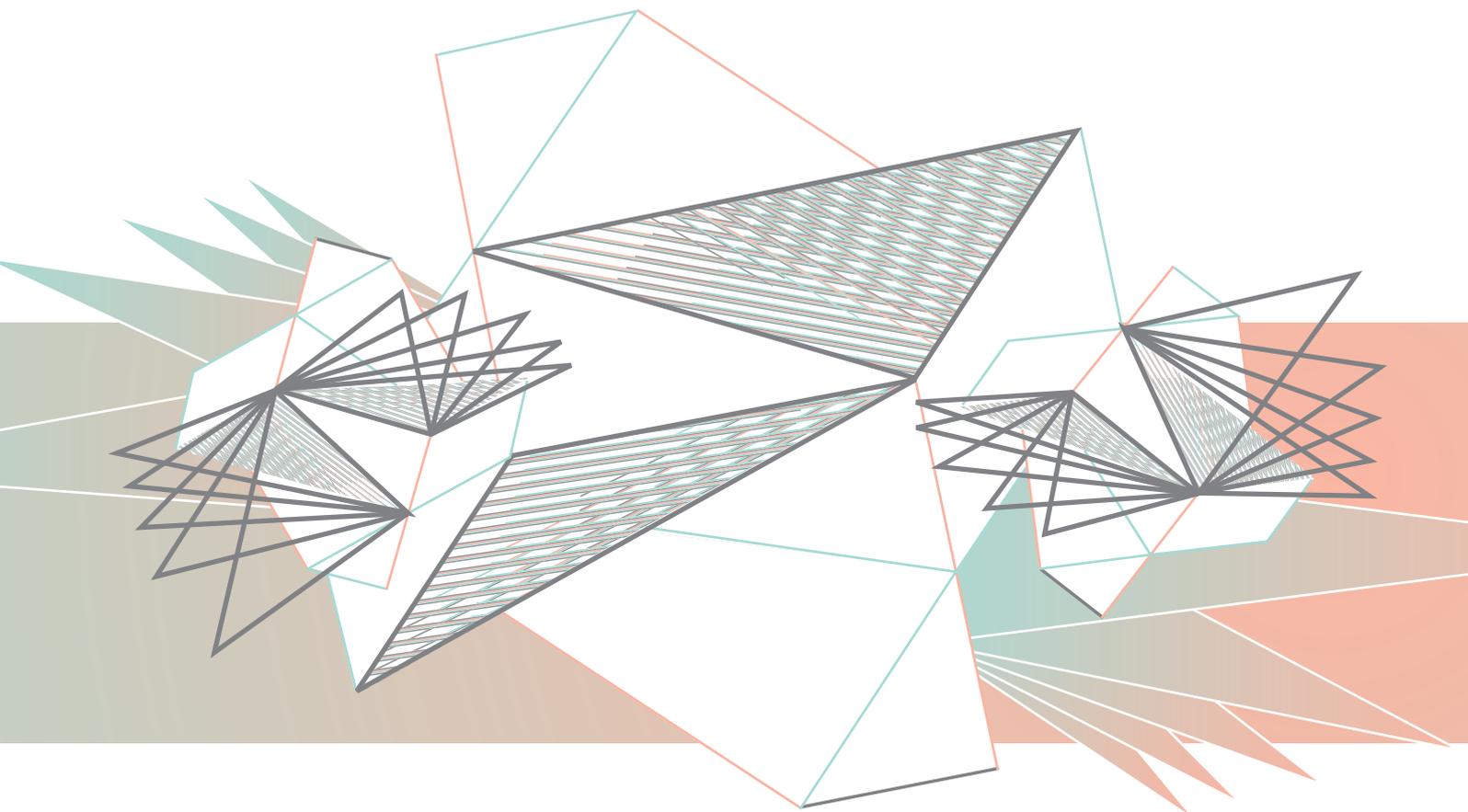
Musique Risquée, Oslo and Circus associated Guillaume and the Coutu-Dumonts atomises funk, jazz, house, with Latin and African percussion. Enjoy the energy and momentum of organic production methods transferred into deliciously infectious molecules that float, groove and pump. Guillaume Coutu-Dumont’s quirky percussive style has stormed a scene crying out for emotions and personal

touches to hook and connect a floor of strangers.

Henrick Schwarz and Jesse Rose finally team up under one-name, Black Rose. Since “Jesse Rose alongside Henrick Schwarz” dropped “Stop, Look & Listen”, a collaboration has been promised. The sensitivity of the pair complement each other; the romance of Black Rose encompasses the smooth bass and jazzy motifs of modern house, funky bassline and fidget, dark techno minimalism and life-affirming deep house in a captivating live performance that will leave you crying out for more.

Sets from Mathias Kaden and Anja Schneider reveal a high level of inclusiveness; performances impassioned and restrained by turn making for a subtly electrifying experience. In the nourishing, vaporized world of Mathias Kaden insistent, tribal patterns get atomized into dark orbits of groove. The deep hours of the morning are given over to the glowing, sparkling flow of Anja Schneider with her deeply felt selections.

› [residentadvisor.net](http://residentadvisor.net)



**REYNOLD** Reynold is the solo project of Berlin-based French producer Sam Rouanet, Trenton Records label boss and one half of Duplex 100 (with Phil Stumph). Working as Reynold since 2003, Rouanet has seen releases on Stewart Walker's Persona Records, Dumb-Unit and Curle Recordings among others. In 2006 he released his solo album *My Favourite Film* on Persona and last year saw a collaborative release with 3 Channels, *Ma-cho Lato*.

› [trentonrecords.com](http://trentonrecords.com)

**TOUANE** Touane is Berlin-based producer Marco Tonni, whose floor-oriented, yet funky series of 12" have caught the attention of big-name DJs. Signed to Stewart Walker's Persona Records, his tracks have featured in mixes from Tiefschwarz, Richie Hawtin, Troy Pierce and Steve Bug. Touane is known for his efforts to cross boundaries between jacking rhythms and deepness. His debut full length, *Figura* (Persona) appeared in 2007.

› [myspace.com/touane](http://myspace.com/touane)

**GUILLAUME & THE COUTU-DUMONTS** Prolific French-Canadian musician Guillaume Coutu-Dumont is behind the project of the same name. From the Montréal scene but now based in Berlin, Coutu-Dumont spent the last two years building a catalogue on labels like Musique Risquée, Circus Company and Oslo. After starting out in a funk band, Coutu-Dumont began his recording career in 2003 as one half of the duo Egg with Julian Roy (artificial). He collaborates with Ernesto Ferreyra as chic Miniature and with Vincent Lemieux as Flabergast. He released his debut solo album, *Face à L'est*, on Musique Risquée in 2007.

› [myspace.com/guillaumethecoutudumonts](http://myspace.com/guillaumethecoutudumonts)

**HENRIK SCHWARZ** Schwarz is a veteran of the German house scene, and has taken a lead in the recent milieu of "deep". He began producing music in the mid-90s and things started to take-off in the house (and wider) world in late 2005 with M.A.N.D.Y. and the Innervations crew championing his sound. Schwarz runs Sunday-Music together with Lasse Lindblad and releases also on K7!, Mood-Music and Innervations.

› [henrikschwarz.com](http://henrikschwarz.com)

**JESSE ROSE** Jesse runs London's Front Room Recordings, Made to Play and Loungin' Recordings. Propounder of "fidget house" via the label Dubsided, Rose has reg-

ular slots at London's Fabric and hosts a monthly Made to Play night at the Panorama Bar in Berlin. Rose produces under a range of aliases including Izit? with Trevor Loveys and Induceve alongside Switch on Derrick Carter's Classic label and also releases on Simple, Freerange Rekids and Get Physical. Rose's debut Debut full length *What Do You Do If You Don't?* is due early 2009 on Dubsided.

› [madetoplay.net](http://madetoplay.net)

**MATHIAS KADEN & VJ RIXON** Kaden is a DJ and producer known for his intensely rhythmic and responsive sets. A DJ for more than a dozen years, Kaden has a long-standing residency at Muna Club in Jena, Thüringen. He is jointly responsible for Klanglauf events at Kassablanca in Jena and is in demand internationally, performing at London's Fabric, the Rex Club Paris and Sonar in Barcelona. As a producer, he's released on the Wighnomy Brother's Jena-based label Freude am Tanzen and is part of Berlin's Vakant stable.

› [mathiaskaden.de](http://mathiaskaden.de)

› [visualaspects.de](http://visualaspects.de)

**ANJA SCHNEIDER** Originally from Cologne, Anja Schneider is well known to fans of groove-based electronic music as the presenter of long-standing Berlin-based radio show "Dance Under the Blue Moon". She also heads up the successful Mobilee imprint, a label that counts Exercise One, Pan-pot, Sebo K and GummiHz and more on its roster. Schneider is a DJ and a producer with a string of successful 12" behind her as well as a well-received debut *Beyond the Valley* (2008).

› [mobilee-records.de](http://mobilee-records.de)

**GABRIEL COUTU-DUMONT** Gabriel Coutu-Dumont is a multidisciplinary artist who creates projects both under his own name and as co-founder of several collectives, RACAM, nAnalog and Silent Partners. He has collaborated with various artists including Marc Leclair (aka Akufen), with whom he created the project "5mm". Coutu-Dumont is currently working on several photography projects and is developing "Storm", a solo audio-visual performance/installation.

› [gabrielcoutudumont.com](http://gabrielcoutudumont.com)

OLIVER \$ / DE

ZOMBIE DISCO SQUAD / UK

DOWNTOWN / FI

MOWGLI & SOLO / IT/UK

TOMSKI & FREDBOY / DK

ALBERTO BALSALM / FR

# SWEATSHACK

Born of a meeting between Zombie Disco Squad and Beatproviders, the Sweatshack project debuts at this year's club transmediale. Sweatshack seeks to represent the new-school of modern house music. Criminally underexposed and hugely groundbreaking, this new movement of artists, DJs and producers consistently pushes the boundaries of what can be done with such a tried and tested musical formula.

With the advent of high performance information-sharing sites and increased internet speeds, music and stylistic leanings are now open to wider interpretation. Producers can reference the past and nod to the future at the same time, dance music classics are swiftly resurrected and modern hits can then be seamlessly intertwined. In the current cold climate of the "techno monopoly" a definite change can be sensed, the warmth and comfort of a steady house beat, the hypnotic repetition of a piano loop and the sense of "realness" and "life" are welcomed back into the stark arena. Young producers include animal noises, naturalistic effects and live drums, DJs play tracks with African, Indian, and even Balkan influences. The sense of the "melting pot" has returned with a vengeance and shows no sign of easing up.

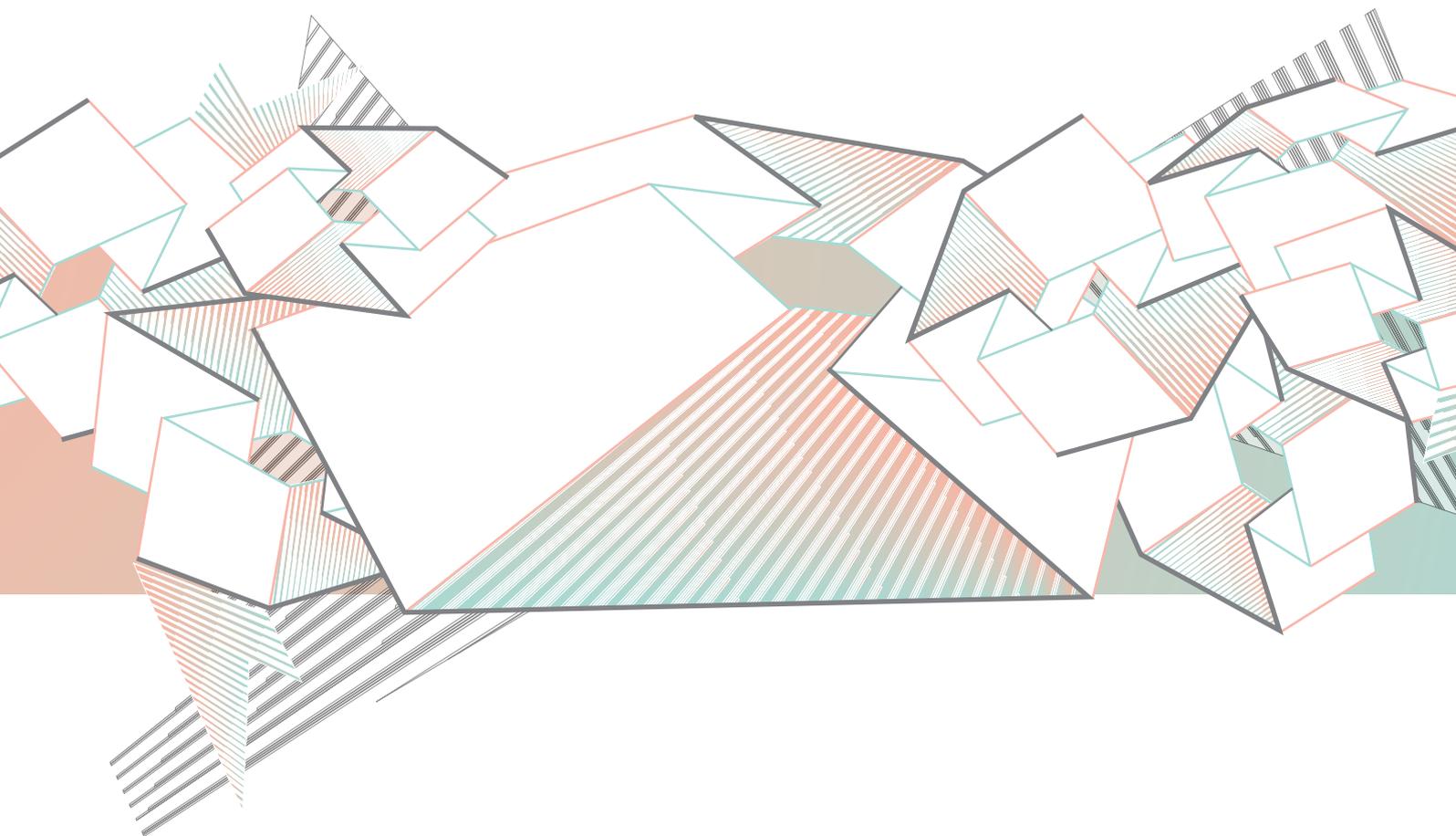
For CTM.09, Sweatshack has handpicked a fine selection of these new players. Maybe not the biggest but arguably some of the best, each artist represents the cream of the crop in their own field. Berlin serves as the perfect playing ground for the music, the city is a varied mix of musical and cultural styles, resulting in a collective output that is recognized across the world. The Sweatshack line-up is a contempo-

rary and cohesive one, with England, Denmark, Germany and Italy all contributing.

Sweatshack will maintain a different approach to the curation of its events, putting its faith in trust and loyalty and abiding to the mantra of "Quality over Quantity", the line ups will seek to consistently represent the freshest and newest music makers from around the world. By placing these artists within the worldwide spotlight and by exercising firm quality control throughout, Sweatshack will represent the change proudly and be a solid home for the artists and their output.

The night is a collaboration with Beatproviders – a Berlin based booking and events agency, responsible since 2007 for the Dry Guillotine series as well as the infamous Birthday Party Berlin, they aim to bring back the fun and high energy to the dancefloor – and with Zombie Disco Squad – a London based DJ duo, famed for their infamous Get Rude parties and eclectic but considered DJ sets.

› [beatproviders.org](http://beatproviders.org)



**OLIVER \$** Oliver \$ works closely with Jesse Rose producing records and remixes that are being played by the likes of Ricardo Villalobos, Luciano, Derrick Carter and Switch. Oliver \$ has also mixed the Made to Play compilation *Playing Around*. The single “Hot-flash” was released on Made to Play in early 08 and was a massive hit. He has remixed Swag, Idiotproof (aka Jamie Anderson and Deepgroove) and Jacob London. Oliver \$ has a residency at the monthly Made to Play night at the Panorama Bar.

› [myspace.com/oliverdollar](http://myspace.com/oliverdollar)

**ZOMBIE DISCO SQUAD** Zombie Disco Squad hail from South London, after gaining notoriety for their underground “Get Rude” parties, the duo have gone on to DJ around the world. Their own brand of drum-beating, horn-blowing house music sees official releases on Dirtybird and Made To Play in 2009.

› [myspace.com/zombiediscosquad](http://myspace.com/zombiediscosquad)

**DOWNTOWN** After his debut solo track, released last April on a split vinyl, with the Finnish partners in crime Top Billin, Helsinki based Downtown has been DJ-ing frequently both as a resident at his own club night Now! alongside names such as Radioclit, Duke Dumont and Zombie Disco Squad and at festivals and venues all over Europe. Downtown is behind several projects ranging from the heavy punk house of Pets On Prozac to the mega hyped pop group Le Corpse Mince De Françoise. He releases on New Judas.

› [newjudas.com](http://newjudas.com)

**SOLO & MOWGLI** Michele Savasta Mowgli and Italian house producer Solo share a studio with Riva Starr in London. Together they run the label Deadfish – Freshfish and also collaborate musically. Mowgli has a more minimal techno oriented side project under the name of Minimow. He did remixes for Justice, Tricky and Armand van Helden. Solo also releases on Skint Records, Fatboy Slim’s label.

› [myspace.com/thedrunksolo](http://myspace.com/thedrunksolo)

› [myspace.com/mowglimusik](http://myspace.com/mowglimusik)

**TOMSKI & FREDBOY** Copenhagen-based Tomski & Fredboy are promoter/DJ Fredski (Frederik Bille Brahe) and Tomboy (aka Tomas Barfod) – DJ, producer and drummer of Who Made Who, with previous releases on Turbo, Kitsuné, Get Physical and Gomma and remixes for artist like Bloc Party, Gorillaz, Chromeo, Digitalism, Peaches and others. The two launched their techno and house imprint Tartelet Records with the single “Do The Tartlet” and played Berlin’s Panorama Bar in 2008.

› [myspace.com/tarteletrecords](http://myspace.com/tarteletrecords)

**ALBERTO BALSALM** Paris based DJ/promoter takes his nom de plume from an Aphex Twin song, the much-praised Alberto Balsalm (*I Care Because You Do*, 1995). Either that or the much praised hair shampoo and conditioner Alberto Balsam from Herbal Essence. He is a house junkie and co-organizer of the Reverb parties in Paris.

› [myspace.com/alberto\\_balsalm](http://myspace.com/alberto_balsalm)

PEVERELIST / UK

POLE / DE

BASS CLEF / UK

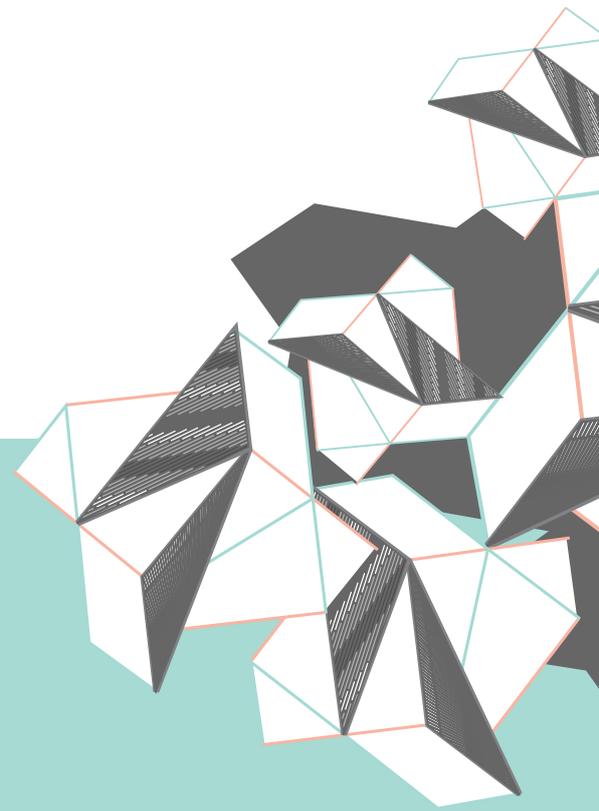
SKREAM / UK

BENGA / UK

ZED BIAS / UK

VISUALS: TELEMATIQUE &amp; U-MATIC / DE

# ROUND BLACK GHOSTS



Phantasms apparant in dubstep haunt centre stage in techno: *Round Black Ghosts* Number Two is on the boil. Tonight's line-up embraces the history and future of dubstep from London to Berlin, swinging on the long waves and leisurely half-beats of dub techno.

London dubstep and Berlin dub techno continue to exert a ping-pong influence on each other, often through personal networks. The many paths of dubstep migration is a movement that speaks of human connections and Round Black Ghosts explores the dubstep-techno meld from the perspective of Berlin's longstanding bastion of dub experimentalism: *-scape*. Tonight highlights the relationships between *-scape*'s Stephan Betke and Barbara Preisinger and compiler Tim Tetzner; between Tetzner, *-scape* and CTM; between Tetzner, *-scape* and the London's dub-step progenitors and offers a glimpse of *Round Black Ghosts* compilation number two.

Peverelist, first enlisted by Pole for the remixes of his 2007 *Steingarten* album, tonight offers a characteristic set drawing from UK garage, jungle and the hypnotic end of techno. Unquestionably dubstep, yet diverging smoothly from the standard, Peverelist's broken, rolling kicks and staggered chords bring the influences of 2-step and Basic Channel-style dub techno explicitly into the dubstep sound.

Pole continues to develop his Steingarten sound with loose percussion, effect-laden guitar and melodica, incorporating more and more

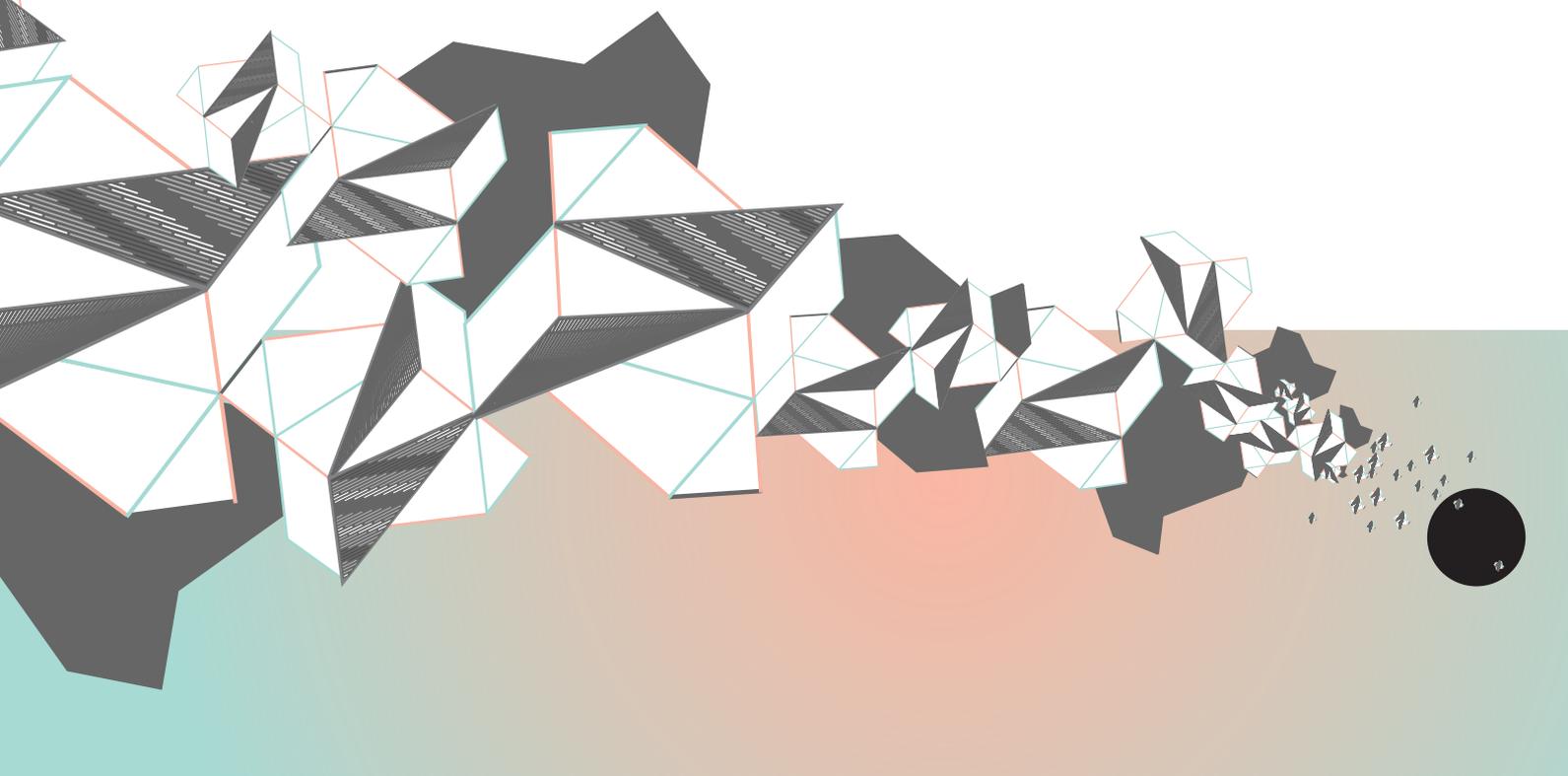
dubstep elements with exceptional spaciousness between each sinewy, degraded line. It's heavy on the low-end with light syncopation and a live drum feel to lead into the live instrumentation of Hackney Centralist, Bass Clef.

Bass Clef's moody and twisted live vibe – futuristic, wonky dub with mixing desk, a trombone, a theremin and lots of cowbell sets Basic Channel chords precariously on the edge of thunderous low-end.

Back to dubstep roots with the Croydon old-guard: Skream and Benga, arguably dubstep's foremost ambassadors, bring you skank a plenty with ghostly traces of jungle, garage, drum'n'bass and grime. Last up is Zed Bias, dark and bass heavy garage flavoured aesthetic moulded in Ammunition Promotions' monthly "Forward >>" nights in the early 00s.

Produced in collaboration with *-scape*.

› [scape-music.de](http://scape-music.de)



**PEVERELIST** Peverelist is Tom Ford, mainstay of Rooted Records – Bristol’s dubstep specialist shop – and curator of the increasingly essential Punch Drunk Records. After debuting in 2007 with *Erstwhile Rhythm/The Grind* (Punch Drunk), the tracks billed as the first techno/dubstep hybrid, the next year was golden for Ford with a remix for *-scape*, a collaboration with Appleblim on Skull Disco and series of acclaimed 12”s on his own label. Peverelist’s tracks receive support from techno DJs like Luciano, Craig Richards and Surgeon as well as key dubstep players.

› [myspace.com/punchdrunkrecords](http://myspace.com/punchdrunkrecords)

**POLE** Stefan Betke has helped define Berlin dub-techno with his productions, DJing and label, *-scape*. Well known for his minimalist re-configuration of Jamaican dub on the Blue, Red and Yellow albums at the turn of the decade, more recently Betke has brought collaborators on board for performances of the Pole Band (with Hanno Leichtmann and Zeitblom), released the critically acclaimed *Steingarten* and gone on to build dubstep alliances via remix projects and the 2008 *Round Black Ghosts* compilation.

› [scape-music.de](http://scape-music.de)

**BASS CLEF** London-based Ralph Cumbers is behind the Bass Clef moniker – an up-and-coming, unorthodox, trombone-wielding bass insurgent whose storming live sets have begun redefining dubstep not only at local clubs in Bristol, but across Europe. Bass Clef’s debut long-player *A Smile is a Curve that Straightens Most Things* (Blank Tape, 2006) drew comparisons with Aphex Twin for its electronica touches. Cumbers has also released music as RLF.

› [myspace.com/bassclefbass](http://myspace.com/bassclefbass)

**SKREAM** Croydon based Skream (Olli Jones) is one of dubstep’s most prominent and prolific producers. When dubstep boiled up from the UK underground in 2006, Skream was on the crest of the wave with his deep, clipped style and signature tune “Midnight Request Line” on Tempa Records. After early collaborations with Benga on Big Apple, Jones released his debut album, *Skream!* (Tempa), in late 2006 to critical acclaim.

› [myspace.com/skreamuk](http://myspace.com/skreamuk)

**BENGA** Dubstep producer Benga (Beni Uthman) from Croydon was one of the early progenitors of the genre as it coalesced around DJ Hatcha, Rinse FM and club Forward>> in the early 2000s. His dark, clipped releases on South London’s UK garage/dubstep label Big Apple Records were credited with fusing South London’s dubstep sound with the newer East London born grime. Benga and Coki’s 2007 single “Night” has been one of the most successful dubstep crossover tunes to date and set the stage for his long awaited album *Diary of an Afro Warrior* that finally arrived in 2008.

› [myspace.com/bengabeats](http://myspace.com/bengabeats)

**ZED BIAS** Pioneer of the dark garage sound that birthed dubstep, Zed Bias (Dave Jones), was the original bridge between the breaks and two-step communities. The producer and a DJ released a string of seminal underground 12”s in the late 90s and hit the UK charts in 2000 with “Neighbourhood” on Locked On. His influence on the birth of dubstep, along with producers like El-B, Noodles, Wookie, Oris Jay and Horsepower Productions, was massive. Aka Seven Wonders, Suburban Lick, MaddSlinky, Phuturistix, Daluq and the Henchman (alongside MC Juiceman and Simba).

› [myspace.com/zedbias](http://myspace.com/zedbias)

**TELEMATIQUE & U-MATIC** Two Berlin based visual artists and motion designers that collaborate on projects and live video performances since some years. Both have been frequent collaborators of CTM and since 1998 have created a name for themselves with their experimental, precise and technically skilled approach to visual music. Besides motion graphics and video, telematique works on media installations, often together with Berlin group visomat inc.

› [telematique.de](http://telematique.de)

BARBARA PREISINGER / DE

NEWWORLDAQUARIUM / NL

DANIEL BELL & FRIENDS / INT

MIKE HUCKABY / US

SYNCOM DATA / NL

# DEEP DROID

Fetishes for tactility and obsolete technology in techno are strong, but shared attitudes and ideals are stronger. Through a shadowy network of Detroit influenced sound we explore an alternate techno universe, one with an emphasis on vinyl, machines and, most importantly, a DIY attitude.

Behind the obvious Detroit references a world exists that has fuelled the scene from the beginning and continues to do so: dedicated artists that have toiled for years, only recently receiving the recognition they deserve; inspired artists working in parallel across the globe that have carried forward the momentum of early house and techno. Detroit's European connections reach further than Berlin – Bunker Records, Delsin and Clone, inspired by the Motor City, pursued the same ideals of independence and dedication from makeshift clubs in basements of The Hague, Amsterdam and Rotterdam.

From Detroit and beyond comes a line-up of originators teamed with artists deeply influenced by the DIY aesthetic who each bring something from the early days of techno through equipment, approach and attitude.

With a twenty-five year history of producing and DJing in Detroit, Mike Huckaby brings an unparalleled knowledge of techno and house classics. He represents Detroit in fullest with every set and with the devotion of a native who lives and breathes his city.

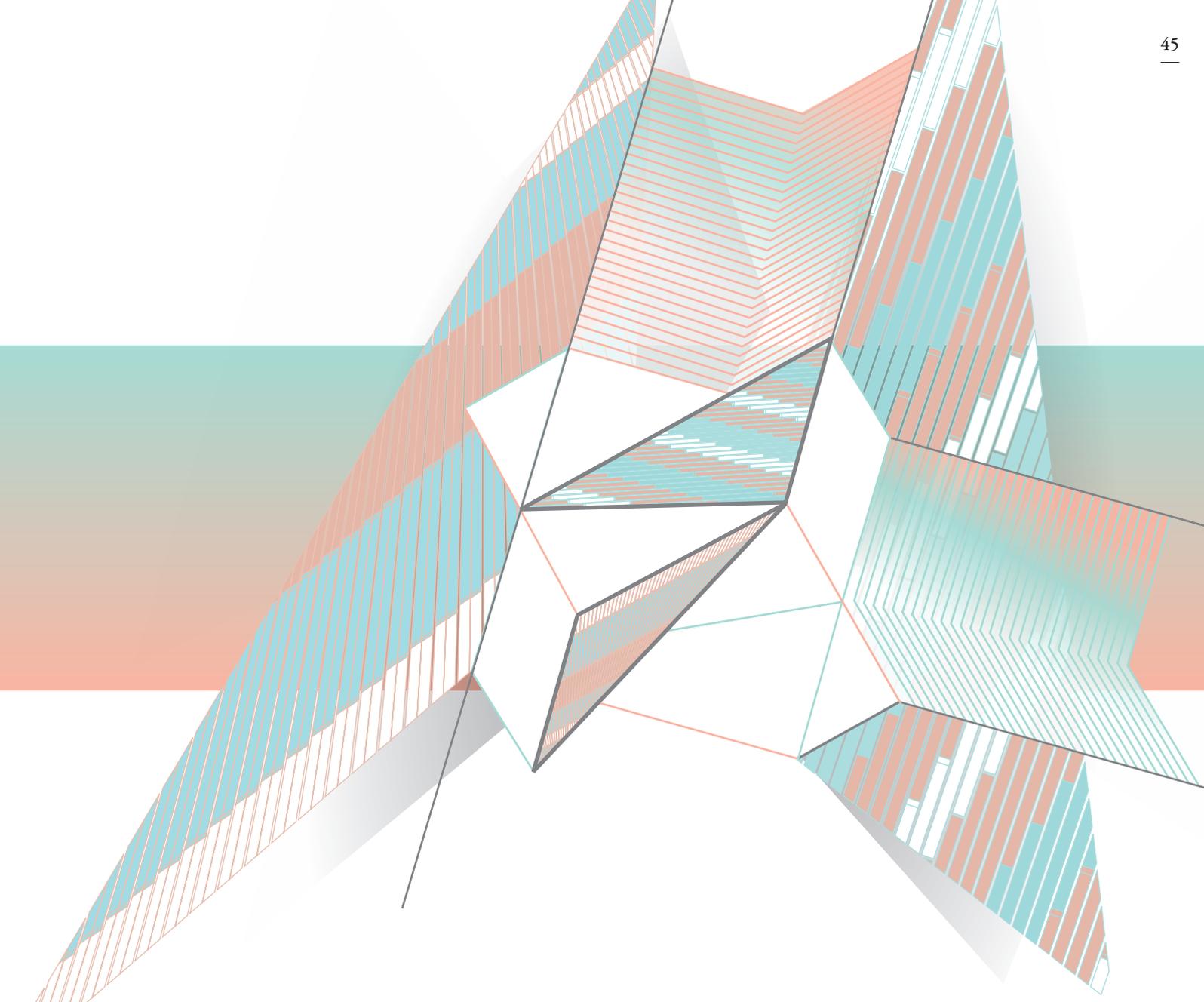
Daniel Bell's machine-heavy DBX project was not only hugely in-

fluent in the early 90s, it was voted best live act of 2008 on Resident Advisor in December. Tonight will see Dan Bell launching a new DBX inspired project with a four-person line-up – a variant on the DBX amalgam of Chicago grooves, Detroit attitude and Japanese machines.

Detroit-influenced Dutchmen Syncom Data and Newworldaquarium will, in rare live appearances, offer their unique takes on the sound. Bunker veterans Syncom Data perform with a raft of recued and repaired electronics. Newworldaquarium cobbles together a set using records, samples, loops and beats for a low-tempo, Detroitesque treat. Barbara Preisinger, ~scape records stalwart and Dan Bell's recent partner in crime, will open and end with a DJ set.

Produced in collaboration with ~scape.

› [scape-music.de](http://scape-music.de)



**BARBARA PREISINGER** Preisinger has been an integral part of the Berlin club scene since moving from Munich in the late 90s. DJ, promoter and cofounder of *-scape*, she's described by *xlr8r* as the label's "secret weapon". Preisinger spins a heady mix of house and deep techno and runs the club night *Deeper Still* in Berlin.  
 › [scape-music.de](http://scape-music.de)

**NEWWORLDAQUARIUM** *Newworldaqurium* is the alter ego of Amsterdam based Jochem Peteri, named after a New York aquarium supply store. Peteri has released only a handful of records over the last sixteen years – slow, drawn out house dirges – under various monikers: *Newworldromantic*, *Ross 154*, and *154*. With tracks licensed to Carl Craig and classic releases on *Delsin* and *Peacefrog*, Peteri has remained mysteriously under the radar. His sophomore album, *The Dead Bears* arrived in early 2008, fifteen years after his debut on Dutch techno imprint *Eevo-Lute Muzique*.  
 › [myspace.com/newworldaqurium](http://myspace.com/newworldaqurium)

**DANIEL BELL & FRIENDS** Dan Bell, best known for his timeless classic "Losing Control" (1994) as *DBX*, was a key figure in the development of what came to be known as minimal techno. He spent the early 90s working closely with *Richie Hawtin* and *John Acquaviva* in Detroit on the *Plus 8* label and produced several of the imprint's famed early singles. Later Bell was integral in establishing international distribution paths

for many small independent US labels. 2008 saw the welcome revival of Bell's *DBX* moniker. For his new live-project, premiered at *CTM.09*, he collaborates with *Stefan Betke* aka *Pole*, *Hanno Leichtmann* (*Static*) and a singer.  
 › [daniel-bell.com](http://daniel-bell.com)

**MIKE HUCKABY** Mike Huckaby is one of Detroit's unsung heroes. He started DJing in 1983 and established himself as an integral part of the Detroit scene behind the counter at *Record Time* and playing clubs like the *Music Institute*. In the early 90s, he released the productions he's best known for on *Harmonie Park* under the "Deep Transportation" moniker. He's done acclaimed remixes for *Echospace* and now heads up his own *Deep Transportation/SYNTH* imprints and mentors the city's youth.  
 › [myspace.com/mikehuckaby](http://myspace.com/mikehuckaby)

**SYNCOM DATA** Dutch artists *Jan Katsma* and *Raoul de Vries* have been producing Detroit-influenced house and techno together as *Syncom Data* since 1995. Part of *The Hague's Bunker Records* crew in the late 90s, they launched their own label *SD Records* in 2005. *Syncom Data's Beyond The Stars* EP was released in 2008, and a version was included on the *Round Black Ghosts* compilation on *-scape*. A remix package emerged later featuring cuts from *Speedy J*, *Legowelt* and *Syncom Data* themselves.  
 › [syncomdata.net](http://syncomdata.net)

DEER &amp; PALAC / DE

EL FOG / JP

NQ / DE

QUIP / UK

TILMAN EHRHORN / DE

WESEN &amp; OPUSWERK / DE

VISUALS: LIZ AINGE / UK &amp; SUICASE.ORG / IT

## PART 1

NETLABEL-MEETING:  
STFU

The two-day netlabel meeting at CTM.09 provides the opportunity to become immersed in the sound of the internet, discover new artists, get to know labels and organisers and make contacts. On the first evening, the international collective STFU presents the finest of electronic music between intricate clicks'n'cuts, glitch, and the newest beat constructions from clubland.

It has always been the desire of CTM to provide openings for the surprising and the unplanned within the carefully curated program in order to enable participation by artists whose productions have not yet been perceived by those who make the program for the festival themselves. For CTM.09, we have therefore decided to give carte blanche to STFU and Netaudio, two non-commercial initiatives that are concerned with the developments and peculiarities of net-based music. Through collectively organised events and festivals, they offer young digital musicians, audio-visual artists and small netlabels free spaces for presentation and networking. In doing so, reflection of the interfaces of music and media technology plays an important role. Their activities, however, above all formulate a critique of the existing exploitation logic of the cultural economy.

Netlabels release the music of their artists primarily over the Internet. As social networks and with an emphatic do-it-yourself attitude and a usually pronounced free music ethos, they present alternatives to the laborious business of the commercial music economy. The focus is not on competition but preferably on cooperation. In contrast to the artificially enforced economy of scarcity, one experiments with the gift economy of free downloads. Instead of rigorous exclusivity and stardom, exchange between the like-minded, playful experimen-

tation and shared experience are emphasised. Musically, they cannot be narrowed down to specific genres. The palette of sounds is colourful, yet, seen as a whole, the preference for a decidedly digital aesthetic can be discerned. The reason for this lies, on the one hand, in the socialisation of many netlabel creators in the self-organised techno scene of the 90s, and, on the other, in the easier and cost-efficient integration of digital methods of production into the channels of distribution in the Internet.

Whether hobby, social network, idealistic volunteer work, enthusiastic amateur culture, offensive critique of capitalism, field for artistic experimentation or getting started in a professional career – the netlabel world offers unique free spaces amidst otherwise mostly quickly determined role models. In light of the increasing acceptance of downloads subject to fees and the growing number of commercial “digital only” labels, the netlabel scene today is however also faced with the challenge of defining their position anew, despite the fact that the number of those active continues to grow. The discussion forum on Tuesday afternoon at Kunstraum Kreuzberg/Bethanien will provide the opportunity to discuss these questions.

› [stfu.regicide.org](http://stfu.regicide.org)

› See also Labels on the Net › page 70

SPECIAL

**DEER** As Deer, musician, writer and multimedia artist Martin Hirsch explores the intersections of various forms of expression within electronic music, putting an emphasis on engaging, improvised live performances. Drawing material from a variety of sources, Deer's sound is characterised by the clash of field recordings, intricate rhythm-patterns and beautifully crafted melodies. He lives and works in Weimar, from where he runs the label Neo Ouija.

› [neouiija.com](http://neouiija.com)

**PALAC** Palac is Peter Prautzsch, a designer, musician and media artist from Berlin. He runs the netlabel Palacmusic as well as the net project Frozen Elephants Music. His music is defined by swarming electronic glitch, pastoral strings, crisp digital cuts and shudders of other, barely recognizable things. His 2007 album release has been nominated for the Quartz Music Awards 2009.

› [palac.de](http://palac.de)

**EL FOG** El Fog (Masayoshi Fujita) forms his ruminant and dreamy, sometimes spectral aesthetics with vibraphone & electronics (and by the minimal use of other analogue/digital instruments). His music is influenced and inspired by the silence and deepness of fog and mountains and their immanent gravity. His debut album came out on Moteer in 2007. He is also a member of the improvisation group Pan Am Scan.

› [myspace.com/elfog](http://myspace.com/elfog)

**NQ** NQ is short for Nils Quak – an artist, writer and journalist from Cologne. Since 2002 he has been releasing laptop-music for labels like Progressive Form, Kitty-Yo and various netlabels, which fuses abstract hip-hop and processed field recordings with experimental noise and complex rhythms in a clicks'n'cuts-aesthetic.

› [nhlsqaik.com](http://nhlsqaik.com)

**QUIP** Quip is Ben Eyes, a 30-something living on the wrong side of the Pennines in Northern England. Ben broke his musical hymen making punk, electronic noise and experimenting with sounds before the words "hipster" or "electro-clash" had been born. With a general sense of what is good and what is not, he has been forging his own musical non-career creating music for raves, documentaries and occasionally teaching the kids how to make a bassline.

› [quipmusic.co.uk](http://quipmusic.co.uk)

**TILMAN EHRHORN** Berlin-based electronic musician, producer, composer and sound designer Tilman Ehrhorn to date has released two critically acclaimed solo albums on Mille Plateaux and Resopal Schallware. As a requested saxophone/reed player he appears on a large number of jazz records. No wonder his electronic compositions show strong influences from modern jazz, improvised music and contemporary composition. In early 2009 his third album is to be released on Neo Ouija.

› [tilmanehrhorn.com](http://tilmanehrhorn.com)

**WESEN & OPUSWERK** Wesen is a Franco-German musician, crafting delicate, funky and highly emotional techno beats. He draws his inspiration from a deep spiritual love of technology, machines and electronics, from the urban rawness of bebop, the glamour of disco and the architectural landscapes of minimal techno. Opuswerk is a Swiss minimal-techno outfit, known both as an energetic live act and as skilled producers of techno cuts.

› [ruinwesen.com](http://ruinwesen.com)

› [opuswerk.ch](http://opuswerk.ch)

**LIZ AINGE** Liz Ainge is a visual artist from Leeds. Her work has been shown in various publications and exhibitions including the electronic music magazine Traffic and various music journals. Outdoor AV is her project for promoting other visual artists in the north. She has successfully organised these events in parks and outside social clubs. The nights consist of outdoor projections and a program of contemporary moving image shorts.

› [lizainge.co.uk](http://lizainge.co.uk)

**SUICASE.ORG** A duo of live visual artists from Italy, suicase.org have been performing at a number of concerts and festivals over the past two years, most recently at the critically acclaimed Node Festival in Modena.

› [suicase.org](http://suicase.org)

OLLIE BOWN / UK

SPATIAL / UK

NORMAN FAIRBANKS / DE

DR. NOJOKE / J-LAB / SERVANDO BARREIRO / DE/UK/ES

CHRIS BOX VS. COTUMO / DE/UK

VISUALS: TRITAMIN / DE

## PART 2

# NETLABEL-MEETING: NETAUDIO

Part two of CTM.09's Netlabel-Meeting: Netaudio Berlin and Netaudio London present an evening of networked music – a program inspired by netlabels, Creative Commons, digital production tools, web 2.0 and free culture with highlights from past, present and future Netaudio Festivals, held in annual rotation between Berlin and London.

The program gives an aural taster of the latest sounds of the internet – ranging widely from abstract sonic art presented by Ollie Bown's piece of generative computer music to the ultra bass tracks of the next generation web-savvy dubstep and underground UK dance producers, collated by Spatial. A visual interpretation to this sonic discourse is added by live video collective Tritamin, aiming to explore the infinity of the internet through modulation, and self confessed sound nerd Norman Fairbanks presents a performance including latest sound tools as well as some rather unconventional machines.

Netaudio particularly focuses on collaborative performance with the session featuring unique cross-cultural associations by London's live-laptop producer J-Lab and Berlin's sampling artists Dr.Nojoke with VJ Servando Barreiro. Chris Box, member of the Netaudio London collective, will explore the compatibility of his virtual record box in a back-to-back DJ set with Netaudio Berlin in-house jock Cotumo – together they present an eclectic selection of Creative Commons licensed material.

In the best Web 2.0 ethos, members of the audience will have the chance to cross the consumer/producer divide and perform themselves as part of the Netaudio Ping Pong sessions. Based on run-around table tennis, CTM visitors can lay their hands on some cutting edge tech-

nology and produce some wicked beats. There will be lucky winners and valuable prizes!

The night is curated by Netaudio Berlin and London, as a taster to the next Netaudio Festival in Berlin in Autumn 2009. Netaudio is the sound of the internet. The term was probably coined by De-Bug when it started the "Netaudio" mailing list thus giving a virtual platform for exchange for like-minded producers and internet label heads. In 2005 the first Netaudio Festival appeared offline in Bern, Switzerland. Cenatus, a London based not-for-profit organisation took up the idea and produced the first Netaudio Festival in London in 2006 and from there it went to Berlin, as well as to Barcelona, Moscow and many other cities across Europe. Netaudio, the art form, is not tied to a musical genre, it stands for the core values of free cultural exchange and exploration of new technologies for music production and distribution. Often, the Netaudio ethos is taken up by developing artists in their strive for finding an audience as well as weathered producers who wish to distance themselves from the commercial pressures of the music industry.

› [netaudiolondon.cc](http://netaudiolondon.cc)

› [netaudioberlin.de](http://netaudioberlin.de)

› See also Labels on the Net › page 70

# SPECIAL

**OLLIE BOWN** Ollie Bown is an electronic musician, programmer and researcher working in live electronic music performance. His musical output is best known through his work in the band Icarus. He recently finished a PhD at Goldsmiths College, looking at theories of human evolution with respect to cultural aspects behaviour such as music, and studying simulations of biocultural evolutionary processes. His work presented at CTM explores the vision of artificial creativity. Musicians become software agents and instruments are replaced by algorithms, amplifiers and speakers.

› [olliebown.com](http://olliebown.com)

**SPATIAL** Echoes of haunted dancehalls and distant raves in London town... Sound systems rumble, bugs in bassbins rattle with 50 hurts pounding chest. Primal rhythms and heartbeat pulse lock tight, bodies skanking, ghosts in the machine. Shards of sound scatter, echo and reverberate into spatial dimension intrusion. Spatial creates a distinct sound world based on original UK garage shuffle beats, rave elements, snappy woodblock hits, vocal samples and sharp stabs – an expert manipulation of space to give a sense of loosened gravity.

› [infrasonics.net](http://infrasonics.net)

**DR. NOJOKE** Since 1999 Berlin native Dr. Nojoke makes technoid sound-sculptures based on his archive of self-made audio and field recordings he collected over the years. He defines a dubby, funky, minimal, quirky, clicky micro-cut-up-music, he calls “Clikno”. He forms highly technological digital music from fragmented and treated “acoustic” sounds.

› [myspace.com/drnojoke](http://myspace.com/drnojoke)

**J-LAB** J-Lab is Jon Dickens live techno project based on improvisation. The J-Lab sound floats in a territory that sits between Detroit, minimal and electro, informed by a deep love of dub and funk. He releases on After-Dinner and Metroline Recordings.

› [myspace.com/jlabmusic](http://myspace.com/jlabmusic)

**SERVANDO BARREIRO** Born in Spain and since 2008 relocated to Berlin, Servando Barreiro is known for his electronic live performances, merging hedonistic lifestyle with musical improvisation whilst incorporating field recordings and custom built music instruments. Thereby Servando Barreiro produces music and live video work with the help of hardware controllers, sensors and software tools.

› [servandobarreiro.es](http://servandobarreiro.es)

**CHRIS BOX** As resident dj and promoter of London’s run parties, Chris Box has played alongside internationally renowned artists (Daniel Bell, Zip, Jay Haze, Pheek, Andy Vaz, Cabanne, Jeff Samuel etc). In addition to this he has been a keen member of the Net-audio London team since it’s inception and as such has helped to spread the word of net-labels and CC music. He has also been known to push his mutant strains of house and techno at parties across London and the UK as well as further afield in Brazil and Berlin.

› [runsounds.com](http://runsounds.com)

**COTUMO** Born in 1981 Cotumo moved to Berlin in 2003. He has residencies at Pentagonik, Pulsar Records and the Hoervergnaegen e.V. parties and spinned records in more than 50 Berlin based clubs and many other places abroad. Cotumo also organises a party series with his cousin µ-, called “Club der Dilettanten” and plays in a live project with The Ascent, called Aka Aka. You can expect their debut in early 2009!

› [cotumo.com](http://cotumo.com)

**TRITAMIN** After they had worked together as a group of media- and motion-designers for several years, the design collective Tritamin decided to merge its visual capacities and styles for improvised live video shows. Affected to visualizing electronic, minimal music, they played almost every club and open-air in Berlin’s underground scene. Their style is mostly based on abstract, often code-generated motion graphics fused with concrete samples.

› [tritamin.de](http://tritamin.de)

EVELINA DOMNITCH & DMITRY GELFAND (SONOLEVITATION) / BY/US  
ZIMOUN AND PE LANG (UNTITLED SOUND OBJECTS) / CH

# FRAGILITY, EXCESS AND SPECULATION

A program of outstanding audiovisual performances on the fragility of our contemporary condition, it's radical affirmation and speculative expansion. Curated in collaboration with transmediale.

› [transmediale.de](http://transmediale.de)

SPECIAL

**RYOICHI KUROKAWA** (PARALLEL HEAD) / JP

**TELCOSYSTEMS** (MORTALS ELECTRIC) / NL

The fragility of global atmospheric, economic, technological and cultural coherences demands general awareness. With its thematic focus *Deep North*, the performance program of transmediale.09 presents works of artists who reflect on the damageable and sensitive nature of our environment. Radical affirmation and speculative expansion are keys with which these artists open our contemporary condition up for change.

Domnitch and Gelfand spin thin slivers of gold freely in acoustic suspension. A standing wave holds the fragile material floating in the air. “Sonolevitation” is the first in a series of projects in preparation for microgravitational, near-vacuous environments and unfolds a sonic speculation on the neutralization of gravity.

“Untitled Sound Objects” is a series of works in which Pe Lang and Zimoun explore the properties of sound, materials, resonance

and generative systems. Motors cause glass plates to vibrate and excite objects of various shape. The resulting oscillations create a sublime sonic landscape.

Ryoichi Kurokawa builds up a dense and delicate immersive experience of light and sound. In his precise audiovisual compositions he seeks to unify the perception of sound and image. “Parallel Head” tests the boundaries of cinematic experience and explores the expansion of perception through synaesthesia, counterpoint and contrasting movements.

Telcosystems take us for a journey through slow-moving cloud clusters, layers of organic structures, deep machinic drones and waves of digital noise. Telcosystems integrate human expression and programmed computer behaviour. Their work “Mortals Electric” fuses the auditive and visual domains into one overwhelming experience.

**EVELINA DOMNITCH & DMITRY GELFAND** Dmitry Gelfand and Evelina Domnitch create sensory immersion environments that merge physics, chemistry and computer science with uncanny philosophical practices. The immediacy of this experience allows the observer to transcend the illusory distinction between scientific discovery and perceptual expansion. The two artists often work together with scientific research facilities. They received the Japan Media Arts Excellence Prize (2007), and an Ars Electronica Honorary Mention (2007).

› [portablepalace.com](http://portablepalace.com)

**ZIMOUN AND PE LANG** Since 2004 the two sound artists from Zurich and Bern work together on a series titled “Untitled Sound Objects”, in which they are investigating into the sound properties of materials, resonance and generative systems. For doing so they use small electro-mechanic machines and robots in combination with various materials that serve as the sound sources. Their work won several awards and has been shown in Europe, Asia and North America.

› [untitled-sound-objects.ch](http://untitled-sound-objects.ch)

**RYOICHI KUROKAWA** Ryoichi Kurokawa works intensively with audiovisual media since 1999. He describes his work as time based sculptures in which digital generated materials and field recorded sources, minimalistic forms and complex structures co-exist. Kurokawa treats sound and image as a single unit of which he constructs his precise audiovisual language. His work takes on a variety of forms such as screenings, records, installations and live performances.

› [ryoichikurokawa.com](http://ryoichikurokawa.com)

**TELCOSYSTEMS** Telcosystems is David Kiers, Gideon Kiers, and Lucas van der Velden from The Netherlands. In their work they seek for their own narrative in the world of abstract spatial image and sound, and explore the interplay of human imagination with programmed machine behaviour. The hallmark of their work is a lucid and restrained aestheticism, which is closely related to the technology they use.

› [telcosystems.net](http://telcosystems.net)

VINCENT LEMIEUX / QC/CA

MIKE SHANNON / CA

ERNESTO FERREYRA / CL

CASSY &amp; TOBIAS / FR/DE

# CTM & MUTEK 10<sup>TH</sup> ANNIVERSARY PARTY

# PASS THE FLAME

Before wrapping up, one more big celebration is in order: as partners and allies for many years, CTM and the Montréal Mutek Festival, which will also celebrate its 10th anniversary in May 2009, invite everyone to a joint after-hour birthday party. And where could be better than Berlin's centre of extended clubbing, the Berghain Panorama Bar.

The fitting sound for it comes from artists who are connected by the two festivals and one of the central ideas of their cooperation – the promotion of the musical exchange between Montréal, Berlin, Santiago de Chile, Mexico City and other places in South America. On the decks: Vincent Lemieux, Mutek co-organiser and operator of the label Musique Risquée, and the Chilean Ernesto Ferreyra, whose next album is about to be released on Cadenza. In addition, a live set by Cynosure founder Mike Shannon and, as a special treat on top, a joint appearance by Panorama Bar resident Cassy with Tobias. Behind it is none other than Tobias Freund aka Pink Elln, a sound perfectionist in a class of his own and, along with Dandy Jack and Jorge Gonzales, member of the German-Chilean formation Sieg Über die Sonne.

Since their first project together for club transmediale 2002 – a club night with Akufen, Pole, Deadbeat, Tim Hecker and others – Mutek and CTM have solidified their cooperation and friendship through regular activities and reciprocal support. This has included organising the spectacular Narod Niki show – the Laptop-Allstar-Group around Ricardo Villalobos and Ritchie Hawtin – at the Berlin Volksbühne in 2004, reciprocally organising program content for their festivals and working together within the framework of *I.C.A.S. – International Cities of Advanced Sound*, a network for experimental music festivals

that is currently being developed.

Like this afternoon's host Berghain/ Panorama Bar, Mutek and CTM feel indebted to the original community spirit of electronic club culture, with the combination of hedonistic free spirit, pleasure in experimentation and willingness to take risks. All three share an interest in uncompromising musical quality, artistic crossover and aesthetic consistency. Through their activities over the years, each of them has become an important nodal point in the production and presentation of their specific network and community.

› [mutek.org](http://mutek.org)

› [berghain.de](http://berghain.de)

› See also I.C.A.S. › page 87.

# SPECIAL

**VINCENT LEMIEUX** Native Montréaler Vincent Lemieux is the co-programmer of the Mutek festival since 2000. Production-wise, he's one half of Flabbergast with Guillaume Coutu-Dumont, one half of Brandy Snifter with Stephen Beaupré and co-founder of Musique Risquée (together with Akufen, Deadbeat and Stephen Beaupré). Lemieux is also behind the long-running Tuesday nights at Salon Daomé, where he DJ's alongside world-class talent including Claude Von Stroke, Ricardo Villalobos, Luciano, Zip and Sammy D.

› [musique-risque.com](http://musique-risque.com)

**MIKE SHANNON** Canadian DJ/producer Mike Shannon is the founder of the respected Cynosure Records. His first album, *Slight of Hand*, was picked up by Force Inc in the early 00s, and he's since released music on Dumb-Unit, -scape, Wagon Repair and more recently on Hawtin's Plus 8 Records on which Shannon's acclaimed third full length, *Memory Tree*, was released in 2008.

› [cynosure-recordings.com](http://cynosure-recordings.com)

**ERNESTO FERREYRA** Argentinean-born Ferreyra moved first to Mexico, then to Canada in 2004 to pursue DJing and production. With Guillaume Coutu-Dumont he is one half of the critically acclaimed duo Chic Miniature (Raum Musik, Mu-

sique Risquée, Crosstown Rebels), and he began producing solo in 2006, with *Memoria Colectiva* on Mutek\_Rec. Ferreyra has since seen releases on Cynosure and New York city based Thema. His new album will be released in 2009 on Cadenza.

› [myspace.com/ernestoferreyra](http://myspace.com/ernestoferreyra)

**CASSY & TOBIAS** DJ/producer Cassy (Catherine Britton) had her start in the world of electronic music as a vocalist for Elin's aka Autorepeat's "Music Takes Me Higher" on Sabotage Records. As a producer she's released on Perlon, Playhouse and Mental Groove as well as her own new self-titled label. She's based in Berlin with a residency at Panorama Bar and released her first mix CD on the renowned Ostgut Ton in 2007. Tobias Freund has been involved in the music business for nearly 25 years and as a sound engineer for 18 of those. With Dandy Jack he is Sieg Über Die Sonne, with Uwe Schmidt Atom™ & Pink Elln, with Max Loderbauer nsi, and with Ricardo Villalobos Odd Machine. Freund also records solo under the name Pink Elln for techno and Tobias for house. He has put out a vast amount of music across a huge variety of labels from Cadenza, Ostgut Ton and Logistic to the Finnish label Sähkö.

› [tobiasfreund.com](http://tobiasfreund.com)

› [cassybritton.com](http://cassybritton.com)

# INSTALLATIONS > MAO

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, STRUCTURES and give the MAO a new look.

## BEATRICE JUGERT (DE)

*"STRAPS", INSTALLATION, 2009*

The triangular structure of Beatrice Jugert's work, fastened to the façade of Maria, is based on the neo-Babylonian cuneiform symbol for "temple façade/ house". The red banners cover the graffiti and reference the basic architecture. A new layer of meaning emerges with the title, "Straps Idee" ("suspender idea"), a pun in German that sounds like "Schnapsidee" ("crackpot idea"). Jugert's structure is a suspender belt bearing the holy name "Mary" slipped onto the house. This humorous redefinition of the structure allows the artist to transform an old ideogram into a frivolous saint through language. An exhibition with works by Beatrice Jugert is on display at General Public parallel to the festival.

› [beatricejugert.de](http://beatricejugert.de)

› [generalpublic.de](http://generalpublic.de)

› See also Partner Events › page 88.

## MARISA MAZA (ES/DE)

*"<TRAINING\_SCULPTURE>"*

Maza shows scenes of female sport training sessions at the University of Florida. It is about collaborative effort, body aesthetics, and the structural framework of professional sport. Since the early 1990s, Maza's work has focused on issues of gender, sexuality and identity as well as on the political and social construction of bodies and their media representation. In her new work-cycle the human body and typologies of real, fictional and/or simulated (urban) landscapes are thematized as (metaphorical) systems for the inscription of socio-political conditions. An exhibition with works by Mariza Maza is on display at the project space Uqbar parallel to the festival.

› See Partner Events › page 89.

## POOL PRODUCTS & TOMEČ (DE)

*FOOD STORE AND RECORD SHOP DESIGN*

Pool Products is Berlin based designer Lorenz Wiegand, a long-time festival collaborator with his CTM-Lounge-specific designs. The partnership dates back to 2002 when he created the wonderful white social space on the gallery of the E-Werk, the CTM.02 venue. From 2003 to 2006 he was responsible for the CTM-Lounge designs at MAO. For the 10th edition we are very glad to have him work for us again – this time together with colleague Tomeč – on the design of the Food Store and the Dense Record Store. As always it will be a surprising transformation of the venue's appearance.

› [poolproducts-design.com](http://poolproducts-design.com)

## TIMM RINGEWALDT (DE)

*"STRUCTURES", INFORMATION DISPLAY SYSTEM, 2009*

Another long time friend of the CTM festival is Timm Ringewaldt aka Autokolor and formerly known as monitor.automatique (together with Sven Gareis). Back in 1999 Ringewaldt was among the first responsible for the visual concept of the CTM festival. At that time he actually acted as a co-founder of the festival. Since then he's been invited to realise installations and information systems to provide the CTM-visitors with on-site festival information. His approach is always twofold: an artistic presentation of the practical.

› [autokolor.org](http://autokolor.org)

## HEIDI SILL (DE)

*"TRACES\_4 (39MF)", MURAL, 2009*

Burns of the face are starting points for Heidi Sill's mural. Superimposing different structures of burns she creates a highly aesthetic re-

sponse to the tragic in human life while avoiding sensationalist thrills. These structures define landmarks in individual life stories that are transferred into art. An exhibition with works by Heidi Sill is on display at gallery Visite Ma Tente parallel to the festival.

› [heidisill.de](http://heidisill.de)

› See also Partner Events › page 89.

#### **VISOMAT INC., TELEMATIQUE & ERRORSMITH (DE)**

*"HALBZEUG OBERFLÄCHENVEREDELUNG"*

INSTALLATION, 2009

"Halbzeug" can be seen as an architectural study: modular, geometric Styrofoam elements arranged to create large-scale, adaptive spatial structures. Developed further as "Oberflächenveredelung" (Surface Refinement) it involves media in a way that is aiming at an interaction between a geometric body, light and sound. At MAO, "Halbzeug Oberflächenveredelung" elegantly transforms the existing architecture where it covers parts of the main hall's walls and ceiling. Video projectors are used to animate the structure by precisely tracing individual elements with light. It describes a path towards form and delivers a massive, sensual re-definition of space. Styrofoam is an industrial material; a completely synthetic product. It stands for functionality, simplicity and minimalism, exactly the qualities that the installation references in contemporary architecture and interior design.

› [halbzeug.visomat.com](http://halbzeug.visomat.com)

› [telematique.de](http://telematique.de)

› See also Opening Performance › page 12.

› See also Round Black Ghosts › page 42.

#### **SEBASTIEN WIERINCK (BE/FR)**

*"OS.14.02"*, INSTALLATION, 2009

Using industrial tubing normally found only at building sites, Wierinck crafts robust seating in complex forms. "OS" is short for "On Site" and describes Wierinck's method: creating social situations through materials in site-specific interventions. The tubes are a two-fold metaphor for Wierinck, on one side a symbol of intimate connections, what he calls "the umbilical cord", and on the other side a symbol for flexibility, mass production, and mass communication. "OS.14.02" was featured at Today'sArt Festival in the Netherlands and will be specially adapted to the CTM-Lounge at MAO.

› [os00.com](http://os00.com)



# STRUCTURES

BACKING-UP  
INDEPENDENT AUDIO-VISUAL  
CULTURES

## STRUCTURES BLOG

The Structures Blog supports activities at Kunstraum Kreuzberg/  
Bethanien with comments, additional materials and background  
information all around the festival theme.

› <http://structures.clubtransmediale.de>



*Structures – Backing-Up Independent Audio-visual Cultures* will inquire into the current state and future potential of microstructures and networks in independent music and media culture, the true laboratories and matrices of new artistic forms and interdisciplinary, transgressive practices that increase social and cultural latitude for experimentation.

In recent years new hybrid projects and initiatives have emerged at the interface of pop culture, science and art and media technologies, increasingly blurring the boundaries between sound and media cultures. Concepts such as file sharing, Open Source, free software and alternative licensing models, already familiar in computer and internet communities, have revealed new paths for music world too, sparking controversial debate and conflicts that have yet to be resolved. Moreover, the rapidly expanding convergence potential of digital technologies has increasingly linked music with other cultural and economic fields. The music scene therefore now faces the challenge of actively shaping these connecting nodes and points of transition.

Simultaneously, however, the crisis in music has triggered a return to traditional positions. This is evident not only in the re-emergence of classical models of cultural funding (creative industry on the one side, autonomous art and serious music on the other), but also in an ongoing differentiation within popular music between artistic authorship and commercial, creative services. Experimental musicians are turning more frequently to the exclusiveness of the art world and academic music scene, in which public funding guarantees alleged independence, while a “middle-class”, active in pop, indie rock and club music and oriented to the economic constraints of the music business, manages indisputably to make a living from live appearances yet finds itself increasingly harnessed to serve the marketing interests of economic sectors that have only little to do with music.

Today, more music is on the circuit, more music is produced than ever before. Yet at the same time, confusion reigns about the value of music as a cultural asset and economic product. Contrasting “mainstream” and “underground” as a means to define personal affiliations belongs to a bygone era. Given the crystallisation of ever-smaller markets and niches, propelled over the years by progressive digitisation and the internet and by the search for solutions to the present crisis, it appears now to be a case of every person for him/herself. From this perspective, the social networks engendered by Web 2.0 can be read not so much as a locus of community-building but as instruments that employ consistent self-marketing as a means to render the last reaches of personal communication fiercely competitive. The other

side of the coin is a growing community of enthusiastic and decidedly professional amateurs, who, while not exactly indifferent to a financial valorisation of their creative output at least consider it a secondary factor.

The independent music scene has always stood tall for the emancipatory ideal of dissolving the borders between producers and consumers, for a healthy balance between cultural and economic concerns. However much the interests of music fans, musicians, label managers, music publishers, concert promoters and other participants in the creative and economic processes of music-making may have diverged in the past, the conviction that people act not only out of financial interest but out of a love of music, not only from an independent but frequently, in social terms, from a critical viewpoint has long been considered a common foundation. Networks, communities and social venues such as clubs and record shops were and still are the central forums in which people affirm this common foundation.

Today it is evident that technological developments have brought us closer to realizing those ideals than may be comfortable for some. From this perspective, the crisis in the music business does not only represent a loss. It can also be described as a turning point on the path towards a new, more diverse musical culture that opens up opportunities for more people to try out for themselves different forms of creative activity and independent entrepreneurship.

The current situation presents itself intricately and openly in many trends. Critical stocktaking and cool analysis is therefore the order of the day. In his keynote address in the discourse program of the festival, which is taking place for the first time on this scale, the Berlin musicologist Peter Wicke poses a series of central questions: “Yet, does such a crisis really exist, and if yes, does it really result from the processes of digitalisation and digital networking? But above all, what do the changes taking place in the industrial exploitation of music mean for this itself? Is the seemingly unstoppable erosion of the traditional music industry model for exploitation a chance for new ideas and new forms of creative dealings with music, also and specifically in the cultural spaces of the digital universe? Or does the nearly limitless availability of music by mouse click leave behind a desert of arbitrariness? Does it lead to a nirvana of economic irrelevance with far-reaching consequences for music and musicians?”

Musically, at any rate, we are currently experiencing an openness that there has never before been, in which times and styles exist in parallel but are also merging into unimagined hybrids, which can only be



explained by the electronic archives that are increasingly better accessible. Intellectual property and copyright regulations are, not least for this reason, of central importance. What is clear is that the relationship between established and newer players, between producers and consumers, has shifted and that chains of added value production in the music business have undergone a fundamental change. The new constellations that have ensued from this are dissolving older alliances that had come to seem a “natural” state of affairs. New ones are taking their place. Questions of common ground and shared interests are consequently acquiring a new urgency.

*Structures* therefore inquires not only into the organisational and legal conditions that might carefully foster music as a socially and aesthetically relevant experiment but also addresses the ethical scaffolding that supports a player’s line of action: his/her convictions, attitudes, motivation and goals. How do future structures have to be designed so that the conditions for independent, more distribution-equitable creation of music can be improved? How can it be organised so that more individuals can live from their art in a self-determined manner? How can the exchange and the cooperation between different cultural fields be structured? Which forums do a critical discourse that also discusses music as a socially relevant and political practice require? Which alternative perspectives appear for musicians, artists and producers in a time in which the “ownership” of digital files itself still plays a subordinate role and the main focus is centred on “access”?

Given the situation triggered by the crisis, club transmediale decided to provide a platform for interdisciplinary exchange and bring together protagonists from various scenes. *Structures* aims to encourage debate from several different perspectives about how the most broadly accessible, artistically self-determined and at the same time economically viable musical cultures might be organised today; to actively promote democratic structures, diversity, critical discourse, and creativity.

Das Festivalthema *Structures – Backing-Up Independent Audio-visual Cultures* befragt Situation und Chancen der Mikro- und Netzwerkstrukturen unabhängiger Musik- und Medienkulturen als die eigentlichen Laboratorien und Nährböden neuer künstlerischer Formen sowie einer interdisziplinären und transgressiven Praxis, die gesellschaftliche Handlungsräume zu öffnen vermag.

In den letzten Jahren entwickeln sich zwischen Popkultur, Wissenschaft, Kunst und Medientechnologien neue hybride Projekte und Initiativen, die Sound- und Medienkulturen miteinander verschmelzen. Ideen aus Computer- und Internet-Communities wie File-Sharing, Open Source, Freie Software und alternative Lizenzmodelle weisen dabei auch für die Musik neue Wege auf und lösen kontroverse Debatten sowie weiterhin ungelöste Konflikte aus. Musik verschränkt sich überdies durch die Konvergenzmöglichkeiten digitaler Technologien immer stärker mit anderen kulturellen und wirtschaftlichen Feldern. Die Musikszene ist daher aufgefordert, diese Anschlüsse und Übergänge aktiv zu gestalten.

Die Krise der Musikwirtschaft führt derzeit jedoch auch zur Restauration traditioneller Positionen. Dies zeigt sich nicht nur in der Reaktivierung polarer Kulturfördermodelle (Musik- und Kulturwirtschaft auf der einen Seite und autonome Kunst und Kunstmusik auf der anderen), sondern auch in einer fortschreitenden Aufspaltung der populären Musik zwischen Autorschaft und Dienstleistung: experimentelle Musiker wenden sich verstärkt der Exklusivität von Kunstwelt und akademischer Musik zu, die durch öffentliche Förderung vermeintliche Unabhängigkeit gewährleisten, während eine musikwirtschaftlich orientierte Mittelschicht im Bereich Pop, Indie-Rock und Clubmusik von ihren Live-Auftritten durchaus leben kann, aber zunehmend in die Marketinginteressen musikferner Wirtschaftszweige integriert wird.

Heute ist mehr Musik im Umlauf, wird mehr Musik produziert als je zuvor. Gleichzeitig herrscht große Unklarheit über den Wert von Musik als Kulturgut und wirtschaftliches Produkt. Die Zeit der in mancher Weise produktiven und identitätsstiftenden Gegenüberstellung von Mainstream und Underground ist lange vorbei. In der seit Jahren zunehmenden, durch Digitalisierung und Internet potenzierten Ausdifferenzierung der Märkte und Szenen in immer kleinere Nischen, sowie bei der Suche nach Antworten auf die derzeitige Krise, scheint es, ist jeder auf sich allein gestellt. Unter dieser Perspektive lassen sich die sozialen Netzwerke des Web 2.0 nicht nur als Orte der Vergemeinschaftung, sondern vielmehr als Instrumente lesen, die den verschärften Wettbewerb mittels konsequenter Selbstvermark-



TO BACK-UP - UNTERSTÜTZEN, BEKRAFTIGEN,  
FORDERN, SICHERN.

tung bis in die Bereiche persönlicher Kommunikation hineinragen. Dem gegenüber steht eine wachsende Gemeinde enthusiastischer und durchaus professionell agierender Amateure, für die eine monetäre Verwertung ihres kreativen Outputs wenn nicht gleichgültig, so doch zumindest zweitrangig ist.

Gerade der Bereich der unabhängigen Musikkultur stand stets für die emanzipatorische Idee der Auflösung der Grenzen zwischen Produzenten und Konsumenten und der Balance zwischen kulturellen und ökonomischen Anliegen. Trotz immer schon divergierender Interessen von Musikhörern, Musikern, Labelbetreibern, Verlagen, Konzertveranstaltern und anderer Teilnehmer an den Kreativprozessen und Wertschöpfungsketten der Musik, galt lange Zeit die Überzeugung, nicht nur aus monetären Motivationen, sondern aus Liebe zur Musik und aus unabhängiger, nicht selten gesellschaftskritischer Position heraus zu handeln, als gemeinsames Fundament. Netzwerke, Communities und soziale Orte wie Clubs und Plattenläden waren und sind die zentralen Foren, in denen man sich über dieses Fundament verständigt.

Heute zeigt sich, dass wir diesen Vorstellungen durch die technologische Entwicklung näher gekommen sind, als es manchem lieb sein konnte. Die Krise der Musikwirtschaft stellt sich nicht nur als Verlust dar. Sie kann auch als Wendepunkt auf dem Weg in eine neue, vielfältigere Musikkultur beschrieben werden, die mehr Menschen die Möglichkeit eröffnet, individuell verschiedene Formen der kreativen Betätigung und des unabhängigen Unternehmertums zu erproben.

Die derzeitige Lage stellt sich verworren und in viele Richtungen offen dar. Kritische Bestandsaufnahme und kühle Analyse sind daher das Gebot der Stunde. In seiner Keynote zum erstmals in diesem Umfang stattfindenden Diskurs-Programm des Festivals stellt der Berliner Musikwissenschaftler Peter Wicke eine Reihe zentraler Fragen: „Gibt es sie wirklich, eine solche Krise, und wenn ja, ist sie tatsächlich eine Folge der Digitalisierungsprozesse und digitalen Vernetzungen? Vor allem aber, was bedeuten die sich vollziehenden Veränderungen in der industriellen Verwertung von Musik für diese selbst? Ist die scheinbar unaufhaltsame Erosion der traditionellen musikindustriellen Verwertungsmodelle eine Chance für neue Ideen und neue Formen des kreativen Umgangs mit Musik auch und gerade in den kulturellen Räumen des digitalen Universums, oder hinterlässt die nahezu grenzenlose Verfügbarkeit von Musik per Mausclick eine Wüste der Beliebigkeit und führt sie ins Nirvana der wirtschaftlichen Bedeutungslosigkeit, mit weitreichenden Folgen für Musik und Musiker(Innen)?“

Musikalisch jedenfalls erleben wir derzeit eine nie da gewesene Offenheit, in der Zeiten und Stile in einer Weise parallel existieren und sich zu ungeahnten Hybriden verschmelzen, wie es nur durch die immer besser zugänglichen elektronischen Archive zu erklären ist. Urheberrechts- und Copyrightregelungen sind nicht zuletzt deswegen von zentraler Bedeutung. Fest steht, dass sich das Verhältnis zwischen etablierten und neuen Akteuren, zwischen Produzenten und Konsumenten verschiebt und sich die Verwertungsketten des Musikbetriebes grundlegend verändern. Die daraus resultierenden neuen Konstellationen lösen lange als selbstverständlich betrachtete Allianzen auf und lassen neue entstehen. Die Frage nach dem Gemeinsamen und dem Verbindenden stellt sich vor diesem Hintergrund mit neuer Dringlichkeit.

*Structures* fragt daher nicht nur nach den organisatorischen und rechtlichen Rahmenbedingungen, die Musik als gesellschaftlich und ästhetisch relevantes Experiment protegieren können, sondern adressiert auch das ethische Gerüst, das die Akteure in ihrem Handeln leitet – ihre Überzeugungen, Haltungen, Motivationen und Zielsetzungen. Wie müssen zukünftige Strukturen gestaltet werden, damit die Bedingungen für unabhängiges, verteilungsgerechteres Musik- und Kunstschaffen verbessert werden können? Wie kann organisiert werden, dass mehr Menschen in selbstbestimmter Weise von ihrer Kunst leben können? Wie kann der Austausch und die Kooperation zwischen unterschiedlichen kulturellen Feldern gestaltet werden? Welche Foren braucht ein kritischer Diskurs, der Musik auch als eine gesellschaftlich relevante soziale und politische Praxis diskutiert? Welche alternativen Perspektiven zeigen sich für Musiker, Künstler und Produzenten in einer Zeit, in der selbst das „Besitzen“ digitaler Files nur noch eine untergeordnete Rolle spielt und sich das Hauptaugenmerk auf „Zugang“ richtet?

Im Angesicht der durch die Krise geöffneten Situation hat club transmediale sich zur Aufgabe gemacht, eine Plattform für den interdisziplinären Austausch bereitzustellen und Protagonisten der verschiedenen Szenen zusammenzubringen. Unter einer Vielfalt von Perspektiven möchte *Structures* diskutieren, wie heute künstlerisch selbstbestimmte und zugleich ökonomisch tragfähige Musikkulturen mit offenen Zugängen für möglichst viele zu organisieren sind, die gleichzeitig demokratische Strukturen, Vielfalt, kritischen Diskurs und Kreativität zu fördern vermögen.

# THEMATIC LABORATORY

Opening › 23 January 2009, 18:00

Discourse & Workshop-Program › 24. – 31. January, daily 12–21:00

Exhibition › 1 February – 1 March, daily 12–19:00

The daytime program of CTM.09, to take place for the first time in this form, examines the questions of the *Structures* theme in practice and in theory. During the days of the actual festival, the interdisciplinary program will turn Kunstraum Kreuzberg/Bethanien, with a mixture of lectures, discussions, films, workshops, installations and performances, with the *Lounge* open daily, the *Creative Independents Network Market* and the festival organizers meeting *International Cities of Advanced Sound*, into a lively hub of exchange and reflection, learning and experimentation in which visitors can actively participate.

**The Laboratory** – within the scientific or academic context, a space for work and shelter for both bold experiments with unclear outcomes and carefully controlled and regulated tests – is the ideal metaphor for this free space.

The findings of this laboratory situation can be seen for four additional weeks after the end of the festival until 1 March as “imprint” and “note”, taking the form of an exhibition at Kunstraum Kreuzberg/Bethanien.

The *Structures* blog accompanies the activities in Kunstraum Kreuzberg/Bethanien with commentaries, materials and in-depth information.

› <http://structures.clubtransmediale.de>

Das in dieser Form erstmals stattfindende Tagesprogramm des CTM.09 setzt sich praktisch und theoretisch mit den Fragestellungen des *Structures*-Themas auseinander. Während der eigentlichen Festivaltage verwandelt das interdisziplinär besetzte Programm den Kunstraum Kreuzberg/Bethanien mit einer Mischung aus Vorträgen, Gesprächen, Filmen, Workshops, Installationen und Performances, mit der täglich geöffneten *Lounge*, dem *Creative Independents Network Market* und dem Festivalorganisatoren-Treffen *International Cities of Advanced Sound* in einen lebendigen Ort des Austausches, des gemeinsamen Nachdenkens, Lernens und Experimentierens, an dem sich die Besucher aktiv beteiligen können.

**Das Labor** – im wissenschaftlichen oder akademischen Kontext Arbeits- und Schutzraum für waghalsiges Experiment mit unklarem Ausgang, genauso wie für aufmerksam kontrollierten und regulierten Versuch – ist die ideale Metapher für diesen Freiraum.

Die Ergebnisse dieser Laborsituation werden nach Ablauf des Festivals als „Abdruck“ und „Notiz“ für weitere vier Wochen bis zum 1. März in Form einer Ausstellung im Kunstraum Kreuzberg/Bethanien zu sehen sein.

Das *Structures*-Blog begleitet die Aktivitäten im Kunstraum Kreuzberg/Bethanien mit Kommentaren, Materialien und vertiefenden Informationen.

## OPENING PERFORMANCE

### *WOLFMAN BAND (US)*

The Wolfman Band from Detroit is the fur-draped side project of the noise-performance-art-group Princess Dragonmom, which will perform at Maria am Ostbahnhof on Sunday 25.01. The Wolfman Band is a militant appearing group of political activists that fights for the rights of the wolf community with warped guitars, howls of wolves, artificial blood, wolf power, propaganda and suggestive speeches to the masses, protest marches, and wolf parades.

› [myspace.com/youngsoulsrebelsdetroit](http://myspace.com/youngsoulsrebelsdetroit)

### *BJØRN MELHUS & MAX SCHNEIDER (DE) ‘YOUTUBE DJ/VJ PERFORMANCE’*

The best known online platform for video sharing, YouTube, serves as endless archive for the performance of Bjørn Melhus and Max Schneider. Leaving all physical data storage behind, they only rely on the files to be found online. Melhus is a critically acclaimed media artist; Max Schneider graduated in Sound Studies at the UDK and works on the intersections between sound, art, and design.

# INTRODUCTION

On each of the eight days of the discourse program of CTM.09, artists, theorists, journalists, and scientists discuss one specific thematic focus. From the essentialist focussing on the fundamental qualities of experiencing sound and music that are accessible to all, to the socio-cultural and political potential of music cultures, to the complex process of exploiting music as an industrial mass product, the field should be outlined on the first day in a wide arc within which the contributions in the following days will range.

## 15:00 > KEYNOTE

### CRISIS OF THE MUSIC INDUSTRY - CHANCE OR CALAMITY?

PETER WICKE (DE)

Everyone has been talking about it for years: the crisis in the music industry, which is attributed to advancing digitalisation and the ramifications of the Internet. Yet, does such a crisis really exist, and if yes, does it really result from the processes of digitalisation and digital networking? But above all, what do the changes taking place in the industrial exploitation of music mean for this itself? Is the seemingly unstoppable erosion of the traditional music industry model for exploitation a chance for new ideas and new forms of creative dealings with music, also and specifically in the cultural spaces of the digital universe? Or does the nearly limitless availability of music by mouse click leave behind a desert of arbitrariness? Does it lead to a nirvana of economic irrelevance with far-reaching consequences for music and musicians?

Peter Wicke, musicologist, Humboldt University Berlin.

## 16:30 > REPORT

### DANCING WITH MYSELF

TOBIAS MÜLLER (CH), CHRISTOPH GURK (DE), MODERATION: TOBIAS RAPP (DE)

The conference “Dancing with Myself – Musik, Geld und Gemeinschaft nach der Digitalisierung” (Music, Money and Community after Digitisation), due to take place in HAU in Berlin one week before the CTM.09 Festival, will examine and discuss new and old myths that rank around transformation processes in the music economy in particular, and in mass culture in general. The main focus will be the extent to which progressive digitisation may have triggered a profound transition – from the mass markets of mainstream culture to a more differentiated niche market culture driven by particular interests – and the cultural and social repercussions that ensue. Given the similarity of these questions to the issues addressed by CTM.09, we asked

Tobias Müller and Christoph Gurk, who organised the conference, to publicly evaluate their event at the start of our festival. The controversy and results of their conference will hence kick-off discussions that can be continued further throughout CTM.09.

Christoph Gurk (DE), author, editor, curator, Berlin and Leipzig.

Tobias Müller (CH), journalist, Zürich and Berlin.

Tobias Rapp (DE), author, journalist, Berlin.

## 18:15 > TALK

### ALL RECORDED MUSIC HAS RUN ITS COURSE

BILL DRUMMOND (UK), MARTIN CONRADS (DE)

Bill Drummond had already been closely involved with the “system music industry” for over 15 years when he and his KLF co-conspirator Jimmy Cauty fired a machine gun loaded with blanks at the stunned Brit-Awards-audience and announced his retirement from the music biz in 1992. Drummond has since then continued his offensive against the music industry, whether with the symbolic burning of one million pounds – the profit of the commercial success of KLF –, or with his numerous publications, critical analyses and sharp-tongued comments on the workings of the music economy, or with “No Music Day”, which was brought into being in 2005. For his newest project, “The17”, Drummond invites laypeople to sing together away from the eyes of the public – an experience that is both fleeting and enduring and nearly unknown for most of those participating. With “The17” Drummond voices his conviction that the time of commercial music is past: “Dispense with all previous forms of music and music-making and start again.” Drummond sees “The17” as a process for the revitalisation of the essence of music.

Bill Drummond, artist, London

Martin Conrads, author, artist, lecturer University of Arts, Berlin.

# THE VALUE OF MUSIC

The question of the value of music seems naïve in light of its complex cultural, historical, cultic-religious, sociological, commercial and intellectual significance and functions. An objective definition is hardly possible since the implications and interdependencies are too numerous. Individual attempts to clarify are a distinct time stamp and clear markers of respective cultural positioning. This thematic block poses the question of the value of music from musicological-sociological, artistic, legal and consumer perspectives.

## 15:00 > LECTURE

### MEDIAMORPHOSES AND BEYOND - FROM SCORES & THEMES TO TRACKS & STREAMS

SILKE BORGSTEDT (DE)

Crucial technological changes are more than engines for the development of new styles in cultural production like film, fashion or music. They also move the ongoing transformation of the ways we make sense of for example music, regarding aesthetic, functional or economic dimensions – today as well as several hundred years ago. In her introductory lecture, Silke Borgstedt shines light on historical “mediamorphoses” up to the present and their particular ramifications. What effects do new technologies have on production, perception, social roles and the economic exploitation of music? In what way is the respective “value” of music linked to technological developments?

Silke Borgstedt, musicologist, Humboldt University Berlin, Popakademie Baden-Württemberg, Research Manager at Gesellschaft für Innovative Marktforschung, Heidelberg.

## 16:30 > LECTURE

### RADICAL COMPUTER MUSIC AND THE WAR ON THE SCANDINAVIAN EDUCATION SYSTEM

GOODIEPAL (DK)

Goodiepal, as a musician and artist, blazes his own completely independent trail, in connection with both his musical language as well as his critical examination of the systems of music economics and musical training. His concerts transport those attending into a bizarre world of execution through the relationship of language, music and mediality in which the sound river of the spoken word itself becomes a musical happening. In the process, Goodiepal provides not only a fascinating perspective on the history and impact of music but also skillfully transports his listeners into a condition of the highest concentration. In a humorous way, he makes it possible to experience his essentialistic concept of music, in which immediacy, presence, wilfulness and communication confront the passivity of consumption and

the conformity of commercial music.

Goodiepal, artist, musician > [facebook.com/group.php?gid=32383722932](https://facebook.com/group.php?gid=32383722932)

## 18:30 > FILM

### RIP: A REMIX MANIFESTO

BRETT GAYLOR, CA 2008, 80 MIN.

From the perspective of American laptop-producer and mash-up artist Girl Talk, Brett Gaylor talks about the cultural resistance and legal constraints that hound remix/mash-up culture in this digital era. Over several years Gaylor drew on interviews, film and found-footage to compile material that examines current debate around copyright issues in music culture. He then put it online under a Creative Commons Licence so that it could be cut, modified or extended further. This film is the result of that open, collective process: itself a manifestation of the remix culture that it portrays.

> [opensourcecinema.org](http://opensourcecinema.org)

## 20:00 > FILM

### BEFORE THE MUSIC DIES

ANDREW SHAPTER, US 2006, 95 MIN.

Never have so few companies controlled so much of the music played on the radio and for sale at retail stores. At the same time, there are more bands and more ways to discover their music than ever. Music seems to have split in two – the homogenous corporate product that is spoonfed to consumers and the diverse independent music that finds devoted fans online and at clubs across the country. The film tells the story of American music at this precarious moment. Filmmakers Andrew Shapter and Joel Rasmussen traveled the country, to carry out interviews with musicians, industry insiders, music critics, and fans, hoping to understand why mainstream music seems so packaged and repetitive, and whether corporations really had the power to silence musical innovation.

## MUSIC AS AGENT OF CHANGE?

Music and sound have a societal impact in many ways. They are both a mass culture medium for political mobilisation, instrument for aesthetic critique and mouthpiece for the cultural margins, as well as a central moment in the forming of community, independent infrastructures and everyday life practices that transform society in the sense of “everything is political”. Moreover, as a universal language, music builds bridges across political, social and cultural chasms. The conviction of creating social alternatives through music and sound has always been a utopia central to musical sub-cultures. Today, this idealism that reaches out beyond the personal seems to be yielding to a matter-of-fact individual pragmatism. To speak about politics and sound in abstract terms is however productive only to a limited extent. The day program therefore presents and discusses various approaches to political articulation and organisation in and with music from the perspective of concrete practice and its particular context.

### 15:00 > PRESENTATION

#### PUBLIC RECORD:

#### ULTRA-RED'S SOUND-BASED INQUIRIES

ULTRA-RED (INT) REPRESENTED AT THIS EVENT BY MANUELA BOJADZIJEV (DE)

Ultra-red member Manuela Bojadzjev will provide an overview of a selection of Ultra-red's past and current research projects in order to illustrate the collective's sound-based intervention methods. She will discuss key theoretical influences on their participatory research processes and will address the relationship between their political and aesthetic investments. In the world of modern electronic music and sound art, Ultra-red distinguish themselves for their unique blend of political commitment and innovative sound. For over ten years Ultra-red have pursued a dynamic exchange between art and political organizing. Collectively, the transnational group of audio activists has undergone an array of research projects into topics from migration, racism, sexuality, gender, to poverty, and produced radio broadcasts, performances, recordings, and installations, often in close collaboration with community-based political organizations.

Ultra-red, artist collective > [ultrared.org](http://ultrared.org)

Manuela Bojadzjev, member of Ultra-red, sociologist, Humboldt University, Berlin.

### 16:00 > TALK

#### TRANSGRESSING BORDERS THROUGH MUSIC

MAGA BO (US/BR), MC BNEGÃO (BR), BJORN GOTTSTEIN (DE)

Current musical trends – such as international ghettech, metropolitan bass or tropical – bring musical cultures from the metropolises of the southern hemisphere to centre stage which have long been regarded as peripheral. Through trans-national exchange and collaborations, an international network of musicians is working on musical hybrids that, in contrast to so called world music, do not pursue folkloristic nostalgia but instead reflect the current reality of urban pop-cultures. In doing so, they show that what has long developed is an internationale of urban street music that is not only defined by its particular regional context but also accesses a universal repertoire of sounds and style elements that are understood in clubs around the world. Do these musical sub-cultures represent a movement? In which way are new perspectives on phenomena of globalisation, colonial inheritance and a critique of concepts such as cultural diversity, ethnicity and authenticity formulated here? Can music transport and make marginalised experiences visible without serving the stereotypes of the “exotic”? Is a new dialogue between north and south developing here?

Maga Bo, musician, ethnomusicologist, Rio de Janeiro > [magabo.com](http://magabo.com)

MC BNegão, musician, Rio de Janeiro > [myspace.com/seletores](http://myspace.com/seletores)

Björn Gottstein, musicologist, Berlin > [audiopoverty.de](http://audiopoverty.de)

**17:00 > FILM****20 TO LIFE - THE LIFE AND TIMES OF JOHN SINCLAIR***STEVE GEBHARDT, US 2007, 86 MIN.*

The documentary film tells the life story of John Sinclair, US underground icon, political activist, author, blues historian, poet and musician. As a key figure in revolutionary pop-culture movements and manager of the proto-punk band MC5 in the Detroit of the 60s, under the motto of the “total assault on the culture”, he pursued the forceful intertwining of pop and politics both on the level of symbolic representation and through the tangible development of independent infrastructures – collective forms of living, workshops, information media, music labels, artist management. As a co-founder of the “Rainbows Peoples Party” and the “White Panther Party”, he supported the civil rights struggle of the black population of the USA. His actions and radical viewpoints soon came up against a repressive response by the US American state. Due to the possession of 2 joints, he was sentenced to 10 years in prison. In jail, he wrote, among others, the underground classic “Guitar Army” and “Music & Politics”, which inspired following generations to their own political pop-cultural practice and became a “bible” of the independent music scene. Film director Steve Gebhardt was the personal filmmaker for John Lennon and Yoko Ono. The film includes commentaries from Sinclair, his family, and friends and acquaintances, as well as a series of his improvised poetry performances with blues and jazz musicians.

› [twentytolife.com](http://twentytolife.com)

**19:00 > TALK****SONIC DISSIDENTS***JOHN SINCLAIR (US), DAVIN BRAINARD (US).**MODERATION: RENE VAN DER VOORT (NL)*

From the MC5 to Underground Resistance, the industrial metropolis Detroit has always been a centre for white as well as Afro-American counter cultures and revolutionary pop-culture movements. Following the film “20 to Life – The Life and Times of John Sinclair”, the talk provides an opportunity to take a critical look at the Detroit underground from the heyday of the 60s and 70s up to the present. What remains from the demands, actions and independent strategies that were developed at that time? How does John Sinclair, one of the defining figures of this time, gauge the situation today – in Detroit and elsewhere? And how does David Brainard, noise-activist and member of the performance group Princess Dragonmom? Which political and emancipatory potentials does pop culture have for them today?

**John Sinclair**, poet, musician, activist, Amsterdam › [johnsinclair.us](http://johnsinclair.us)

**Davin Brainard**, artist, organizer Noise Camp festival, Detroit › [timestereo.com](http://timestereo.com)

**Renee van Voort**, author, curator, The Hague.

# PRO-AMS, HOBBYISTS AND GIFT-ECONOMY

For some, amateurs are regarded as being on the vanguard of a practice oriented towards ideal values such as sharing and community, for others they are thought to threaten further escalation of the precarious situation of many artists and creative individuals – classified as amateurs are those who have nothing more to gain in the value added chain of the culture industry. This day surveys the transformation of concepts, roles, development and the self-conception of amateurs as a complement to the heightened professionalism of a culture industry that is increasingly oriented towards economic criteria.

## 15:00 > DISCUSSION

### HOW ENTHUSIASTS, AMATEURS AND HOBBYISTS SHAPE THE (MUSIC) WORLD

CHARLES LEADBEATER (UK), RICHARD BARBROOK (UK), MODERATION: KRYSYAN WOZNICKI (DE)

“The 20th Century was shaped by the rise of professionals, but now a new breed of amateurs has emerged.” With this thesis, Paul Miller and Charles Leadbeater open their book, *The Pro-Am Revolution – How enthusiasts are changing our economy and society*. In recent history, more than a few innovations have emerged from amateur cultures and social niches, particularly in the area of digital culture. As a result of the easier approach to knowledge and technology, it has become possible for an ever-increasing number of individuals to participate in shaping society on a high level based on non-monetary motives as “professional amateurs”. The borders between amateurs and professionals are thus becoming permeable. Through social networks, blogs and free downloads, an increasing number of lateral entrants, specifically in the field of music, are currently achieving unexpected relevance while many professional musicians, due to changing modalities of exploitation, are afraid of falling back into an amateur status. The discussion traces the societal impact and opportunities of this development.

Charles Leadbeater, author, consultant, London > charlesleadbeater.net  
Richard Barbrook, political scientist, University of Westminster, London  
Krystian Woznicki, author, Berlin > berlinergazette.de

## 16:30 > DISCUSSION

### LABELS ON THE NET - BETWEEN GIFT-ECONOMY AND ENTERPRISE

ANDREAS STUDER (CH), JAN GLEICHMAR (DE), MARTIN HIRSCH (DE), STEWART WALKER (US/DE), MODERATION: THADDEUS HERRMANN (DE)

If the current trend of increasing digital sales continues, it will become increasingly interesting economically for music labels to work “digital-only”. What inevitably results is a formal convergence with

the so-called netlabels, which have mostly been described as part of a non-commercial amateur culture up to now. What both have in common is that it is only as a result of the support of their communities that they prosper. Which parameters, however, respectively define success for the different models? The panel addresses the motivations and perspectives of individual activists between the conscious rejection of economic exploitation and the search for alternative possibilities for the creation of value.

Jan Gleichmar, musician, label manager Jahtari, Leipzig.  
Martin Hirsch, musician, label manager Neo Ouija Records, promoter STFU.  
Andreas Studer, promoter Netaudio, label manager After-Dinner, London.  
Stewart Walker, musician, label manager Persona Records, Berlin.  
Thaddeus Herrmann, journalist, label manager City Centre Offices, Berlin.

## 18:30 > FILMS

### MADE IN QUEENS

NICOLAS RANDALL, JOE STEVENS (US 2008, 10 MIN.)

The film deals with the pop-culture phenomenon of soundbikes – fetishised bicycles converted into high-performance sound systems – which are linked with the tradition of block parties. As a product of a local subculture, through focussing on this DIY self-empowerment practice, the film exemplarily shows how new ideas in amateur cultures arise and are tested in collective processes.

> [madeinquensfilm.com](http://madeinquensfilm.com)

### MAKE ME YOURS AGAIN

IAIN FORSYTH & JANE POLLARD (UK 2007, 34 MIN.)

A portrait of twelve people who talk about the connections between music, love and loss. In the centre stands the self-made mix, which provides an opportunity to speak about the love for and the sharing of music as a catalyser for relationships and friendships. The interviews highlight the significance of music in every day life as a medium of communication and means for social bonding.

> [iainandjane.com](http://iainandjane.com)

# FAIR TRADE - BETWEEN COMMUNITY AND BUSINESS

The day program analyses the music industry's betrayal of the trust of their customers as a central trigger for the current crisis. Based on this, under discussion will be whether and how sustainable and fair business models might emerge through credibility, cooperation and direct communication between companies, artists, users, fans and consumers. What opportunities do web-based technologies offer here?

## 15:00 > FILM

### *I NEED THAT RECORD! THE DEATH (OR POSSIBLE SURVIVAL) OF THE INDEPENDENT RECORD STORE*

BRENDAN TOLLER, US 2008, 90 MIN.

The film looks into the current crisis of independent record shops in the USA and analyses their former role as seed crystals for idiosyncratic musical communities. In interviews with Thurston Moore to Ian Mackaye to punk author Legs McNeil, the question of the causes and responsibilities inside and outside of sub culture's micro-economies is addressed and e-commerce, the digital revolution, the homogenising of radio, big discounters and additional factors in this transformation are discussed.

> [inedthatrecord.com](http://inedthatrecord.com)

## 16:45 > LECTURE

### *THE NEW ECONOMICS OF MUSIC*

UMAIR HAQUE (UK)

Economist Umair Haque considers the current crisis of the music industry in the light of microeconomic information and contract theory. He thereby reaches the conclusion that file-sharing is not to blame for the drop in profits but rather, the music industry's loss of credibility – for which the industry itself is to blame – which subsequently led consumers to look for alternatives or perhaps, even to rebel. From there, Haque goes on to expound strategic solutions that seek to balance the interests of producers, consumers and those spinning the deals.

Umair Haque (UK), strategic business consultant, London > [bubblegeneration.com](http://bubblegeneration.com)

## 18:00 > PRESENTATIONS AND DISCUSSION

### *TRUST ME - CREDIBILITY AND CO-OPERATION AS THE BASIS OF THE INTERNET'S NEW MUSIC PLATFORMS*

PIM BETIST (NL), ERIC WAHLFORSS (SE), CHRISTIAN MIX-LINZER (DE), MODERATION: SASCHA KOSCH (DE)

Free access to the means of production and participation in the processes of cultural production has always been a basic demand of the artistic avant-gardes. Today, due to new digital technologies and social networks, it seems easier than ever to actually meet it. Here, a brief introduction to new platforms for cooperative, networked production will be followed by a discussion of alternative financing models – street performer protocol, subscriptions or donations, for example – that allow consumers of music to participate in its production and commercial exploitation. The panel thereby discusses the maintenance of their own communities, credibility and fair business practices as central conditions for sustainable economic success.

Pim Betist, Amsterdam founder of sellaband.com

Eric Wahlfors, Berlin founder of soundcloud.com

Christian Mix-Linzer, Berlin founder of tracksandfields.com

Sascha Kösch, journalist, Berlin > [de-bug.de](http://de-bug.de)

## 20:00 > FILM

### *TOTALLY WIRED*

NIAMH AHERN (DE 2007, 90 MIN.)

Totally Wired portrays Schneider's Büro, a unique shop in Berlin that specialises in analogue audio-equipment, and Andreas Schneider, the man who runs it. The film illustrates in exemplary fashion how a community is born of common interests and it equally underlines the significance and function of a central place and of agency itself – in the original sense of that word – here personified by credible and enthusiastic integral characters. Includes interviews with Dieter Doepfer, Junior Boys, Cassy, Anthony Rother, Daniel Miller, Ricardo Villalobos, Magda, Marc Houle and Max Loderbauer, amongst others.

> [totallywired.tumblr.com](http://totallywired.tumblr.com)

# UNOFFICIAL CHANNELS

In cooperation with the British music magazine *The Wire*, this day program shines light on the importance of alternative – free-licensing, open and free content – and unofficial marketing channels – bootlegs, pirate copies, mix-tapes, fanzines, blogs – for multi-faceted, permeable, experimental and socially relevant music and culture. Is the copy scene today the true youth movement and social avant-garde?

## 15:00 > LECTURE

### THE CULTURE FLATRATE: A SOCIAL CONTRACT FOR THE DIGITAL AGE

VOLKER GRASSMUCK (DE)

Since cassette devices became available to the masses in the 1960s, we have all been able to copy music. Lawmakers also allowed this with royalty fees and, e.g. in Germany, regulated the right to private copies by means of concomitant flat-rate taxes on devices and media. This is only one example of how copyright as a “social contract” between the rights of authors and the interests of the general public mediates the widest possible accessibility of information and cultural creations. Thanks to the Internet, we can today not only copy music but also distribute it and all other existing cultural goods worldwide. Copyright has to be adapted to these new circumstances. Also here, the answer is to allow it with obligatory royalty fees. In his talk, Volker Grassmuck discusses the culture flatrate as a component of a new digital social contract.

Volker Grassmuck, media scientist, author, organizer of the conference *Wizards of OS*.

## 16:15 > FILM

### GOOD COPY BAD COPY

ANDREAS JOHNSEN, RALF CHRISTENSEN, HENRIK MOLTKE, DK 2007, 90 MIN.

The economic and social detriment or benefit of different conceptions of copyright and intellectual property is hotly debated. Pirate copies in the field of music, for example, reduce the income of musicians and companies from the sale of sound media yet also hold new possibilities for the exploitation of economies of attention. More significantly, they challenge the industry to revise unethical business practices, something that is long overdue. The effects of piracy and the open-content movement, as well as the underlying motivations, go far beyond a differential economy, rebellion and gratis entertainment, and invoke questions not only about the distribution of affluence, access and power, but also about the conditions for the emergence of new

ideas. The film illuminates perspectives of various actors from both sides of the spectrum and thus enables a comprehensible overview of this complex issue. It also does not forget to describe the inevitably different perspective of people outside of the western industrial countries.

> [goodcopybadcopy.net](http://goodcopybadcopy.net)

## 18:15 > LECTURE/PRESENTATION

### SHUFFLE - TERROR

PIRATBYRÅN (SE)

In their lecture, Piratbyrån speak about the fear of large music archives, about the change in the perception of media and information and their value and significance, about copyright, politics and the ethics of file sharing. They are engaged with current tendencies and specific examples, discuss possible future scenarios and coming possibilities, and provide an insight into their work in this way. Piratbyrån (English: pirate office) is a Swedish group of theoreticians, artists and activists established in 2003 that is concerned with the impact of the profusion of digital information on the creation of cultural meaning, cultural production and the economies of urban life. The Pirate Bay, the largest file sharing website in the world, which is however no longer operated by them, was created by Piratbyrån in 2004. Piratbyrån are: Daniela Alba, Magnus Eriksson, Peter Sunde, Ramus Fleischer, Marcin De Kaminski.

> [piratbyran.org](http://piratbyran.org)

## 19:15 > DISCUSSION

### HOW GUERRILLA MEDIA IS REVITALISING MUSIC.

PHILIP SHERBURNE (US), PIRATBYRÅN (SE), JASON FORREST (US), CHRISTOPH FRINGELI (CH), MODERATION: JENS BALZER (DE)

Today as in the past, illegal mixes, bootlegs, CD-Rs, cassettes, pirate radios, Youtube, file sharing, peer-to-peer networks, fanzines or full-

album blogs circumnavigate the filter of the economy, media, politics and education. They are channels for the distribution of the new ideas, aesthetics and lifestyles emerging on the cultural margins and enable access to materials, texts, audio and video recordings that are no longer available or only with difficulty. Non-commercial internet pages such as Ubu-Web archive valuable documents of the artistic avant-garde and thus open up the experimentation of cultural niches. By doing so, they provide – often while violating the rights of authors – important contributions to the preservation, the rehabilitation and the further development of experimental art forms, and fight against corporate mono-cultures. The panel discusses the significance and legitimacy of these cultural techniques and debates how the immanently moral conflicts should be classified.

Piratbyrån, group of theorists, artists, activists › [piratebyran.org](http://piratebyran.org)

Philip Sherburne, DJ, journalist for The Wire a.o., Berlin › [philipsherburne.com](http://philipsherburne.com)

Jason Forrest, musician and label manager, Berlin › [cockrockdisco.com](http://cockrockdisco.com)

Christoph Fringeli, musician, label manager, author › [datacide.c8.com](http://datacide.c8.com)

Jens Balzer, journalist, Berliner Zeitung, Berlin.

# GARDENING WILD FLOWERS

The promotion of culture requires also the readiness for “risk investment” – innovations of whatever type were and are inseparably connected with a “leap of faith” and the principle of “trial and error”. This applies particularly to process-oriented projects, sub-cultural activities, non-result-oriented think tanks, laboratories, experiments and basic artistic research, which are gaining increasing significance as triggers for innovation and as critical correctives. Which fundamental conditions foster the creation and the survival of these creative spaces, and how can they better organise and further develop themselves?

## 15:00 > LECTURE

### NEW PATHS AND ROUNDABOUTS

ADRIENNE GOEHLER (DE)

In her book “Verflüssigungen” (Liquifactions), Adrienne Goehler formulates ideas for the remodelling of the social state as a culture society. For her, the artist acts as a tried and tested crisis manager in a socially and economically insecure reality, reacts with imagination, flexibility and creativity to the challenges of harsh every day life and “is inherently a specialist for transitions, intermediate certainties, laboratories – and as such a natural enemy of sticking with what exists.” She thus urges, for example, the implementation of an unconditional basic income in order to liberate creativity through removing the fear for one’s existence and opening up politics and administration for the potentials of artistic ideas. Already today, according to Goehler, more people work in cultural jobs than in the automobile industry – which is a sign that the “creative class” has to take on a more important role. Art and science have to develop the public dynamic that has become lost in politics. Where should the new ideas urgently required come from “if not from those who, as artists, writers and creators, struggle for sense and the senses?”

Adrienne Goehler, author, former Senator for Culture of Berlin, former curator of Hauptstadtkulturfonds, Berlin.

## 16:00 > PRESENTATION

### NEW MODELS FOR PRODUCTION-ORIENTED CULTURAL FUNDING

NETZNETZ - LEO FINDEISEN (AT), LIZVLX (AT), STEFAN LUTSCHINGER (AT)

NetzNetz is an independently organised conveyance system for net art and media culture that receives funding from the MA 7 (Culture Department) respectively from the City of Vienna’s New Media budget. netznetz.net developed a social software tool for the allocation of funding, which is based on its members’ voting system. netznetz.net describes itself as the “next level” of decentralised self-organisation:

sustainable resource sharing attained by means of deliberate collaboration instead of structurally and financially vulnerable institutionalisation. The presentation will evaluate the experiences of the past years of the practise of NetzNetz.

> [netznetz.net](http://netznetz.net)

Leo Findeisen (AT), philosopher, media theorist, Academy of Fine Arts, Vienna.

Lizvlx (AT), media artist, Vienna. > [ubermorgen.com](http://ubermorgen.com)

Stefan Lutschinger (AT), cultural scientist, Vienna

## 17:30 > DISCUSSION

### SUPPORT STRUCTURES FOR INDEPENDENT CULTURE

NETZNETZ (AT), INKE ARNS (DE), ADRIENNE GOEHLER (DE), KUBA SZREDER

(PL), MALCOLM LEVY (CA), MODERATION: DREW HEMMENT (UK)

Public funding of culture is no replacement for lacking or insufficient market force or commercial exploitability. It should instead assist in providing space for ideas beyond business plans. How is the (self-) concept of public funding changing before the background of profound transformations in the concept of labor? How can public funding be organised without producing long-term dependencies? Does innovative sponsorship bring about innovative projects? Questions about transparency and the practice of awarding sponsorship, problems such as dependence and monopolisation as well as opportunities for reaction and co-determination will be discussed in an intercultural comparison.

Inke Arns, curator, author, artistic director Hartware Dortmund > [hmkv.de](http://hmkv.de)

Malcolm Levy, co-founder of New Forms Festival, advisor for the Olympic Culture Program Vancouver 2012, Vancouver. > [newformsfestival.com](http://newformsfestival.com)

Kuba Szreder, curator, co-founder of Unsound festival, Krakow. > [unsound.pl](http://unsound.pl)

Drew Hemment, Lancaster Univ., director Futuresonic, Manchester > [futuresonic.com](http://futuresonic.com)

NetzNetz, Leo Findeisen, Lizvlx, Stefan Lutschinger > [netznetz.net](http://netznetz.net)

Adrienne Goehler, author, former Senator for Culture of Berlin, former curator of Haupt-

stadtkulturfonds, Berlin.

# PRESENTATION OF THE WORKSHOPS

On this day, the results and findings of the numerous workshops and labs will be presented and made accessible.

PLATONIO (INT):

*'THE BANK OF COMMON KNOWLEDGE'*

&

<TAG> (NL):

<TAG-MAG>\*

The two labs will give an overview of the themes and occurrences of the past week on this day. The online and print documentation will also keep this information available beyond the duration of the festival.

The *Bank of Common Knowledge* will document the theoretical contributions and all the workshops in the festival program in image and sound and edit the documentation for their archive of knowledge. These so-called "video-capsules" will then be made available online for future public access.

The <TAG>-laboratory from The Hague pursues a similar approach but in another medium. The current edition of <TAG-MAG> will be created during the festival as a day-to-day commentary on and documentation of the happenings in Kunstraum Kreuzberg/Bethanien. The magazine will be produced directly on site and rise to the challenge of summarising the various discourses in a concentrated readable form.

› [bankofcommons.org](http://bankofcommons.org)

› [tag004.nl](http://tag004.nl)

XXXXX (INT):

*XXXXX\_TEMPORARY\_STRUCTURES*

As last year, xxxxxx will again give practical insights into their artistic-scientific laboratory of experimentation with an extensive presentation in a mixed format combining performance and lecture.

› <http://scrying.org/doku.php?id=xxxxx:ctm09>

INSTITUTE FOR TRANSACOUSTIC RESEARCH (AT):

*'TRANSLECTURE'*

ERNST REITERMAIER, MATTHIAS MEINHARTER, JOERG PIRINGER, NIKOLAUS GANSTERER (AT)

In front the background of the room installation by Nikolaus Gansterer, the Institute for Transacoustic Research investigates the border areas between acoustics and their tangential zones in a performance using artistic and scientific methods. With the help of analogue and digital means, they create a multi-dimensional cartography, and contextualise and augment the installation along the interface between text, sound and image. The institute for transacoustic research (iftaf) was founded in 1998 to define and research transacoustics. It is a platform for the arts and science of ear training and auditory phenomenology.

Additionally, all projects, findings and results of workshops and documentation can also be seen for four weeks after the end of the festival as an "imprint" and "note" of these activities along with the installations and the film program till March 1st.

› [iftaf.org](http://iftaf.org)

› See also Installations KKB › Page 76.

# INSTALLATIONS > KKB

## DAAN BRINKMANN (NL)

*"SKINSTRUMENT 2"*, INSTALLATION, 2009

In the installation "Skinstrument 2", several players can simultaneously generate sounds on six, hexagonally arranged terminals through skin contact. Through increasing or decreasing the surface area of skin in contact with the terminal or through the touch of other individuals, the sounds can be modulated through changing the electrical tension-resistance of the skin surface. "Skinstrument 2" will be publicly demonstrated at CTM.09 for the first time. The media artist Daan Brinkmann lives in The Hague. In his mostly interactive works he explores the possibilities for synaesthetic experience and collective play.

› [daanbrinkmann.com](http://daanbrinkmann.com)

## ANDREAS NICOLAS FISCHER & BENJAMIN MAUS (DE)

*"REFLECTION"*, SCULPTURE, 2008

The data sculpture Reflection was commissioned in 2008 by the 5 Days Off Festival in Amsterdam and transcribes as a 3D object the 16-minute musical piece of the same name composed by Frans de Waard (Goem), which comprises 12 characteristic musical motives in a linear arrangement. The frequency range of the musical piece was analysed with the help of an FFT respectively Rapid Fourier Transformation and the values thus deduced were projected on a 3D coordinates system in order to illustrate the intensity of the frequencies as a temporal process. A CNC rotary cutter was then used to carve the resulting form from an MDF block. Both artists work on data visualisation, scientific information visualisation and the programming of generative systems.

› [dasautomat.com](http://dasautomat.com)  
› [allesblinkt.com](http://allesblinkt.com)

## NIKOLAUS GANSTERER (AT)

*"ANLAGE. ARCHIV FÜR TRANSAKUSTISCHE VERMUTUNGEN"*, INSTALLATION, TEXT, SOUND, VIDEO, 2009

Vienna based artist Nikolaus Gansterer is building a multi-dimensional knowledge structure on site that is occupied with the question of the saving, readability and transmission of information. The start-

ing points for the installation are lectures, texts, statistical data and info-graphics that he collects, maps and processes. The process-oriented model situation reflects cultural mechanisms of translation in the form of a space-filling cartography. On 31.1., the archive will be dynamised and put into operation in the course of a performance by the Vienna Institute for Transacoustic Research, of which Gansterer is a co-founder.

› [gansterer.org](http://gansterer.org)

› See also [Presentation of the Workshops](#) › page 75.

## ADAD HANNAH (OC/CA) & NIKLAS ROY (DE)

*"INTERNATIONAL DANCE PARTY"*, INSTALLATION, 2007

International Dance Party (IDP) is a box equipped with a sound system, music, flashing lights, and even a fog machine. The installation, fitted with radar equipment to sense movement, expounds the truth that the more you invest the better things get. The audience controls the intensity and complexity of the party as a statement against passive consumerist attitudes and in itself a microcosmic reflection on the social sphere of a club.

› [internationaldanceparty.com](http://internationaldanceparty.com)

## LUCI LINKS (DE)

*"LIFE IS A BITCH"*, VIDEO INSTALLATION, 2007

"Life is a bitch" concentrates in particular on the flippancy in the plagiarized of our generation and its addiction to virtual, fast-paced developments. Media fast-food: consumed, barely digested and already forgotten. The human being is a result of its own manipulative environment; an absurd, self-created addiction based on the promises of Web 2.0 applications. In the video, we hear self-affirmations in a one-dimensional world, which leads to isolation. Luci Links (1979) was born in Riedlingen, Germany. She studied art in France and Germany.

› [lucilinks.de](http://lucilinks.de)

**RAUMLABOR\_BERLIN (DE)***'RAUMSTRUKTUR', INSTALLATION, 2009*

raumlabor\_berlin is engaged with temporarily transforming locations: a gallery into a laboratory, a public square into a location for scientific discourse or a cold corridor into a place with new social qualities. When spaces are meant not only to be neutral shells for content but also to convey particular functions and serve as catalysts, the way of dealing with these spaces, their design and programming have to be integral components of the overall conception. For CTM.09, raumlabor\_berlin will modify the corridor of Kunstraum Kreuzberg/Bethanien – a space of transit – into a communicative and social centre for the building. For this, they will invent a new structure to be built into the space, which will be constructed out of doors from demolished pre-cast concrete buildings in Halle-Neustadt. raumlabor\_berlin is a group for architecture and urban development. In addition to their architectural work, they are also involved in urban development, actions, landscape architecture, the design of public spaces and artistic installations.

› [raumlabor-berlin.de](http://raumlabor-berlin.de)

**JAN ROHLF (DE)***'INDEX I & II', INSTALLATION, 2008*

The installation consists of two depictions of personal music collections and the appendant hi-fi stereo systems of two Berliners. In the style of technical explosion drawings known from manuals, the information architectures of the actual collections have been reconstructed true to scale, leaving no detail out. Books displayed next to the drawings list each depicted item. Taking music and one's personal history of music listening as a sophisticated code to trace experiences and memories, the installation portrays two individuals and the same time a fraction of the city of Berlin. While the two persons are of different generations, the depicted music collections strikingly demonstrate the changes that our daily music practises have undergone.

› [janrohlf.net](http://janrohlf.net)

**SOUNDMUSEUM.FM - NATHALIE BRUYS & KATJA VAN STIPHOUT (NL)***'SOUNDMUSEUM.FM', INSTALLATION AND OLIVE PLATFORM, 2008*

Founded by artist Nathalie Bruys and designer Katja van Stiphout, Soundmuseum.fm went online in October 2008 as an exhibition platform and archive for experimental sound art. Its curatorial/editorial team invites artists and other curators to add audio recordings of any length to the Soundmuseum depot and a short text by the artist or curator puts each exhibition section or piece of work in context. With its broad artistic range, from sound art, field recordings, compositions from the field of New Music and radio experiments thru to contemporary electronic music from various off-scenes, Soundmuseum.fm is already a rapidly expanding network structure. Besides the online-platform Soundmuseum.fm also materialises in space in the form of tangible installations.

With contributions from: Nathalie Bruys, James Beckett, Cilia Erens, Anne La Berge, Tomoko Mukaiyama, Telco Systems, Kim Hiorthøy, Barbara Morgenstern, Radboud Mens, Edwin van der Heide, Saker Scheerder, Dorit Crysler, Planningtorock, Marc Bijl, Anne Welmer etc.

› [soundmuseum.fm](http://soundmuseum.fm)

**BONUS ROOM INSTALLATION  
MASSIVE CHART ENTRY: 99 GOLD RECORDS**

Wall-work made of 99 gold records installed in the main event room of Kunstraum Kreuzberg/Bethanien. The concentrated hanging creates a presence of gold and decoration that has only been familiar from Fort Knox and the Amber Room up to now. Gold is currently awarded in Germany when more than 100,000 units have been sold, whereby both digital and physical sales are counted. With heartfelt thanks to Nilgün Öz and with the friendly assistance of Universal Music GmbH (Berlin).

# XXXXX\_TEMPORARY\_STRUCTURE

WORKSHOP BY XXXXX (INT)

Tracing a clear line of development from both xxxxx\_workshops: [in] tolerance during CTM.08 examining the material basis of technology and a series of life coding events in Norway and Germany, xxxxx hosts an experimental nine day structure widening the scope of construction and constructivism to embrace the social and economic structures of production and performance. Public interface is to be made explicit, inviting participation, visit and conversation.

xxxxx\_temporary\_structure presents the expansion of both known and less familiar constructive procedures and apparatus, for example software (Pure Data, Python) and hardware (waves, circuits, simulation) into novel territory. Software becomes script and social pragmatics, hardware expands into optics, architecture, graffiti, elaborate kinetics and novel interfaces to the world addressing biologic and physical processes; a play of light, resonance and transmission.

The relationship between structure and system is playfully opened, with the modelling of systems as core activity within the temporary lab space; simulation within both code and analogue electronics, the embedding of an internal observer allowing for a play with agents and agency.

A concern with materiality and construction forms the base for an energetic examination of all manner of diagrams, public interface (reading space, discussion), bio-computing (plant life, EEG), world interface (practical endophysics), everyday technologies (light, food), code, transitions and translations. Such disciplines branch out mushroom like, revealing instabilities and new structures across nine days, in one space, publicly accessible throughout.

xxxxx\_temporary\_structure is inherently experimental and interdisciplinary, inviting practitioners and artists who are well able to prise open the gaps between reified disciplines to actively create new social and constructive apparatus within the xxxxx space.

A playful laboratory is proposed which does not mark boundaries between forms and between disciplines – which rather exposes and opens up social and artistic structures for sublime experience.

› <http://scrying.org/doku.php?id=xxxxx:ctm09>  
› See also Presentations of the Workshops › page 75.

## LECTURERS AND PARTICIPANTS

### OSWALD BERTHOLD (AT/DE)

Berthold (web.fm) describes himself as a semi-autonomous social particle commissioned in Graz in 1976. His interests lie in media, programming, and networks. He is associated with xdv, farmersmanual, and gullibloon.

› *Keywords: software-defined radio, sniffing, wide spectrum measurement of EM intensities, practical investigations of a brain equation, societal mapping.*

### LEIF ELGGREN (SE)

King of Elgaland-Vargaland Leif Elggren hides and plays in baroque manner beyond any possible, necessarily quotidian description of a conceptual, performance or audiovisual artist.

› *Keywords: mis-use of esoteric recording devices (teeth), construction of crowns, physiological frequencies (body).*

### DEREK HOLZER (US/DE)

Derek Holzer's work focuses on capturing and transforming small, unnoticed sounds from various natural and urban locations, networked collaboration strategies, experiments in improvisational sound, self-made electronics and on the use of free software such as Pure-Data.

› *Keywords: drawn sound, optoelectronic synthesis, systems for collaboration, more open than source, life outside the box*

### MARTIN HOWSE (UK/DE)

Martin Howse operates within the fields of discourse, speculative hardware (environmental data in open physical systems), code (an examination of layers of abstraction), free software and the situational (performances and interventions).

› *Keywords: resonance, relativity and wave-length in space and architecture for varying wave phenomena, measurement and mapping of electromagnetic(EM) field strength intensities as archaeological conceit*

### MARTIN KUENTZ (DE)

Martin Kuentz (Unkuentz) is a Berlin based freelance artist. He founded the Salon Bruit, a concert series on improvised, electroacoustic and noise music, and has been involved in the Dienstbar series, Transmitting Object Behaviour (T.O.B.), Berlin free radio campaign, Blind Operators, Unkuentz vs. Trodza and apostrov recordings.

› *Keywords: expansive kinetic constructivism, crashed kitchen sink and bath-tub chemistry, homemade fireworks, long-term transmissions*

### ROB MULLENDER (UK)

Rob Mullender is an artist and maker living and working in London, U.K. His current preoccupations mostly concern the possible inter-relationship between sound and light; in other words using one to help find out things about the other. This has proved to be an unexpectedly complicated and fertile subject, especially when seen as an artistic rather than a scientific or engineering pursuit.

› *Keywords: auditory cameras, photophonics, ultrasonics, Enigma machines, sonification-as-synthesis*

### JULIAN OLIVER (NZ/ES)

Julian Oliver has given numerous workshops and master classes in game-design, artistic game-development, object-oriented programming for artists, UNIX/Linux, virtual architecture, interface design,

augmented reality and open source development practices worldwide. In 1998 he established the artistic game-development collective, Select Parks.

› *Keywords: environmental steganography, Python code expansion, data forensics and augmented reality softwares*

### FREDRIK OLOFSSON (SE/DE)

Fredrik Olofsson is an in-demand installation artist in Scandinavia. This demand was too much for him in fact, so he left for Berlin, where he pursues interests in visual and audio art, programming, secret intelligent agents, and cafes. He performs as klipp av with UK SuperCollider programmer Nick Collins.

› *Keywords: performance costuming, radical I/O re-routing and sensor manipulation, live coding with SuperCollider expansion*

### OTTO ROESSLER (DE)

Otto Roessler reveals the power and cruelty of the rationalist project as first invoked within a dream of Rene Descartes. Through elaboration of endophysics, a science of interiority, the world as interface is implemented within potential practical, scientific and artistic experiment.

› *Keywords: practical endophysics, discussion of mute sperm whale communication, impending technocratic disaster analysis*

### DANJA VASSILIEV (RU/NL)

From the middle of 90s, Danja Vassiliev has been actively engaged with internet, computer and digital based visual and installation art. His most recent research and works are concentrated around topics of digital networking, internet and stereotypes of the digital age.

› *Keywords: literal UNIX pipes, shared communications systems, terminal VJ, swarmed networks with traffic/person as information carrier*

### VALENTINA VUKSIC (CH)

Valentina Vuksic explores a highly individual articulation of hard and software mediation; the processes in such intermediate space as action thus implying actors rendered audible through novel intrusion.

› *Keywords: exploration of computational process as actor/staged on physical substrate (audio) rendering, comparison of crash spectra*

### DOROTHA WALENTYNOWICZ (PL/NL)

Dorothea Walentynowicz is an artist and performer who works with photography, video and sound, as well as modified game engines and other interactive media.

› *Keywords: exposure, manipulation and voluntary oppression in gaming, performative communications strategies, "black box" as camera obscura*

# <TAG MAG> WORK IN PROGRESS

BY <TAG> (NL)

For CTM.09, the media and art laboratory <TAG> will move to Berlin for 9 days and set up its headquarters in Kunstraum Kreuzberg/Bethanien. An up-to-date edition of the <TAG>-magazine (<tag mag>) will be produced day-to-day in direct examination of the festival themes, the happenings on site, the visitors, other artists, theoreticians and actors. The <TAG>-office will be transformed into a public editorial environment that simultaneously gives an insight into the work structures, and will be a presentation space for current projects. Around the presence of <TAG>, there will be a series of micro-events of an artistic or discursive nature, which will address questions of the definition of cultural (open) spaces and the structural facilitation of experimental work.

› See also **Presentation of the Workshops** › page 75.

## <TAG> (NL)

Established in 2003, <TAG> is an interdisciplinary platform for contemporary art based in The Hague and Amsterdam. The projects organised, produced or presented by <TAG> reflect a broad spectrum of the engagement with new media, social questions and interdisciplinary approaches. Every exhibition is accompanied by a series of talks or a discourse event. In the meantime, the group of members of <TAG> has grown to be a wide-branched network. <TAG> stands as an example of a self-defined production and presentation structure in the cultural scene. Established and run as an artists' initiative, <TAG> attempts to synchronise the connection between professional intention and a high degree of idealism and to explore a third way between iron-cast institutionalisation and a flexible platform for action. For CTM.09, <Tag> will be represented by Hicham Khalidi, Carmen Hutting, Peter Zuiderwijk, Karin Mientjes, Merel Eijkelhof, Danielle Boelling, Aurelie Ouang, Eelco Borremans, Beer van Geer, Daan Patijn, Emilie Patijn, Aat Seger, Linde van Masdorp.

› tag004.nl

# THE BANK OF COMMON KNOWLEDGE

PLATFORM FOR KNOWLEDGE EXCHANGE BY PLATONIQ (ES)

The Bank of Common Knowledge is a pilot experience dedicated to the research of social mechanisms for the collective production of contents, mutual education, and citizen participation. Its aim is to create, protect, expand, exchange and spread knowledge. Taking the concept of the commons as a starting point, the project is organized as an open source model of knowledge transfer, to which anyone can contribute. It adapts the techniques of peer-to-peer media sharing to peer-to-peer education, allowing separate chunks of information to be broken down and passed on via a network of volunteers. As such, it is a laboratory for inventing and trying out new forms of production, education, organization and distribution that involve not only new roles for producers and receivers, experts and amateurs, teachers and students, but also new relationships between the production of image, text, and audio material and their subsequent diffusion in the public space.

During CTM.09, Platoniq will set-up the Free-Knowledge-Market, which invites everyone to share his/her practical or theoretical knowledge of any and all disciplines, from organizing to crafts to technology to civil rights, from DIY-manuals to first-hand experiences to expert reports. Input can take various forms, which will be recorded and documented online as so-called "time capsules". Thus, the project aims to collect, share and protect not often valued common knowledge to match individual and collective needs in the pursuit of autonomy, and to counteract a general lack of knowledge-resources for everyday issues.

The Bank of Common Knowledge is based on an open organization model that takes cooperation dynamics, process documentation techniques and shared responsibility between all participating members into account. Anyone interested in taking part in its internal organization structure, whether through offering or demanding knowledge or helping produce content for the website, is welcome to do so.

With its activities, The Bank of Common Knowledge will stimulate and enrich the discussions and projects of the festival and document them for further use and reflection.

› [bankofcommons.org](http://bankofcommons.org)

› See also Presentation of the Workshops › page 75.

## PLATONIQ (ES)

Platoniq is a group of cultural producers, curators and software developers. With their combination of technical know-how and social interests, they have realised a series of independent non-commercial media projects. Their primary interests are constructing social instruments and social software, and utilising network strategies for the public space. The group works in various areas: it organises events, creates documentation for TV and Internet radio and develops interfaces, databases and software for public use. Platoniq are Susana Noguero, Olivier Schulbaum and Ignacio García.

› [platoniq.net](http://platoniq.net)

# 25SEC. - STRUCTURES

WORK-IN-PROGRESS VIDEO PORTRAIT BY ANGELIKA MIDDENDORF & ANDREAS SCHIMANSKI (DE)

“25sec.” is a series of video portraits in which representatives from various occupational groups, generations and cultural circles each formulate a twenty-five second long statement on the goals of their projects. A goal is a positive action in the nearer future, a dream, a vision or utopia...

For CTM.09, Middendorf & Schimanski will realise a new version of the project dedicated to perspectives on the festival theme STRUCTURES. To do so, a video recording studio will be set up in Kunstraum Kreuzberg/Bethanien, into which international protagonists from the media and music scenes attending the festival will be invited. The participants can employ an object that refers to their goal, vision for the future or utopia to support their 25-second statement. At the centre of the “25sec.” project stands each individual statement and portrait, which the artists then later assemble into a precisely choreographed sequence of all the portraits recorded. In this way, the project shows a snapshot of the motivations, goals, ideas and questions that characterise the work and the projects of the participants, and thus maps an extract of the contemporary landscape of independent music and media cultures.

The “25sec.” project is a process-oriented, temporary social sculpture that already manifests itself in the exploration of the question and becomes active through the exchange and discussion of their goals with the others. The course of the project process already begins before the shooting date for the statements. Because the simple seeming question about goals as a positive action in the nearer future not only provides space for critical self-assessment, dreams, visions and utopias, but also involves the backgrounds and contexts of each individual project participant and his/her individual horizon of experience.

The finished video portrait will be presented in Berlin in the summer of 2009 as one of the three “STRUCTURES-Nodes” organised by DISK/CTM.

## ANGELIKA MIDDENDORF (DE)

is a visual artist based in Berlin, Germany. Her work has been presented in numerous international solo and group shows including: “Circle, Sphere, Cosmos” at Kunsthalle Würth (2007), Pergamonmuseum Berlin (2006) and more. She also had a residency at the International Studio Program at P.S.1 in New York (2000-2001).

## ANDREAS SCHIMANSKI (DE)

is a visual artist based in Berlin, Germany. He is the recipient of the Video Project grant, Department for Cultural Affairs, Berlin Lichtenberg (2006), the German Art Award of Artistic Photography (1996), the Bremer Advancement Award for Fine Arts (1996) and Video Award Bremen (1994), to name a few.

# STIMULINE

AUDIO-TACTILE PERFORMANCE BY JULIEN CLAUSS & LYNN POOK (FR/DE)

STiMULiNE is an audio-tactile performance by the artists Lynn Pook and Julien Clauss in which the group of participants wears futuristic seeming suits equipped with acoustic activators that transmit sound as an impulse on skin and bones. Sounds are thus not perceived through the outer membrane of the ear but are transmitted as the finest of vibrations through the entire body to the inner ear. It is a form of fictional concert without narrative structure that starts from the assumption that public sites for culture in real space will increasingly be replaced by virtual communication. STiMULiNE departs from the traditional concert situation and experiments with forms of perception of space and body. The participants lie relaxed on the floor while the two artists let the sounds move along and through the bodies. The presence of the public and the social interaction between the participants thereby becomes a central creative element.

## JULIEN CLAUSS (FR)

The sound artist Julien Clauss lives and works in Marseille and Berlin. He is currently a member of Locus Sonus, a post-graduate laboratory for sound art (Ecole Supérieure d'Art d'Aix en Provence, Ecole Nationale Supérieure d'Arts La Villa Arson, Nice). He has studied music, acoustics, fluid mechanics and materials science. In his work, Julien Clauss explores the perception of space and the place that individuals take in their physical and political environment.

> [cycliq.org](http://cycliq.org)

## LYNN POOK (DE/FR)

Lives and works as an independent artist in Marseille and Berlin. After receiving a masters in arts plastiques in Paris, she studied sculpture at the School of Art Berlin Weißensee between 1998-2003 and afterwards did post-graduate studies in scenography at the School of Design Karlsruhe until 2005. Her enthusiasm for experimentation both with sculptural media and with video installations and performance leads her to create a hybrid form of work.

> [lynnpook.de](http://lynnpook.de)

## PERFORMANCE SLOTS

Sat 24.1. – Tue 27.1. > 14:00, 15:30, 17:00

Wed 28.1. > 16:00, 17:30, 19:00

Thu 29.1. – Sat 31.1. > 14:00, 15:30, 17:00

By appointment only.

Reserve at [workshops@clubtransmediale.de](mailto:workshops@clubtransmediale.de)

No late admittance.

24.1 &gt; 13-18:00 &gt; WORKSHOP

25.1 &gt; 13-14:00 &gt; PUBLIC PRESENTATION

## TOUCHING SOUND & MUSIC

ELECTRONIC MUSIC WORKSHOP FOR KIDS FROM 5 TO 12 YEARS BY LUKATOYBOY (RS) IN COOPERATION WITH THE FRIEDRICHSHAIN-KREUZBERG MUSIC SCHOOL IN BETHANIEN

Today artists are more than ever responsible for helping to developing their public and being engaged in the aesthetic education of younger people. The aim of this workshop is therefore to give children (5 – 12 years old) and their parents initial insights into the possibilities for making music with simple and low-cost electronic instruments. How can electronic sounds be produced and arranged? How can one improvise with electronic instruments? How can acoustic instruments be combined with electronic ones? What is sampling? Which beats belong to which music genres? How does one make a song? How does one play along with electronic instruments? What has to be considered in the case of a live appearance? The workshop answers these and similar questions through playfully attempts using simple, battery operated and, therefore, portable consumer devices such as the Nintendo DS game console, small synthesisers and samplers, or the Korg Kaospad.

In a second part, the workshop leader Lukatoyboy goes into the possibilities of self-made music software for the Nintendo DS console and demonstrates examples of freely available programmes (CellDS, DS Sampling Keyboard, BlipTracker, GlitchDS, Repeater, SoundCells...). In this way, the children and their parents obtain initial insights into the concepts of free software – in the end, for many the Nintendo console is their first computer.

At the end of the workshop, joint music performances by the children resulting from the exercises in the workshop and also a group improvisation with all of the participants will be presented.

### LUKATOYBOY (RS)

real name Luka Ivanović, is a musician, sound designer, journalist and radio editor from Belgrade. Lukatoyboy's main sound/music activities include producing & performing electro-acoustic improvised music using feedback, field recordings and small iPod FM transmitters. He is teaching music workshops on "circuit bending" and does electronic music workshops for kids. Since February 2007 he is the co-organizer of the improvE nights in Belgrade, encounters of electronic musicians and improvisers, which also serves as a host for the local Share-events. As a journalist he writes about music, pop culture, the internet and technology for various magazines and websites in Serbia.

> [myspace.com/lktyby](http://myspace.com/lktyby)

26.1 &gt; 15-18:00

## MORT AUX VACHES EKSTRA EXTRA

WORKSHOP BY GOODIEPAL (DK)

Hi, it's the Goodiepal here!

I will be running a workshop called MORT AUX VACHES EKSTRA EXTRA dealing with collective composition, notation, time, and artificial and alternative intelligence.

WARNING: The workshop is controversial and has got me banned from The Royal Academy of Music in Denmark, a mental hospital in Thorshavn on the Faroe Islands, and King's College in London.

Can you Germans handle it?

As an introduction to the workshop, I have made an audio walk-through. Please listen to it before you attend, it's relatively long but it's worth a listen:

> [i3hypermedia.com/audio/Alku69\\_MAVEE\\_Walkthrough.mp3](http://i3hypermedia.com/audio/Alku69_MAVEE_Walkthrough.mp3)

By the entrance to the workshop, we will charge a workshop fee plus a variable fee (between 15 and 23 €) for your studying materials and your school book. Fear not, because if you do your workshop well, you will be able to retrieve your money times 100!!

GET IT, YOU CAN MAKE MONEY ON THIS!!!

NB. NB. If you already have a school book then bring it along, and we will of course not recharge you. Then you only have to pay for the workshop itself.

Your humble host will be Goodiepal, who at the workshop will be divided into three, equaling: Gæoudjiparl van den Dobbelsteen, Tordis Berstrand and Martha Hviid

See you there...

> [facebook.com/group.php?gid=32383722932](http://facebook.com/group.php?gid=32383722932)

> See also lecture *Radical Computer Music* > page 67.

28.1 &gt; 15-17:00

## IRIGHTS.INFO

WORKSHOP BY TILL KREUTZER (DE)

Many ideas for Internet-based production, operation and communication models venture into uncharted territory not only technically but also legally. To delight in music, films or software in the 21st century is a difficult undertaking. Lawmakers confound consumers with first and then second packets of amendments, lobby associations for the entertainment industry threaten in their campaigns with handcuffs and prison sentences, while in the case of so-called digital rights management (DRM), every provider does his own thing. The workshop by iRights.info provides orientation aids through this jungle, which often enough presents a conundrum even for lawyers themselves, and strives to respond to concrete problems and practical questions.

iRights.info is an online portal for all questions of copyright in the digital world. It offers information and practical assistance for producers of digital works, whether they are musicians, founders of digital platforms, netlabels, filmmakers, podcasters or authors.

### TILL KREUTZER (DE)

is a lawyer and partner in i.e. the "Büro für informationsrechtliche Expertise" (Office for Information Rights Expertise) in Hamburg. He heads the copyright department at the "Institut für Rechtsfragen der Freien und Open Source Software (ifrOSS)" (Institute for Legal Questions related to Free and Open Source Software) and is a member of the scientific council at the Hans-Bredow-Institut for media research at the University of Hamburg as well as an editorial member of the copyright platform iRights.info.

› [irights.info](http://irights.info)

29.1 &gt; 14-16:00

## MAKE A BABY

PARTICIPATORY PERFORMANCE/WORKSHOP BY LUCKY DRAGONS (US)

The "Make A Baby" project is a playful workshop improvisation lasting several hours during which participants' skin contact gives rise to sounds and abstract animations. Electronic spikes are transmitted via a bundle of cables to individual participants and voltage thereby conducted by the person's skin. The feedback-loops thus created can then be modulated by contact with other participants and alterations to "the network". Different skins' different levels of resistance modify the original signal in different ways. "Make A Baby" challenges participants to overcome social barriers and enables them to experience music directly as a spontaneous community process.

› [hawksandsparrows.org](http://hawksandsparrows.org)

› See also *Molecule Rainbow* › page 36.

29. &amp; 30.1 &gt; 13-20:00

## MECHANIC SOUND WORKOUT

WORKSHOP MIT NIKLAS ROY (DE)

Equipped with soldering irons, cordless screwdrivers, motors, gear wheels and electromagnets, each participant in this workshop builds a small electromechanical oscillator for sound production. An old telephone rotary switch serves as a step-sequencer. With it, the individual oscillators are connected to a modular mechanical synthesizer that can then be programmed using plug-in connectors. After the workshop, each participant can take his/her small sound device home and continue to use it either as a minimalist musical instrument or as a futuristic doorbell. The workshop is for all who enjoy experimenting with sound and technology. Previous knowledge is not required; a certain amount of manual aptitude is however helpful.

### NIKLAS ROY (DE)

was born in Nuremberg in 1974 and lives and works as a "machine construction artist" in Berlin. He develops the circuitry and mechanisms for his robots, machines and installations, in principal, from the very beginning himself. His often very playful works, which are either self-explanatory and transparent or, in contrast, completely absurd, are shown internationally, e.g. Transmediale/CTM Berlin; University of the Arts, Berlin; Bauhaus University, Weimar; Festival Garage, Stralsund; Chocolate Factory, Dresden; Art School Valand Gothenburg, Sweden; Microwave Media Art Festival, Hong Kong.

› [cyberniklas.de](http://cyberniklas.de)

KKB &gt; SAT 3.11 &gt; 14-19.00

## CREATIVE INDEPENDENTS NETWORK MARKET

ENTRANCE FREE

The 1-day Creative Independents Network Market offers the professionals among our guests (and anyone else who may be interested), a great opportunity to share what they do, swap know-how and make new contacts. Stands will be available for those involved in independent music and media culture who wish to make their projects, products and activities known to a wider audience and meet fellow activists.

The I.C.A.S.-DJ-Team, comprising participants in the festival network encounter International Cities of Advanced Sound (I.C.A.S.), will underpin the market with a myriad of exciting sounds.

KKB &gt; 24.-3.11 &gt; DAILY 12-21.00

## CTM.09 LOUNGE

During all festival days, the CTM.09 lounge at Kunstraum Kreuzberg/Bethanien serves as a meeting point for festival guests – with coffee, snacks and Internet – designed by raumlabor\_berlin.

> See also Installations at KKB > page 76.

# CTM.09 AUDIO COMPILATION

In collaboration with the new independent download service for electronic music "zero", CTM will, for the first time, release an MP3-Audio-Compilation with tracks from participating artists. This digital only compilation will be available to buy at "zero" and festival venues. Includes new and exclusive tracks from Shitkatapult, Anja Schneider, Sweat.X, Pole, Lindstrøm & Prins Thomas, Dirty Soundsystem and Raster-Noton.

Buyers of a CTM-Festival-Pass or a TM/CTM-Kombi-Pass are entitled to the whole compilation for free. All CTM visitors get a free one-track download with their entrance wristband. Head over to [zero-inch.com](http://zero-inch.com) and enter the printed-on code to claim your free track.

> [zero-inch.com/hello/ctm09](http://zero-inch.com/hello/ctm09)



ALVA NOTO (RASTER NOTON)

ANJA SCHNEIDER (MOBILEE)

DISCODEINE (DIRTY SOUNDSYSTEM)

FELIX (SHITKATAPULT)

LINDSTRØM &amp; PRINS THOMAS (ESKIMO RECORDINGS)

POLE (~SCAPE)

SND (RASTER NOTON)

SWEATX (EXCLUSIVE TRACK)

WOLFGANG VOIGT (KOMPAKT)

AND MORE

**zero**  
zero-inch.com

# I.C.A.S. INTERNATIONAL CITIES OF ADVANCED SOUND

I.C.A.S. – International Cities of Advanced Sound – is a global network of independent, non-profit organizations dedicated to advancing sound cultures, music and related arts. The network's aim is to create sustainable structures, to support the work of member organizations and to create a platform for knowledge sharing, critical reflection, co-productions, and cross-organisational events.

The I.C.A.S. meeting at CTM.09 is the second big, international gathering of festival organisers focussed on sound production and related arts. Following several day long round-tables during Montréal's Mutek festival in May 2008, this meeting will be dedicated to core elements of the network: knowledge sharing, the exchange of new projects, and the further development of the network. (In line with I.C.A.S. ideals of community and collaboration instead of competition between cultural entrepreneurs.)

As a creative platform for reflection and learning on an individual and global level, calling on its members to constantly reinvent, question, inspire and challenge each other, the greater aim of I.C.A.S. is to support members in building-up sustainable infrastructures to foster, promote and sponsor experimental and critical sound cultures within their specific localities and contexts.

I.C.A.S. is about consciously linking these structures and places to build a positive form of globalization that accords local contexts and emerging talent greater value within an international framework. Attendance at the daytime meetings requires registration.

› [icas.us](http://icas.us)

## PUBLIC EVENTS

**WED 28.1 > 18:30-20:00 > DISCUSSION**

**ON EMERGING NETWORKS - INTERNATIONAL NETWORK COOPERATIONS EXAMPLIFIED BY THE BELARUSSIAN-POLISH-GERMAN PROJECT 'CONNECTIONS'.**

MAT SCHULZ (AU/PL), ARTISTIC DIRECTOR UNSOUND FESTIVAL, KRAKOW

STEFAN BETKE (DE), MUSICIAN, ~SCAPE RECORDS, BERLIN

ALAIN MONGEAU (QC/CA), ARTISTIC DIRECTOR MUTEK FESTIVAL, MONTRÉAL

VLAD BUBEN (BY), ARTIST, MINSK

MODERATION: SUSANNA NIEDERMAYR (AT), MUSIKPROTOKOLL, GRAZ

Working on an international scale always implies dealing with local particularities and cultural differences. The ongoing question is: how to use these differences in a positive way and make them productive? How can one join forces, respect each other's diversity and nevertheless act collectively? The panel will take the example of the project "Connections", launched in September 2008 in Minsk, Belarus as a focal point. "Connections" involves the creation of a series of collaborative projects between music producers and sound artists from Western Europe and local musicians, producers and poets in Belarus. The first result is a free downloadable audio compilation released by scape in 2009.

**THU 29.1 > 18:30-20:00 > LECTURE**

**CREATING ADAPTIVE ORGANIZATIONAL STRUCTURES IN A COMPLEX WORLD**

KATE LESTA (US)

In this lecture, Kate Lesta, member of I.C.A.S., will talk about adaptive organisational structures on the basis of systems and theories. How can collaborative work be a continuous successful learning process? A journey from the theoretical approach to practical guidelines discussing: how to deal with flat hierarchies; how to use the different skills of co-workers; sharing of responsibilities; and creating a transparent working flow. Kate Lesta is one of the organisers of the Communikey Festival of Electronic Arts in Boulder, Colorado. She is a musician and studies pedagogy and literature. Communikey-Festival is a member of I.C.A.S.

› [communikey.us](http://communikey.us)

# PARTNER EVENTS

## DANCING WITH MYSELF - MUSIC, MONEY, AND COMMUNITY AFTER DIGITALIZATION

CONFERENCE AND CONCERTS

HAU 1–3, Stresemannstr. 29, 10963 Berlin  
16–18.1.2009

Theme weekend that provides a forum for discussion about a future that has already begun. Far from lamenting falling sales figures, and far from the usual themes dealt with at ordinary industry conferences, its aims to examine the cultural and theoretical implications of the digitalization of music, through a plethora of lectures, discussion panels, concerts, performances and parties, as well as selected films. With Jaques Attali, Tom Holert, Mark Terkessidis, Christoph Gurk, Matthew Herbert Big Band, Young Marble Giants and many more.

› [hebbel-am-ufer.de](http://hebbel-am-ufer.de)

› See also Daytime Program › Dancing With Myself › page 66.

## AUDIO POVERTY CONFERENCE AND CONCERTS

HKW, John-Foster-Dulles-Alles 10, 10557 Berlin  
6–8.2.2009 › Fri 18–1:00, Sat 14–1:00, Sun 12–1:00

Post economic music is facing a number of questions: How are new production circumstances changing music? What does music beyond the creation of value sound like? How does social relevance emerge? Audio Poverty is looking for answers. Or to put it differently: Audio Poverty is questioning the future of music. Audio Poverty is devoted to the fields of economics, reception and production, that are discussed by means of lectures, panel discussions, artist interviews, concerts, and DJ sets. Problems of the present are analyzed, bearing in mind historical phenomena like e.g. the music of Arte povera and the American mavericks. Audio Poverty wants to address helplessness, overcome alienation, and outline political solutions.

With Kodwo Eshun, DJ/Rupture, Diedrich Dierichsen, Josephine Foster, Hair Police, Modified Toy Orchestra and many more.

› [audiopoverty.de](http://audiopoverty.de)

› See also Daytime Program › Transgressing Borders Through Music › page 68

## FLAG ALMANAC 2008 EXHIBITION BY BEATRICE JUGERT

General Public, Schönhauser Allee 167c, 10435 Berlin  
23.1–2.2.2009 › Thu–Sat 16–20:00

Every month Beatrice Jugert hoisted two new flags on the former GDR flagpoles that stand in front of the General Public project space. The flag-raising rituals dealt with elemental concepts, such as “ideal” or “illusion”. The artist invited a range of different musicians to participate in developing suitable hymns, which included jodeling, morse codes etc. The stagings delineate questions of affinity and exclusion, covering a scope of emotions ranging from sereneness to somber apocalyptic sentiment.

› [beatricejugert.com](http://beatricejugert.com)

› [generalpublic.de](http://generalpublic.de)

› See also Installations MAO › page 54.

## SNOW PLAY EVENTS WITHIN THE INTERACTIVE ENVIRONMENT SNOW PLAY BY THEPRODUCT\*

c-base, Rungestr. 20, 10179 Berlin-Mitte  
26.1.–1.2.2009

c-base – the spacestation underneath Berlin – presents Snow Play, the interactive environment by TheProduct\* which is open for experiments not only by the artists Patrick Kochlick and Dennis P Paul, but to everyone interested. The artists will give an introduction to their experimental station at the occasion of the sixth annual Dorkbot.BLN (Monday). Next to the c-base-own events Cosmic Open Stage (Tuesday) and Waveloeten (Wednesday), A Maze are celebrating the convergence of computer games and art with their “Jump’n’Run: Bonus-Cheat”-event (Thursday). On Friday and Saturday, the dutch-based Planetart – “home of the electronic rage” – are connecting with c-base for two days of installations, video-screenings, virtual worlds, electronic-noise performances and DJ/VJ live shows. Snow Play ends at Sunday with a revision of all the experimental results achieved throughout the week with the research environment.

› [c-base.org](http://c-base.org)

› [the-product.org](http://the-product.org)

**TRACES** EXHIBITION BY HEIDI SILL

Visite Ma Tente, Schwedenstraße 18b, 13357 Berlin-Wedding  
7.12.–31.1.2009 › Sat 16–20:00

Central to the works of Heidi Sill are the concepts of trace and impression: marks on the surface of the skin, injuries, inscriptions. The traces left by physical “marks” on the skin are examined in pictures, poured into a fragile linear system of images. The exhibition at Visite ma Tente is named after a series of ink drawings, “Traces”. The throng of criss-crossing lines in these large scale drawings are a palimpsest – lines derived from pictures of hurt – marks left on burned faces. Sill burrows through the surface with her pen to explore and document the depths lying beneath. The drawings look like archaeological inventories or topographical records.

› [visitematente.com](http://visitematente.com)

› See also Installations at MAO › page 54.

**<TRAINING\_SCULPTURE>** EXHIBITION BY MARISA MAZA

Uqbar, Schwedenstr. 16, 13357 Berlin-Wedding  
21.1.–21.2.2009 › Fri–Sun 14–19:00

In her exhibition Marisa Maza examines the relationship between space, gender and the body in the context of sports and thus proceeds the ongoing series of exhibitions on spatial concepts and contemporary architecture at the uqbar project space. Maza presents new videos, that depict US-american athletes at work out in a gym. The chosen camera angle reveals how the movements of the athletes’ bodies are defined by the static space of the training hall. A soundtrack by Berlin musician Jayrope complements the images.

› [projectspace.uqbar-ev.de](http://projectspace.uqbar-ev.de)

› See also Installations at MAO › page 54.

**UTTERANCES OF UTTER DUNCES**

SOUND PERFORMANCES

WestGermany, Skalitzer Str. 133 10999 Berlin-Kreuzberg  
Thu 29.1.2009 › 20:00

humansacrifice presents an unforgettable evening of live music concert akshun splatter!!! Featuring:

Krube – Interrogation of the self through a smashed window looking out on to a plateau of unyielding crops. Chris Heenan & Fritz Welch Duo – Heenan (Phantom Limb and Bison) and Welch (Peeseseye, Ki, peeinmyfacewithsurgery) play contrabass clarinet and drums/vocals with psychoacoustic precision and retarded punctuated grunts. Sud-den Infant – This man stands in his own shoes as a force of nature twinkling bodystuff against psychotic concrete poetry and pants-off hindsight. DJ Bigb – The mashed-up potent doom disco stuff i play is whatever the hell i want!

**BONGOUT** SHOWROOM, EXHIBITION

Torstraße 110, 10119 Berlin, Germany › Tue–Sat, 12–19:00

Bongoût is a cutting-edge graphic desing studio and publishing company. “Made in Berlin” and animated by a true DIY spirit, this unique yet well-established project is managed by Anna Hellsgård and Christian “Meeloo” Gfeller. Founded in 1995, Bongoût has, since its inception, run its own silkscreen workshop, printing and producing hand-made artists’ books in limited editions as well as concert posters and multiples in collaboration with a wide array of visual artists. Bongoût is also publisher of Mollusk, a series of books showcasing contemporary visual and graphic arts. Bongoût has recently launched a gallery-showroom in Berlin, where it presents the workshop’s productions as well as themed exhibitions with artists whose aesthetics reflect the project’s guiding principles. For CTM.09 they do a handprinted limited edition of posters.

# TRANSMEDIALE.09

## DEEP NORTH - FESTIVAL FOR ART AND DIGITAL CULTURE

Peering beyond the alarmist scenarios in the often contradictory global warming debate, transmediale.09 shifts this focus to the artistic, cultural and societal consequences that the imminent collapse of the polar ice barrier may trigger. How will climate change induce global culture change?

During the festival's five day run, transmediale.09 will engage artists, scientists and media practitioners working around the world from the DEEP NORTH to the Silent South in an exploration into the intersections between climate change, emerging forms of global competition and the development of new digital cultures. Berlin's House of World Cultures will play host to the festival's conferences, workshops, performances, screenings and an exhibition spanning the disciplines of digital and technology based art. Out of over 900 submissions from artists in 53 countries, eight projects have been nominated for the transmediale Award 2009. Pushing the festival theme into the realm of a temporal built environment, Berlin based architecture collective raumtaktik has been commissioned to create a scenario based on recycled and found materials discarded by our consumer society. A new commission for the festival lead-in trailer granted to the Dutch sound and experimental visual art group Telcosystems will be premiered in a microperformance during the festival opening.

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### SELECTED HIGHLIGHTS FROM THE PROGRAM:

#### PERFORMANCE

**AELAB:** "LSCDC (LIGHT, SWEET, COLD, DARK, CRUDE)"

LSCDC is a series of audiovisual microevents with immersive sound, moving image, drawing and light. Process-oriented and informal in nature, the research and production of this work is informed by the realities of grey water in various states of composition, decomposition and recomposition.

› Salon, Fri 30.1. › 18:00

› Salon, Sat 31.1. › 18:00

#### PERFORMANCE

**KALLE LAAR (DE):** "ETHIK DISKO"

Kalle Laar's Temporary Soundmuseum contains a large vinyl collection. He plays a selection of political, philosophical and popcultural records, from Karl Jaspers to Pharoah Sanders, from Malcom X and Noam Chomsky to the Last Poets and Captain Beefheart: "Ethik Disko" is a imaginary discourse about values on vinyl as a live radio play, cinema of sound or sound museum.

› Café Global, Tue 27.1. › 21:30

› Café Global, Wen 28.1. › 18–20:00

#### FILM/VIDEO

The film and video section of transmediale.09 explores under the leitmotif "Screening Territories" the theme of the festival. Together with the works from the international competition and a series of compilation programs by invited guest curators more than 70 current productions by international artists will be shown.

› Theatersaal, daily from 13:00

#### TRANSMEDIALE.09 VIDEO SELECTION

Don't miss this compilation of our annual touring video selection, consisting of the most outstanding works from this years' film and video program.

› Auditorium, Sun 01/02, 20:30

#### CONFERENCE

**"MAKING/THINKING: THE CULTURAL TOMORROW"**

Climate change has a technological cause but fundamentally can be seen as an anthropological process, requiring social and cultural strategies to look beyond the systemic routines of policy, industry and econ-



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The 2008-2009 season was made possible with the support of the Flemish Government,  
the province of East Flanders, the city of Ghent, Belnet, Cisco, IBBT, Belgacom

omy. The cultural and individual spheres could open a space for new strategies.

With Claus Leggewie, Sheila Jasanoff, Drew Hemment, Saskia Sassen, Lutz Dammbeck a.o.

› Auditorium Thur 28/01, 13:00, Sat 31/01, 18:00

### **SALON**

#### *DIGITAL GREENHOUSE*

The Digital Greenhouse creates an open and interactive space in the heart of the festival for workshops and project presentation. It intends to sample new formats, exploring themes and discussing innovative projects together with the audience. Artists, media activists, hackers and cosmopolitans challenge the handling with information, communication and knowledge in our present society. If climate change has triggered a global, cultural transformation process the Digital Greenhouse then becomes the training camp for a new cultural revolution.

### **SALON**

#### *BIKI KANGWANA UND ALEXANDER NICOLIC:*

*'SLUM TV'*

“SLUM-TV” is a youth-run media cooperative in the Kenyan slum of Mathare and documents the lives of its residents. Tackling the negative stereotypes developed in the mainstream media, SLUM-TV has fast become a hotbed for empowerment.

› Salon Fri 30/01, 15-17:00

### **PARTNEREVENT**

#### *DOUBLENEGATIVES ARCHITECTURE:*

*'CORPORA IN SI(GH)TE'*

In “Corpora in Si(gh)te” a number of sensors are setup forming a mesh network throughout the target area (Collegium Hungaricum Berlin) in order to collect and distribute real-time environmental information such as temperature, brightness, humidity, wind direction and sound. The collected data are processed and translated into a cellular structure of real-time processing, growing and subsiding like an organism. The fluid character of this “information architecture” occurs as a living form.

› Collegium Hungaricum, from Mon 26.1. › daily from 10:00

See for more informations about the festival program under  
› [transmediale.de](http://transmediale.de)

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WATCH OUT FOR NEW RELEASES AT KLANGBAD 09:  
forthcoming: Dieter Moebius (Cluster)  
[www.klangbad.de](http://www.klangbad.de)

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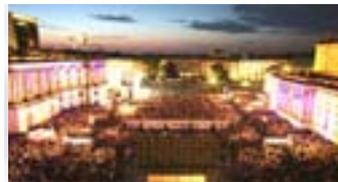
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[dissonanze.it](http://dissonanze.it)

# CTM INFO

## VENUES

MAO – Maria am Ostbahnhof – An der Schillingbrücke, 10243 Berlin  
 VB – Volksbühne am Rosa-Luxemburg-Platz – Rosa-Luxemburg-Platz, 10178 Berlin  
 KKB – Kunstraum Kreuzberg/Bethanien – Mariannenplatz 2, 10997 Berlin-Kreuzberg  
 BP – Berghain/Panorama Bar – Wriezener Karree, 10243 Berlin-Friedrichshain  
 HKW – Haus der Kulturen der Welt – John-Foster-Dulles-Allee 10, 10557 Berlin

## TICKETS

CTM Festival Pass	65 €	(except VB & HKW)
CTM/TM-Combi-Pass	95/75 €	(except VB)
MAO-3-Day-Pass	35 €	(3 days of choice)
MAO-Night-Ticket	12 €	(Sun–Tue)
	14 €	(Wed & Thu)
	16 €	(Fri & Sat)
Opening Concert Volksbühne	20/16 €	(VB 22.1.)
KKB-Day-Ticket	5/3 €	
Workshops / Stimuline	7/5 €	

## PRESS

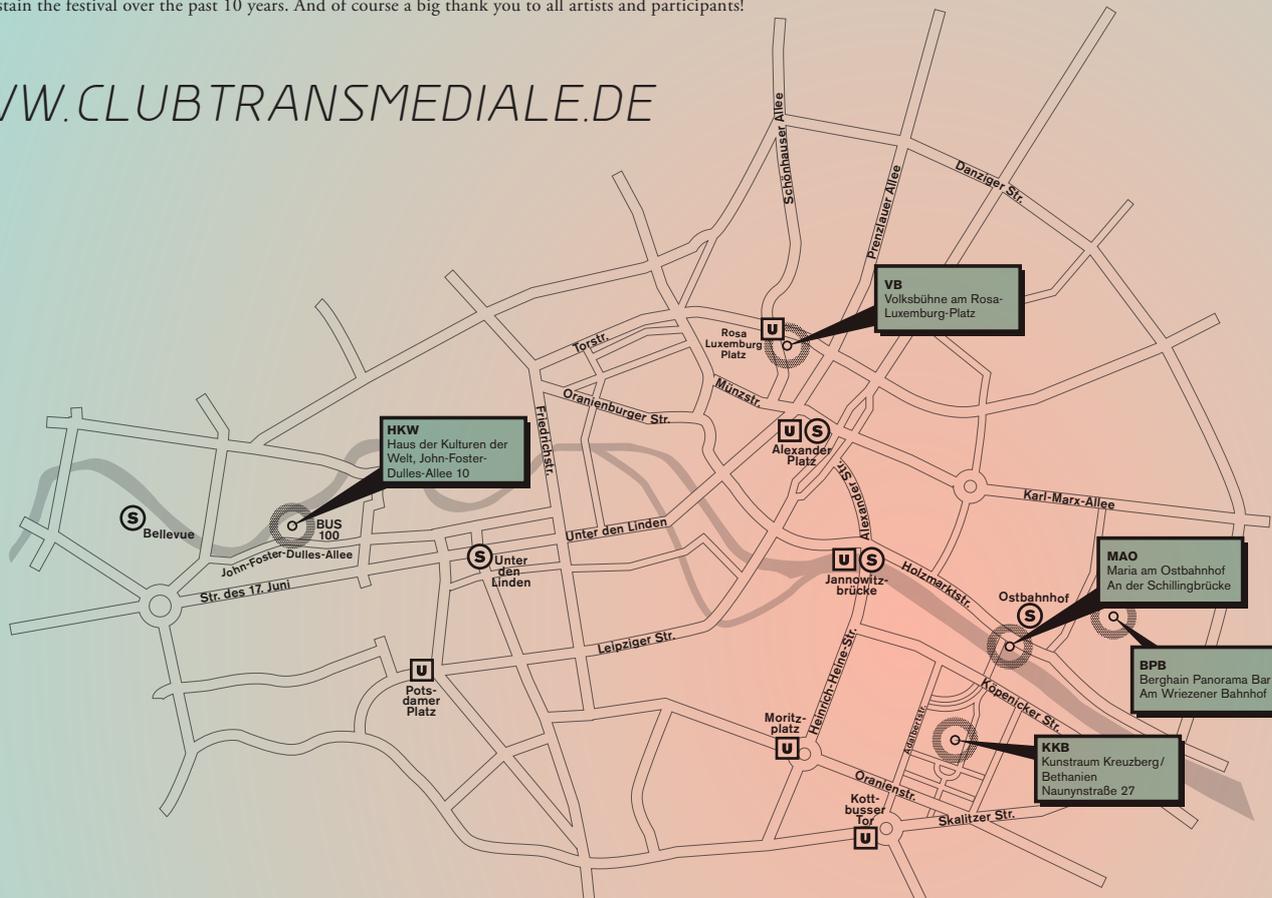
press@clubtransmediale.de  
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 Festival office at KKB (21.1–31.1.) – Tel +49-(0)176 6660 4044  
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**Stage management** Marc Weiser, Barbara Wagner, Chrissy Kiefer  
**Record shop** Dense Shop, Nicolas Chevreux & Daniel Reisser  
**Food Shop** Yoichi Osaki, Miss Hecker  
**Drivers** Remco Packbiers, Rene Bage

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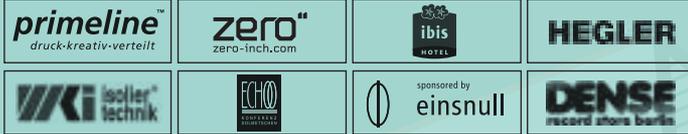
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