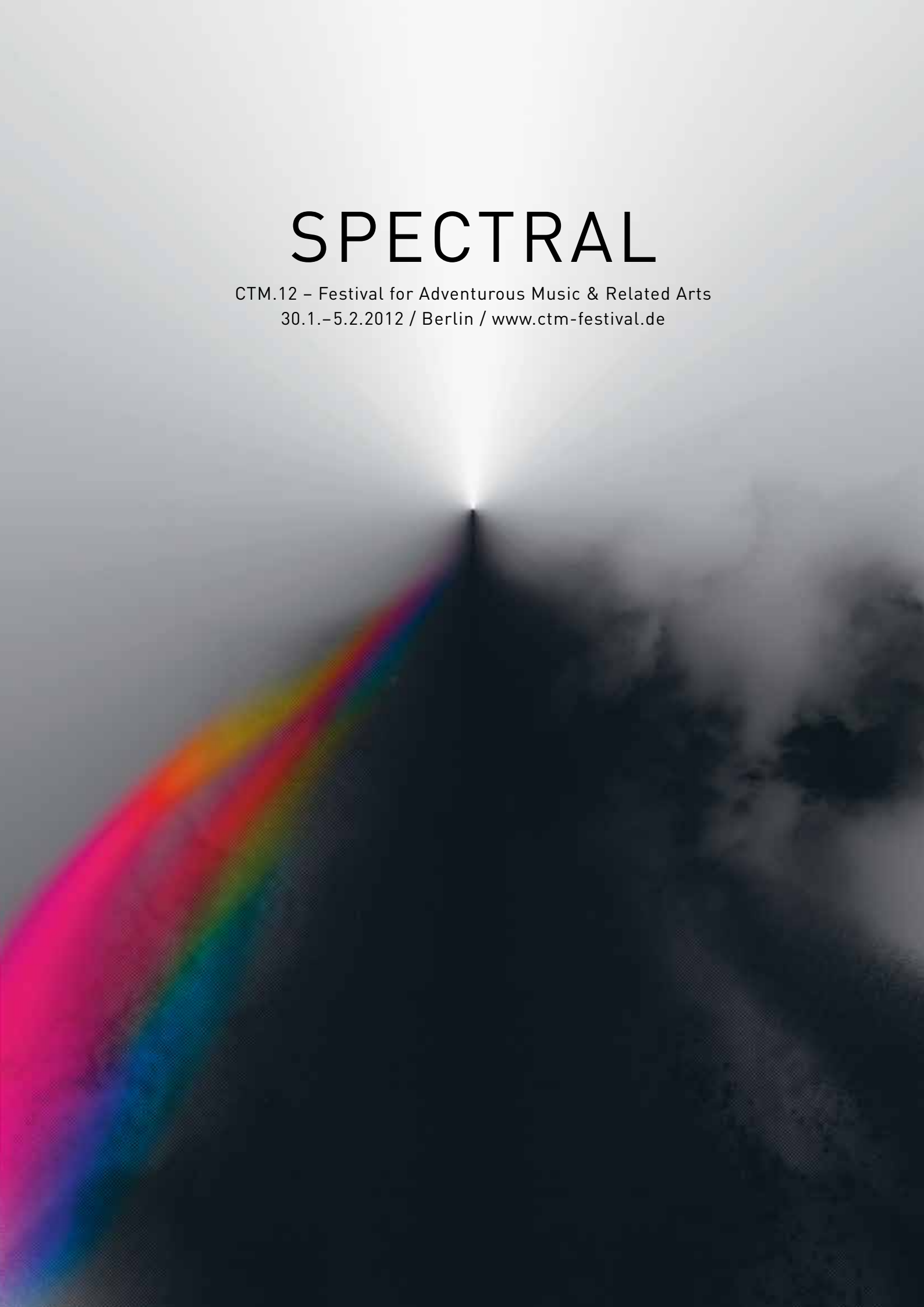


SPECTRAL

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



SPECTRAL

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DISCOURSE PROGRAM & EXHIBITION

FRIDAY » 27.1.	MONDAY » 30.1.	TUESDAY » 31.1.	WEDNESDAY » 1.2.	THURSDAY » 2.2.	FRIDAY » 3.2.	SATURDAY » 4.2.	SUNDAY » 5.2.
<p>19:00 » KUNSTRAUM KREUZBERG/BETHANIEN <u>CTM.12 EXHIBITION OPENING</u></p> <p><u>GHOSTS OFF THE SHELF</u> by Thibaut de Ruyter ^(DE/FR)</p> <p><u>THE CRYSTAL WORLD OPEN LABORATORY</u> by Martin Howse ^(UK) Ryan Jordan ^(UK) Jonathan Kemp ^(UK) Ralf Baecker ^(DE)</p> <p><u>INSTALLATIONS & WORKS</u> AUDiNT ^(UK) Anke Eckardt ^(DE) Ursula Bogner ^(DE) Felix Kubin ^(DE) Alexander Christou ^(DE) Chris Salter ^(CA/QC) Laura López Paniagua ^(ES)</p> <p>19:00 » LOKDOCK <u>PANZER</u> Object by Nik Nowak ^(DE)</p>		<p>15:00 » HAU 2 Hosted by The Wire <u>ZODIAK REVISITED II – CON TALK</u> Talk with Wolfgang Seidel ^(DE) Jens Strüver ^(DE) Thomas Fehlmann ^(CH/DE) Moderator: Geeta Dayal ^(US)</p> <p>17:00 » HAU 1 <u>ELIANE RADIGUE II</u> Eliane Radigue ^(FR) in conversation with Thibaut de Ruyter ^(FR/DE)</p>	<p>15:00 » HAU 2 <u>ZODIAK REVISITED IV</u> Talk with Hans-Joachim Roedelius ^(DE) Sven-Åke Johansson ^(SE/DE) Borngräber & Strüver ^(DE) Moderator: Paul Paulun ^(DE)</p> <p>16–19:00 » WAU at HAU 2 <u>ELECTRO-ACOUSTIC CAFE</u> James Brewster ^(SE)</p> <p>19:30 » HAU 2 <u>ZODIAK REVISITED V</u> Köhn ^(BE) Qluster (Hans-Joachim Roedelius & Onnen Bock Special guest: Armin Metz) ^(DE)</p>	<p>15:00 » HAU 3 Hosted by The Wire <u>POST-TRAUMATIC EUPHORIA</u> Talk with James Ferraro ^(US) Daniel Lopatin ^(US) Moderator: Geeta Dayal ^(US)</p> <p>16–19:00 » WAU at HAU 2 <u>ELECTRO-ACOUSTIC CAFE</u> James Brewster ^(SE)</p> <p>17:00 » HAU 3 <u>RESPECT SPECTRE I</u> Tom McCarthy ^(UK), (tbc)</p> <p>19:00 » HAU 3 <u>RESPECT SPECTRE II</u> »Phantom Love«, film by Nina Menkes ^(US), 2007, 87 min.</p>	<p>15:00 » HAU 3 <u>INVISIBLE ATTACKS & HIDEOUTS I</u> Talk with AUDiNT (Steve Good- man, Toby Heys) ^(UK), Moderator: Paul Paulun ^(DE)</p> <p>16–19:00 » WAU at HAU 2 <u>ELECTRO-ACOUSTIC CAFE</u> James Brewster ^(SE)</p> <p>17:00 » HAU 3 <u>INVISIBLE ATTACKS & HIDEOUTS II</u> Intervention by Martin Clausen ^(DE)</p> <p>18:00 » HAU 3 <u>THE STONE TAPE I</u> Bradley L. Garrett ^(UK), lecture and film »Urban Explorers: Quests for Myth, Mystery and Meaning«</p>	<p>15:00 » HAU 3 <u>THE STONE TAPE II</u> Julian Wolfreys ^(UK) Byung-Chul Han ^(KR/DE) Moderator: Andreas L. Hofbauer ^(AT)</p> <p>16–19:00 » WAU at HAU 2 <u>ELECTRO-ACOUSTIC CAFE</u> James Brewster ^(SE)</p> <p>17:00 » HAU 3 <u>TRASH/STREAMS (WASTELAND)</u> Reza Negarestani ^(IR) Mark Fisher ^(UK)</p> <p>19:00 » HAU 3 <u>RESPECT SPECTRE III</u> »Ghost Dance«, film by Ken McMullen ^(UK), 1983, 100 min.</p>	<p>15:00 » KUNSTRAUM KREUZBERG/BETHANIEN <u>ALL ACCESS OR LIMITED EDITION</u> Presentation by realeyz.tv</p> <p>16:00 KUNSTRAUM KREUZBERG/BETHANIEN <u>THE CRYSTAL WORLD SALON</u> Presentation/performance with Martin Howse ^(UK), Jonathan Kemp ^(UK) Ryan Jordan ^(UK), Ralf Baecker ^(DE), and participants</p> <p>16–18:00 » WAU at HAU 2 <u>ELECTRO-ACOUSTIC CAFE</u> James Brewster ^(SE)</p>

MUSIC PROGRAM

MONDAY » 30.1.	TUESDAY » 31.1.	WEDNESDAY » 1.2.	THURSDAY » 2.2.	FRIDAY » 3.2.	SATURDAY » 4.2.	SUNDAY » 5.2.
<p>19:30 » HAU 1 <u>CTM.12 OPENING CONCERT</u> <u>ELIANE RADIGUE I</u> Eliane Radigue ^(FR) »Naldjorlak«, performed by Charles Curtis ^(US), Carol Robinson ^(US) and Bruno Martinez ^(FR)</p> <p>19:30 » HAU 2 <u>ZODIAK REVISITED I</u> Conrad Schnitzler ^(DE) »Piano Works (Disklavier)« Free Arts Lab ^(DE)</p> <p>19:30 » WAU at HAU 2 <u>CTM.12 OPENING COCKTAIL</u> DJ U-lee ^(DE)</p>	<p>19:00 » KANTINE <u>CDR – IDEAS AND TRACKS IN THE MAKING</u> Open workshop by Morphosis ^(LB), Pole ^(DE), and listening session</p> <p>19:30 » HAU 1 <u>ELIANE RADIGUE III</u> Eliane Radigue ^(FR) »PSI 847« (1972/73), performed by Lionel Marchietti ^(FR)</p> <p>19:30 » HAU 2 <u>ZODIAK REVISITED III</u> Conrad Schnitzler ^(DE) »Cassette Concert«, conducted by Wolfgang Seidel ^(DE) Borngräber & Strüver ^(DE)</p> <p>21:00 » BERGHAIN <u>SILICON TUNED</u> Byetone ^(DE, DJ-set) Kyoka ^(JP) Mark Fell ^(UK) Kangding Ray ^(FR/DE) Sendai ^(BE)</p> <p>22:00 » LOKDOCK <u>PANZER</u> <u>NIK NOWAK VS ULTRAMOODEM</u> Performance by Nik Nowak ^(DE), Moritz Stumm ^(DE)</p>	<p>19:30 » HAU 2 <u>ZODIAK REVISITED V</u> Köhn ^(BE) Qluster (Hans-Joachim Roedelius & Onnen Bock, special guest: Armin Metz) ^(DE)</p> <p>21:00 » HAUS DER KULTUREN DER WELT <u>THE GHOST IN THE MACHINE</u> Joshua Light Show ^(US) featuring Supersilent ^(NO)</p> <p>21:00 » BERGHAIN <u>PARASTROPHICS</u> DJ Elephant Power ^(BE) Sølyst ^(DE) Solistenensemble Kaleidoskop ^(DE) Mouse On Mars ^(DE)</p> <p>21:00 » KANTINE <u>ARTIFICIAL MYSTERIES</u> The Haxan Cloak ^(UK) Cut Hands ^(UK) PRSZR ^(PL/AT) Bill Kouligas ^(GR, DJ set)</p>	<p>19:30 » HAU 1 MOHN Mohn live ^(DE)</p> <p>19:30 » HAU 2 <u>PRE-CERT HOME ENTERTAINMENT</u> Presents the music of Applehead, Anworth Kirk, Slant Azimuth ^(UK)</p> <p>21:00 » BERGHAIN <u>BLURRED GATEWAYS</u> Balam Acab ^(US) Holy Other ^(UK) oOo00 ^(US) Kuedo ^(UK) Puzzle ^(INT)</p> <p>21:00 » KANTINE <u>TAPPING THE REAL</u> Stellar Om Source ^(NL) IAMTHATIAM ^(US) Heatsick ^(UK) Ital ^(US) O'Tannenbaum DJs ^(NL)</p>	<p>19:30 » HAU 2 <u>BLUES DHIKR AL-SALAM (BLUES AL MAQAM)</u> Catherine Christer Hennix and The Chora(s)san Time-Court Mirage ^(SE/INT)</p> <p>21:00 » HAUS DER KULTUREN DER WELT <u>THE GHOST IN THE MACHINE</u> Joshua Light Show ^(US) feat. Oneohtrix Point Never ^(US)</p> <p>21:00 » BERGHAIN <u>≠ NOT EQUAL</u> Opium Hum ^(DE) Ben Frost with Shahzad Ismaily & Borgar Magnason ^(IS/US) Mika Vainio ^(FI) Morphosis ^(LB) Roly Porter ^(UK) & MFO ^(DE) G.H. ^(UK) Ancient Methods ^(DE)</p> <p>00:00 » PANORAMA BAR <u>... GET PERLONIZED!</u> Mara Trax ^(IL/DE) Zip ^(DE) Baby Ford ^(UK) Sammy Dee ^(DE) Video: Jörg Franzmann ^(DE)</p> <p>23:00 » KANTINE <u>PARANOIAC PARADISE</u> Andy Votel ^(UK/DJ set) Kettel ^(NL) Co La ^(US) James Ferraro ^(US) Novo Line ^(US)</p> <p>23:00 » KATER HOLZIG <u>THE OUTLAW DISCOTHEQUE</u> Ghettospheric ^(DE/UK) Taprikk Sweezee ^(DE) Ital ^(US/DJ set)</p>	<p>19:30 » HAU 2 <u>CIRCULAR VEIL</u> Grouper with Jefre Cantu-Ledesma ^(US)</p> <p>20:30 » PASSIONSKIRCHE <u>ORGAN CONCERT</u> Tim Hecker ^(CA/QC)</p> <p>21:00 » HAUS DER KULTUREN DER WELT <u>THE GHOST IN THE MACHINE</u> Joshua Light Show ^(US) feat. Manuel Götttsching ^(DE)</p> <p>23:00 » GRETCHEN 1 <u>HYPER-REAL</u> Delfonic ^(DE) Shlohmo ^(US) Salva ^(US) Hudson Mohawke ^(UK) Anstam ^(DE) Lando Kal ^(US) Visuals: U-matic & Telematique ^(DE)</p> <p>23:00 » GRETCHEN 2 <u>ALTERNATIVE FICTION</u> Antoni Maiovi ^(UK/DE) Loud-E ^(NL) Cosmo Vitelli ^(FR) DiskJokke ^(NO)</p> <p>23:00 » HORST KRZBRG <u>MUTABLE TRANSFORMATION</u> Pole ^(DE) Harmonious Thelonious ^(DE) Hieroglyphic Being ^(US) Kassem Mosse ^(DE) Marius Reisser ^(DE)</p>	<p>15:00 » .HBC <u>RANDOM NOIZE MUSICK MATINEE</u> Shrubbn!! & Transforma ^(DE) Cristian Vogel ^(UK) Oval ^(DE) Marc Weiser aka Rechenzentrum ^(DE) Thomas Fehlmann ^(CH/DE, DJ-set)</p> <p>17:00 » HAU 2 <u>TROWO PHURNAG CEREMONY</u> Phurpa ^(RU)</p> <p>20:00 » PASSIONSKIRCHE <u>TOUCH.30: SPIRE</u> Charles Matthews ^(UK) Marcus Davidson ^(UK) Hildur Guðnadóttir ^(IS) The Eternal Chord ^(INT) Jana Winderen ^(NO) Eleh ^(US) »Organology«, group improvisation</p>

»SPIRIT IS AN EPIDEMIC WHICH ENDS THE MYTH OF THE SOUL
BY TAKING IT INTO THE OUTER NIGHTS OF EXISTENCE.«

—

REZA NEGARESTANI



WELCOME

CTM.12 – SPECTRAL

The thirteenth edition of [CTM – Festival for Adventurous Music and Related Arts](#) is dedicated to the current conjuncture of the ghostly, mysterious and dark in experimental music, avant-pop and art – and inquires deeply into its causes and potential. We welcome you warmly to join us on this trip!

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

In this sense, the reawakened interest in the uncanny and in the ephemeral qualities of analog technologies and real materials must be understood as a response to a fundamental malaise: we have reached a dead-end. Faced with exponentially growing archives and crisis as a permanent state, it seems as if the future of Western societies and their pop culture is doomed to lie in the past. Everything seems to exist already, to have been done before, and, thanks to rapid advances in technical media, to be endlessly reproducible. There really is nothing new under the sun. De-

spite all this, we find ourselves compelled to engage in breathless activity. What remains is an obsession with the technological and cultural artifacts of our own recent past. For want of future perspectives, art, music, and society constantly draw on ceaselessly recycled streams of media, forms and materials. At the flea markets, dumps and archives of global civilization, DIY-media archaeology, painstaking bricolage, combinatorial games and crude tinkering with found objects thus become the final resort, whenever a master plan is absent by necessity. But it is precisely such uneasy contexts that prevent us from settling comfortably into the past and ultimately becoming ghosts ourselves; as there is no rest in sight, the search must continue. Wherever media surfaces have not been smoothed over, wherever material retains its tension, wherever deliberate artistic strategies are eschewed, and the monstrous and hallucinatory effects of the media laid bare, there lies a chance to keep open the cracks and gaps through which future newness may confront us still.

The Festival with its extensive program of music, exhibitions and discursive events accordingly welcomes all spirits, and hails the plastic force that steps up to meet us, the alien thru eerie and, at times, beautiful »(un)being« that haunts sounds, images and devices.

The most pressing task of a word of welcome is to thank all supporters – first and foremost, those who have accompanied the international CTM Festival throughout long and critical times. For, as we have learned from our thirteen years of work in this field: crisis is permanent, the normal state of affairs, and unfailingly ignominious; and yet, at the same time, crisis drives our development. For

this latter aspect to keep the upper hand, the networks of friends and associates who help us overcome challenges are absolutely vital. Our heartfelt thanks go therefore to the countless individuals who put ideas and energy into planning the Festival, as well as to our numerous partners and all supporters of our work.

Special thanks this year therefore go to the jury of the [Hauptstadt-kulturfonds](#), which once again expressed its appreciation of our work by approving funding; and likewise to the [Bundeszentrale für politische Bildung](#), whose generous contribution once again facilitated our series of discursive events.

Nor should it be overlooked that the Festival relies on the long-standing support of several other partners, among whom number various foreign cultural institutes and embassies such as the [Embassy of the Kingdom of the Netherlands](#), the [Embassy of Canada](#), the [Québec Government Office Berlin](#), the [Embassy of the Kingdom of Norway](#), the [Polish Institute in Berlin](#), the [Institut Français](#), the [Embassy of the United States of America](#), and others. We also thank the [Nordic Cultural Fund](#), which has enabled the Festival, in collaboration with its sister project transmediale, to showcase a broad range of Scandinavian artists this year. We are, as ever, enormously grateful also to our courageous »free market« partners, namely the [Satis & Fy AG Berlin](#), [Berlin Partner](#) and [Ableton AG](#), to name just a few. And last, but by no means least, the [Culture Programme of the European Commission](#) has generously facilitated our work on European and international perspectives since mid-2010, namely the [ECAS](#) project, [Networking Tomorrow's Art for an Unknown Future](#).

In addition, we thank all our partners in Berlin and elsewhere, our network [ICAS – International Cities of Advanced Sound](#), our new and old Festival venues – [Berghain](#), [.HBC](#), the arts space [Kunstraum Kreuzberg / Bethanien](#), [Gretchen](#), [Horst Krzbrg](#), the [Passionskirche](#) and [HAU](#), as well as Matthias Lillienthal, for his vigorous support and rousing in-put throughout his final months as the latter's artistic director.

Finally, we thank our partner festival, the [transmediale](#), its managing agency, [Kulturprojekte Berlin](#) and our media partners, [The Wire](#), [Resident Advisor](#), [Deutschlandradio Kultur](#), [radioEins](#), [Electronic Beats](#), [Zitty](#), [Exberliner](#), [Groove](#), [Intro](#), [Berliner Fenster](#), [Bln.fm](#), [Kulturnews](#) and [Reboot.fm](#) for their excellent cooperation.

Our singular and greatest thanks go to our families (in the broad sense) – for their lasting support and for bearing our festival obsession with patience, as well as the members of our team – for their exceptional work and their faith in the Festival's success, despite persistent existential menace, and for their ideas and courageous, constructive criticism; and also to our participating artists and – most important of all – to our public!

Here's wishing all of us an enthused and enthusing Festival week!

Oliver Baurhenn, Jan Rohlf & Remco Schuurbiers

HOMAGE TO ELIANE RADIGUE

Opening the CTM.12 festival this year is a very special homage to French electronic music composer Eliane Radigue. Active for over 40 years, Radigue is considered by many a pioneer in electronic music, using synthesizer and tape to create pieces of long duration and deep contemplation. By reducing her compositions to a few sound events that gradually appear, overlap, recede, and oscillate in critical frequencies over long periods of time, Radigue produces a hyper-attentive environment in which each sound is maximally charged. Space and time seem to deform and dissolve. Sound becomes a door into a world beyond.

A student of piano and harp, Radigue was already composing music before she heard a broadcast by musique concrète founder Pierre Schaeffer. She became his student shortly thereafter in the early 50s, and also worked as an assistant to Pierre Henry, during which time she created some of the sounds that appeared in his work.

She created her first synthesizer-based music in 1970-71, while working at the New York University School of the Arts. At this stage, her goal was to create a slow, purposeful »unfolding« of sound, which she felt to be closer to the minimal composers of New York at the time than to the French musique concrète composers. But it was her move towards explorations with the Arp synthesizer and recording tape that began garnering considerable attention. After presenting the first of her [Adnos](#) pieces in 1974, it was suggested that her music was deeply related to meditation and Tibetan Buddhism, which she proceeded to explore thereafter while stopping to compose music for a while.

When Radigue took up her career again in 1979, she continued to work with the Arp synthesizer, which became her signature instrument. She composed [Triptych](#) for the Ballet Théâtre de Nancy, [Adnos II](#) & [Adnos III](#) (1979-80) and began the large-scale cycle of works based on the life of the Tibetan master, Milarepa. In the early 90s, she devoted herself to a singular three-hour work, the [Tri-logie de la Mort](#), also influenced by Tibetan teachings. She composed her last electronic work, [l'Ile Resonante](#), in 2000.

In response to the demands of musicians worldwide, she has begun creating works for specific performers and instruments together with electronics, and has dedicated herself to works for acoustic instruments since 2004.

CTM's homage to this tireless pioneer begins with the opening-night presentation of her latest work, [Naldjorlak](#), the first part of which was created in 2005 with the celebrated cellist Charles Curtis. Part two of the work was created in 2007, specifically for basset-horn players Carol Robinson and Bruno Martinez. The final section of [Naldjorlak](#) was completed together with the trio, and the complete work [Naldjorlak I, II, III](#) was presented for the first time in 2009. This very same trio – Curtis, Robinson, and Martinez – will be present for a rare performance of the complete [Naldjor-lak](#) cycle at CTM.12.

The following day, festivalgoers are invited to a talk with Eliane Radigue herself, hosted by Berlin-based curator Thibaut de Ruyter, as well as a very special presentation of Radigue's [PSI 847](#). Written during 1972-73, the piece is a prime example of Radigue's pioneering work with tape music, and will be performed from its original tape recording. Performing this work is French musician Lionel Marchetti, a longtime friend of Radigue's and himself a respected musique concrète artist known for his improvisational work with microphones and loudspeakers.

While each year CTM strives to present the newest emerging trends and forms of adventurous and electronic music, the festival also takes care to historically contextualize them by presenting early pioneers and explorers that shaped and paved the way for contemporary creativity. In addition to the homage to Eliane Radigue, CTM.12 presents several other notable showcases of pioneering artists, including the presentation of works by the late Conrad Schnitzler, a performance by Joachim Roedelius, a performative drone installation by Catherine Christer Hennix, and, in collaboration with trans-mediale, the wet visuals of the Joshua Light Show

HAU 1 » 30.1. » 19:30

ELIANE RADIGUE I: NALDJORLAK

ELIANE RADIGUE (FR, COMPOSITION), CHARLES CURTIS (CELLO, US), CAROL ROBINSON (BASSET HORN, US), BRUNO MARTINEZ (BASSET HORN, FR)

HAU 1 » 31.1. » 17:00

ELIANE RADIGUE II

ELIANE RADIGUE (FR) IN CONVERSATION WITH THIBAUT DE RUYTER (FR/DE)

HAU 1 » 31.1. » 19:30

ELIANE RADIGUE III: PSI 847

ELIANE RADIGUE (COMPOSITION, FR) PERFORMED BY LIONEL MARCHETTI (FR)

CHARLES CURTIS (US)

A graduate of the Juilliard School of Music, cellist Charles Curtis has been Professor of Contemporary Music Performance at the University of California, San Diego since 2000. As an orchestral musician and concert soloist, he has performed under distinguished conductors such as Herbert Blomstedt, André Previn, John Eliot Gardiner, and Max Rudolf. Acknowledged internationally as a performer of new and experimental music, Curtis has been closely associated for over fifteen years with the avant-garde composer La Monte Young, having participated in more performances and premières of Young's works than any other interpreter, and recognized as one of the few instrumentalists to have perfected Young's highly complex just intonation tunings. As an outgrowth of his intensive work with La Monte Young and his presence in the New York avant-garde rock scene, Curtis has evolved into a creative artist straddling the boundaries between art rock, sound art and minimalist composition.

CAROL ROBINSON (US)

Composer and clarinetist, graduate of the Oberlin Conservatory, Carol Robinson has a multifaceted musical life, collaborating with video artists, photographers, and musicians from diverse horizons. Her concert pieces, works for radio, installations, and dance- and filmscores often combine acoustic sounds with electronics, and her musical aesthetic is strongly influenced by a fascination for aleatoric systems. Her recent releases include a CD of her work, [Billows](#) (Plush, 2009), solo monograph recordings of music by Giacinto Scelsi, Morton Feldman, Luigi Nono, and Luciano Berio for the Mode label, Phill Niblock for the influential Touch imprint, as well as classical music and jazz for labels such as Syrius, Btl and Nato.

BRUNO MARTINEZ (FR)

Holding the position of first bass clarinet at the Orchestre national de l'Opéra de Paris since 1992, Bruno Martinez has previously performed under an array of celebrated conductors such as Pierre Boulez, Seiji Ozawa, Charles Dutoit, Kurt Sanderling, Valery Gergiev and others. Martinez has contributed to a diverse set of contemporary and electroacoustic music recordings on prestigious labels such as Columbia, Philips, Academy, Polydor, and Mercury since the early 90s.

LIONEL MARCHETTI (FR)

Lionel Marchetti is an influential figure in the world of musique concrète. Born in 1967, he began his music studies autodidactically before being taken under the wing of Xavier Garcia. He has been overseeing the electroacoustic studio CFMI at the Université Lumière Lyon 2 since 1989, and has also composed as part of the Groupe de Recherches Musicales in Paris since 1993, one of his favourite subjects being improvisation using microphones and loudspeakers. A dedicated improvisationalist and recipient of two Quartz Electronic Music Awards, Marchetti has performed all over France, Europe, Japan, Australia and the US.

THIBAUT DE RUYTER (DE/FR)

Living in Berlin, Thibaut de Ruyter is an architect, critic, and curator that harbours a lifelong passion for music. He is a regular contributor to art press, Il Giornale dell'Architettura, Fucking Good Art, and Zitty, and has written essays for various catalogues. Researching Electronic Voice Phenomena for the last ten years, he has curated a variety of exhibits and founded the isab (internationale sommerakademie autocenter Berlin) in 2009. » see page 70

MOHN

MOHN LIVE

HAU 1 — THURSDAY / 2.2. / 19:30

Mohn is the German word for poppy. Yet despite the pop inclinations that these two have sometimes worn on their lapels, the poppy in question here is the flower, and perhaps most aptly, the basis for opium production. Mohn is a new collaboration between Wolfgang Voigt and Jörg Burger, two of the original masterminds behind minimal techno and godfathers of what became known as the »Sound of Cologne«. In 1993 they co-founded the record shop Delirium, which by 1998 had morphed into the mighty Kompakt imperium. Aside from a handful of releases as Burger/Voigt, the duo's most notable work to date was in 1996, under the name Burger/Ink. The Las Vegas LP was a landmark in blending techno and ambient aesthetics. Mohn is a continuation of this approach, combining their signature sounds in a kind of slow-motion, narcotic dance music for the mind, meant to be enjoyed while seated. Following this world premier performance, an LP is slated for release in April 2012.

JÖRG BURGER [DE]

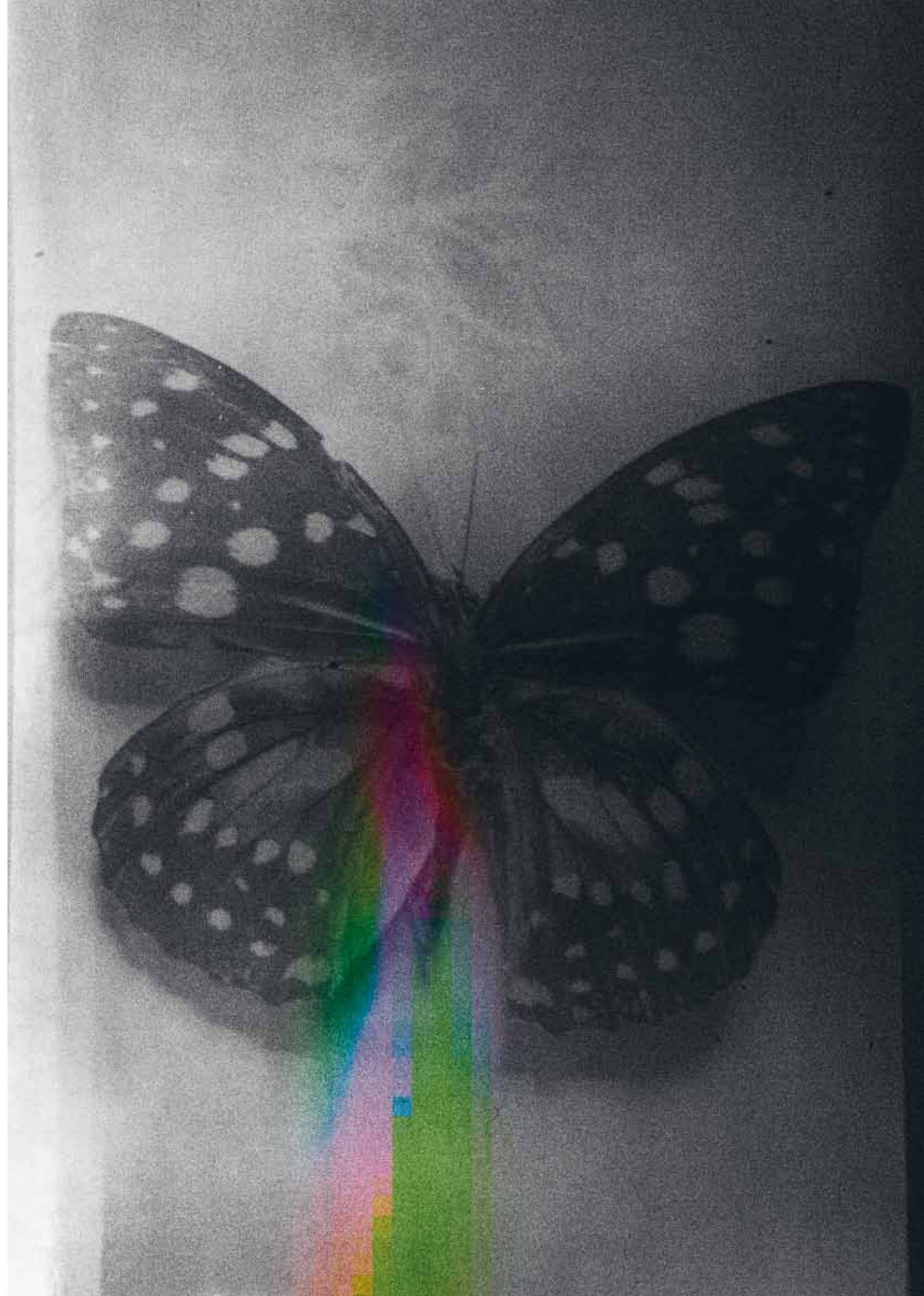
Best known for his releases as The Bionaut and The Modernist, Jörg Burger invented a style of spongey, springy techno based on rolling bass lines and rhythmic vocoded synth stabs that exudes euphoric coolness. Other projects include Trinkwasser, Pop Up and Triola.

» j-burger.com

WOLFGANG VOIGT [DE]

Wolfgang Voigt's many aliases include Mike Ink, Love Inc, Studio1 and Gas. The highly illustrious and prolific Kompakt maestro balances his devotion to the 4/4 bass drum with a penchant for experimentation and a host of highly conceptual projects.

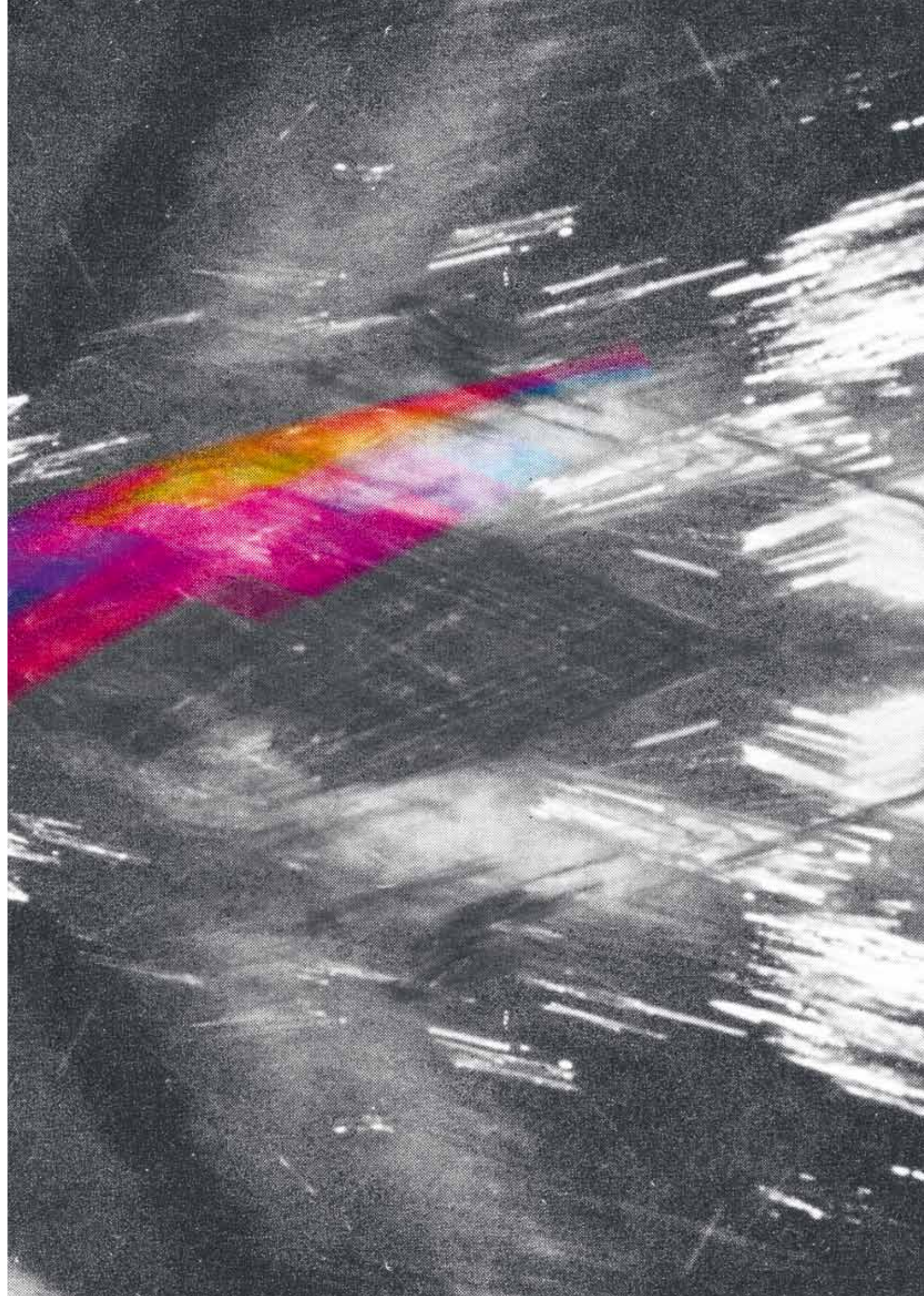
» wolfgang-voigt.com



»THE ZODIAK WAS SOMETHING UNFATHOMABLE,
MYSTERIOUS, BLACK, AND BARELY CONTROLLABLE.«

—

CONRAD SCHNITZLER, QUOTE FROM A PANEL DISCUSSION AT
THE KUNSTHALLE DÜSSELDORF, 2007



ZODIAK REVISITED

HAU 2 — MONDAY / 30.1. – WEDNESDAY / 1.2.

For the duration of the Festival, HAU 2 will be turned into a listening environment where we will endeavour to contact spirits of The Zodiak Free Arts Lab, the legendary music and performance space, opened in 1967 by Conrad Schnitzler, Hans-Joachim Roedelius and Boris Schaak, and active till the end of 1969 on the ground floor of this very building. A novel platform with an open-door policy and a serene disregard of filters such as »education«, »skill« and »virtuosity«, The Zodiak served to incubate and launch the musical careers of Kluster, Ash-Ra Tempel, Tangerine Dream, Human Being, Agitation Free, Klaus Schulze, as well as other projects of the »Berlin School« so inadequately described by reference solely to krautrock and cosmic music.

Like many a nightlife venue, The Zodiak existed for a short time only. In this makeshift laboratory, which was decorated in minimalist black and white, and equipped with the barest essentials, the intersection of various vectors inherent to the time and place propelled some astounding developments. Then as now however, economic and structural challenges ultimately spelled the end for this type of laboratory. Yet such apparent failure must be read perhaps, also as a prerequisite of the extraordinary artistic intensity with which The Zodiak blazed a trail in the annals of music. Either way, how such a unique moment crystallizes when people abandon their comfort zone to tread new ground and test novel styles of perception and expression, and how they endeavour to maintain such a space under threat, are just two of the mysteries that The Zodiak is calling upon younger generations.

In addition to performances and artworks from, and talks with former Zodiak protagonists, a range of contemporary musicians will present projects that engage with the underlying concepts of the Lab in its heyday. Two panel discussions will illuminate The Zodiak's past and consider our current situation in the light of its acoustic and situative utopias (» see page 64). In the HAU 2 foyer artefacts and original art work from The Zodiak are exhibited, kindly provided by Sven-Åke Johansson, himself a participant in the activities at The Zodiak. The artists who follow hard on the heels of the 3-day Zodiak Revisited program in HAU 2, are not directly related with The Zodiak as such, but their unconventional performances, their quest for novel ways of perception and communicating, and the consistently experimental character of their interdisciplinary approach certainly perpetuate the vibe of its increasingly vague legacy.

ZODIAK REVISITED I

**CONRAD SCHNITZLER »PIANO WORKS (DISKLAVIER)« FREE ARTS LAB FEATURING
ANAT COHAVI / KLAUS KÜRVERS / SIMON ROSE / WOLFGANG SEIDEL / ELS VANDEWEYER**

HAU 2 — MONDAY / 30.1. / 19:30

The Zodiak program opens with compositions for mechanical piano written by the singular Conrad Schnitzler, who died, sadly, on 4th August last year, at the age of 74. Schnitzler – a seaman, industrial labourer, student of Beuys and Stockhausen, autodidact, co-founder of Kluster (with Hans-Joachim Roedelius and Dieter Moebius), sometimes member of Tangerine Dream, and incorrigible experimentalist, was a source of inspiration for numerous later artists. A pioneer of new musical forms, he ranked among the first adepts to recognize and consistently explore the potential of the synthesizer. His non-conformist, experimental bent made him a key figure in an unorthodox free form of electronic music, and hence one of the foremost figures of the electronic avant-garde in Germany.

Schnitzler, who called himself a »sound labourer« was a trailblazer of 70s industrial culture, DIY electro-acoustics, the post-punk of the 80s and, finally, of electronica and the post-everything experiments of today. However, he personally steered clear of movements, categories and the dominant zeitgeist, was happy to not belong, and eschewed the conventions of the established worlds of art and music. Schnitzler also kept out of the public eye and gave no concerts in the last decades of his life. Yet he was all the more productive for that, and continued until the end of his days to delight friends and fans worldwide with gifts of his untiring stream of sounds and notes on homemade CD-Rs. While his experiments thus spread like wildfire in mysterious ways, Conrad Schnitzler pursued a hermit lifestyle on the edge of Berlin, in his studio at Dallgow-Döberitz – lastingly and irrefutably a man unto himself.

The piano as well as the synthesizer held infinite fascination for Schnitzler. For more than a decade he devoted himself to producing an abundance of material for the disklavier, a computer-powered classical piano able to play notes and pedals inde-

pendently. These compositions outstrip human capacity to play and fathom the instrument's full potential. Excerpts from this work have been presented to date only once, in May 2005 at the Berlin gallery, Zero, and are documented on the albums [Piano Works Vol. I](#) (Individuelle Mythologie, 1997), and [Klavierhelm](#) (Important Records, 2006). They can be heard once again in the framework of »Piano Works (Disklavier)«, a concert installation of several hours' duration. The orphaned piano leaves room for the presence of Conrad Schnitzler and simultaneously symbolizes the gap left by the death of this free spirit, who was still full of projects and plans.

An intermezzo courtesy of Wolfgang Seidel (» see pages 18, 65), a long-standing friend and associate of Conrad Schnitzler, and the [Free Arts Lab](#), a changing line-up of artists, will summon the spirit of The Zodiak and perpetuate it in free improvisation.

Conrad Schnitzler's official fan website:

» fancymoon.com/con_s

With the kind support of Yamaha Pianoworld & René George Klaviere.

ZODIAK REVISITED III

CONRAD SCHNITZLER »CASSETTE CONCERT«, CONDUCTED BY WOLFGANG SEIDEL
BORNGRÄBER & STRÜVER
HAU 2 — TUESDAY / 31.1. / 19:30

In a further tribute to the work of Conrad Schnitzler, Wolfgang Seidel, co-founder of Ton Steine Scherben and a long-standing friend of Schnitzler will conduct a two-part »Cassette Concert«. Seidel is namely one of the few players Schnitzler personally authorized in his lifetime to perform this work. In the intermission, Borngräber & Strüver will play improvisations with a prepared piano, and electronica, and further instruments.

Conrad Schnitzler developed the »Cassette Concert« in the 80s as a dynamic method by which to simultaneously compose and perform electronic music, one that allowed elements of structured, composed, improvised and conceptual music to be fused at will. He thereby resolved also to render performance of his music independent of his own person, claiming that a »Cassette Concert« could in principle be performed by anyone, anywhere, anytime. All that it takes to do so is several playback devices, a mixer, and a number of pre-prepared cassettes (later CDs, both supplied by Schnitzler), containing single tracks of a larger composition. The performer freely combines these single tracks, regulates the volume and equalizer settings and so, in co-authorship with Schnitzler, generates compositions that, although always identically unpinned, unfold unpredictably, as unique pieces. The »Cassette

Concert« makes coincidental processes and shared authorship constitutive components of composition and performance. Static recordings are liquefied in an open-ended process with infinite possibilities.

Berlin musicians Borngräber & Strüver describe their minimalist pieces as »21st-century electro motoric kraut«, which pretty much sums up their musical frame of reference and general orientation. Borngräber & Strüver lean on the levers of current sound design in order to heave the Berlin School legacy into the present. And not only in terms of their music but also as curators of the m=minimal label, they are very well versed in Berlin's current range of musical levers. As special guests for their CTM concert they have invited Henning Rice and Florian Schäffer.

WOLFGANG SEIDEL (DE)

Wolfgang Seidel co-founded the politically influential band Ton Steine Scherben and worked frequently with Conrad Schnitzler. He is now a member of the trust that manages Schnitzler's musical legacy. Seidel himself was also involved in the Zodiak in his youth, and ranked among the few people Schnitzler personally authorized to perform his music. Seidel aka Sequenza keeps the spirit of the Zodiak alive with his own improvisation project, Free Arts Lab. Scherben, his book about Ton Steine Scherben, was published in spring 2005.

» see page 17, 65

BORNGRÄBER & STRÜVER (DE)

Jens Strüver and Christian Borngräber have been making music together since 1999. Ten years later they founded the m=minimal label, eventually also releasing work by Conrad Schnitzler, as well as their own albums »in g«, »urlaub« and the Conrad Schnitzler / Borngräber & Strüver cooperation »Con-Struct« (2011). They are now members of the trust that manages Schnitzler's musical estate, with the plan to make some of Schnitzler as yet unpublished works available, as well as to commission reworkings of the pioneering artist's material by contemporary artists.

» m-minimal.com

» see page 65

ZODIAK REVISITED V

KÖHN / QLUSTER
HAU 2 — WEDNESDAY / 1.2. / 19:30

A further co-founder of The Zodiak Free Arts Lab, as well as a pioneer, living legend and long-standing formative influence on the electronic music scene, is Hans-Joachim Roedelius. Following Kluster (founded in 1969 with Conrad Schnitzler and Dieter Moebius) and Cluster (in duo as of 1971 with Dieter Moebius), he has been treading new paths since 2007 in collaboration with Onnen Bock, under the name Qluster – and thus continues to pursue his original concept, the free improvisation of electronic music. Roedelius' musical influence is far-reaching and he certainly riveted the attention inter alia of Belgian artist Köhn, whose newest works attest to a fusion of American minimal music and free-form electronica à la Roedelius.

Whether playing with K, C or Q, Hans-Joachim Roedelius personifies a fundamentally experimental mind-set. To be in the moment, to trust one's intuition and to embrace the unforeseeable as well as mistakes and the possibility of failure have always been and remain today, essential to his music. This is probably why, despite its utopian thru metaphysical connotations and its expansive, otherworldly beauty, his music consistently evinces a deeply sympathetic and humane dimension. Despite its grace, it is music born also of irreconcilable opposites. And so, in the Qluster creations conjured still exclusively from analog hardware and acoustic instruments, there is always something tender and intimate to be heard, as well as something that beckons one to cross the borders of identity.

Or, as veteran associate Asmus Tietchens says, »The listener is taken along with Qluster, on a path that appears to lose itself on an imaginary horizon. Roedelius and Bock never stray from this path however, and nor do they lose sight of their destination. So they are conscientious boy scouts in a sense, whom the wanderer can join in full confidence. Qluster music may have no destination as such, and possibly lies in cloud-cuckoo-land. Yet the direction is always clear: always follow the sun, over ever greater distances, to wherever things look a little different, and sound a little different: new ground, terra incognita«.

For their performance, Qluster are not only going to haul an arsenal of analog electronic sound machines to Berlin but have also invited Armin Metz to join them as their special guest.

KÖHN (BE)

Jürgen De Blonde has been releasing on the Belgian (K-RAA-K)³ label as Köhn since 1998. His latest, Random Patterns, takes a more minimalist approach, focusing entirely on meditative, partly composed, partly improvised, krauty synthesizer landscapes.

» kraak.net

HANS-JOACHIM ROEDELIOUS (DE)

Born in Berlin in 1934, Roedelius was a cofounder of the Zodiak Free Arts Lab and various groups, including Human Being, Kluster, Cluster, Harmonia, Tempus Transit and Lunzprojekt. He has been part of around 160 record productions, either as a soloist or with band projects.

» qluster.info

» see page 65

ONNEN BOCK (DE)

Bock spent several years as musical assistant and audio engineer for the Berlin Philharmonic, theatre sound engineer at the Volksbühne in Berlin and has been involved in over 30 album productions. His concerts revolve around analog live electronics. He has been working with Roedelius since 2007.

» klangbearbeitung.de

ARMIN METZ (DE)

Armin Metz is a bass player and multi-instrumentalist with vast studio and stage experience, particularly with Boobinga, Nadishana Trio and Imogen Heap.

» myspace.com/arminmetz

PRE-CERT HOME ENTERTAINMENT

ANWORTH KIRK / APPLEHEAD / SLANT AZIMUTH

HAU 2 — THURSDAY / 2.2. / 19:30

Pre-Cert Home Entertainment is the vanity imprint that manufactures limited vinyl documents of contemporary musical and non-musical material researched by Demdike Stare (Modern Love) and Andy Votel (Finders Keepers) in the north of England. Part art, part trash, this open-ended, disposable archive combines a cross section of oblique influences such as sound research libraries, V.H.S. video culture, electronic Folkways records, sound poetry, tape manipulation, European fumetti, outsider art, and field recording to name but a few. With a continued aesthetic focus on the theatrical and macabre as well as a stylistic nod to the folkloric/industrial landscape of the anti-label's local history, Pre-Cert aims to expand an open catalogue of man-made and mechanical music and disparate archival noise. Expect an obscure multi-hour audiovisual stream of consciousness that taps into the archival depths of the ID.

ANWORTH KIRK (UK)

The first project to be released on the Pre-Cert Home Entertainment label, Anworth Kirk plunges into the theatrical and macabre through a stylistic nod to the industrial landscape of Northern England to capture you within a haunting fakelore.

APPLEHEAD (UK)

Only the second project to appear on the Pre-Cert Home Entertainment label, Applehead mixes samples from Spanish and Italian horror films, erotica, crime fiction, and fairy-tales into a dark, European surrealism.

DEMDIKE STARE (UK)

Emerging from the offices of Manchester's Modern Love label in 2009, Demdike Stare's Miles Whittaker (aka Pendle Coven) and Sean Canty wowed electronic music fans right off the bat with their unique ability to blend disparate ethnic music, the sonic ley lines of cult soundtracks, and psychotomimetic ephemera into one masterful dub-driven journey.

» modern-love.co.uk

SLANT AZIMUTH (UK)

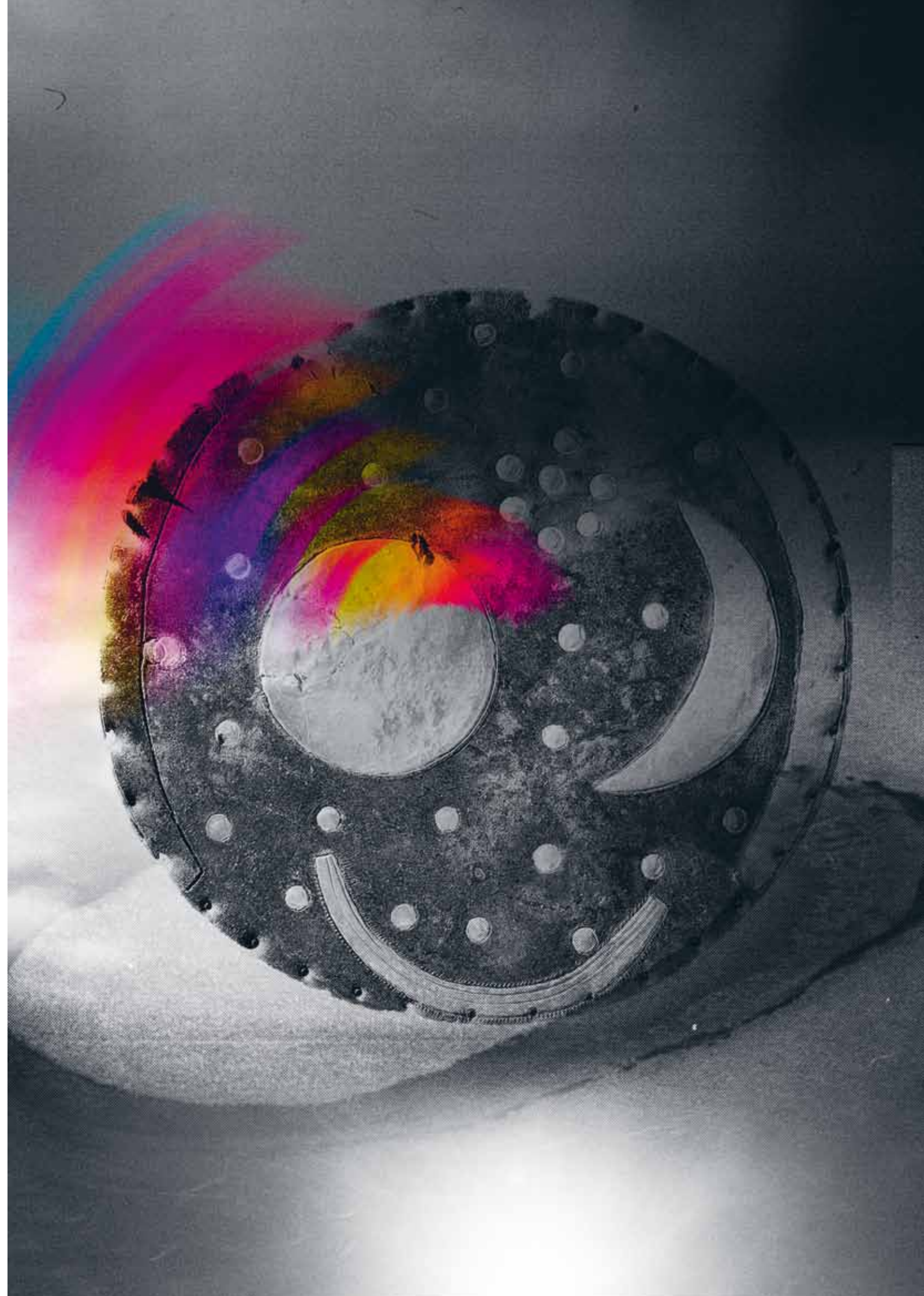
Slant Azimuth is the latest project on the Pre-Cert Home Entertainment label, and has, as of yet, no published material. Expect explorations of the land of fiction, murky pasts, haunting soundscapes, and barely familiar influences.

ANDY VOTEL (UK)

Andy Votel is renowned for his eccentric compilations of obscure folk, prog, and psych, as the label founder of Twisted Nerve Records and Finders Keepers, and as a producer and sought-after remixer. He also runs the label/project Pre-Cert Home Entertainment together with Demdike Stare.

» myspace.com/andyvotel

» see page 35



BLUES DHIKR AL-SALAM (BLUES AL MAQAM)

CATHERINE CHRISTER HENNIX & THE CHORA(S)SAN TIME-COURT MIRAGE (SE/INT) PERFORM BLUES
DHIKR AL-SALAM (BLUES AL MAQAM) IN THE MIXED-MEDIA ENVIRONMENT NUR / SOLITON(E) STAR
HAU 2 — FRIDAY / 3.2. / 19:30

The world premieres of the infinitary computer animation »NUR« and the accompanying infinitary computer sound composition »Soliton(e) Star« were given at Diapason Gallery (NYC) for the celebration of La Monte Young’s 70th birthday in 2005. Swedish-American composer, mathematician, and philosopher Catherine Christer Hennix, respected for the transcendental power of her drone pieces, has since used the venerable tradition of the pentatonic blues scale to extend this installation for an ensemble comprised of distinguished instrumentalists.

»Nur« and the »Soliton(e) Star« serve as the starting point for »Blues Al-Dhikr al-Salam« (meaning remembrance of divine equilibrium) – a 4-hour live exploration of the modal scales performed in just intonation by the 7-piece Chora(s)san Time-Court Mirage ensemble that includes a stunning array of microtonal instruments:

- Catherine Christer Hennix (SE) » voice, computer, sine waves, live electronics
- Amelia Cuni (IT) » solo voice
- Franz Hautzinger (AT) » microtonal trumpet
- Robin Hayward (UK) » microtonal tuba
- Hilary Jeffery (UK) » trombone
- Ralf Meinz (DE) » live sound, live electronics
- Paul Schwingenschlögl (AT) » flugelhorn, trumpet

»A »solitary wave« or »soliton« is an example of an excitable medium which responds dynamically to vibrational variations in the environment as it travels forward in time. The soliton has, however, no memory, but it recovers its initial form after each vibrational interaction and proceeds in time as if it had never been disturbed or exited by vibrations from the past. When confined to a large cavity, such as the interior of a chamber hall, the soliton becomes a »solitone«, coherently interacting with itself in the form of standing waves continuously reflected from the walls of their spatial confinement. These compositions were originally scored for quartz crystals and analog electronic circuits. Corresponding digital com-

positions, scored for the first computer at EMS (SR’s digital electronic studio in Stockholm), were all given the title »Fixed Points« (alluding to Brouwer’s fixed point theorem) and they initiated my concept of electronic »Infinity Compositions«, compositions without an end sustained by algorithmically controlled, continuous binary calculations.« – from [Revisiting Brouwer’s Lattice 30 Years Later](#) (2005) by Catherine Christer Hennix.

Based on earnest science and executed with intuitive sensitivity, the actual embodiment of the work is highly dependent on the improvising musician’s interaction with the mixed media environment, the space within which the performance is situated, and the performers’ interaction among each other. It is a dynamic system built from multiple interreacting components that are held in a tenuous equilibrium.

The mind-altering and truly psychedelic power of [Blues Al-Dhikr al-Salam](#), the latest in a series of »Infinity Compositions« (pieces without beginning or end), stands strong in the tradition of American Minimalism as originated by La Monte Young’s Theatre of Eternal Music. The repetition, the everchanging / neverchanging drone, folds the linear concept of time into the ecstasy of an infinite spiral, thus breaking open the obsessively-timed and goal-oriented operations of our contemporary societies to connect to a metaphysical, timeless continuum.

[Catherine Christer Hennix](#), born 1948 in Stockholm, is an artist, poet, composer, and philosopher with a strong interest in logic, the foundations of mathematics, and formal music theory. Hennix began her musical studies in the 60s, paying particular attention to the music of Iannis Xenakis and Karlheinz Stockhausen. She pursued studies with Hindustani raga master Pandit Pran Nath in the 70s, and has been a key protagonist in the Downtown School along with La Monte Young and Henry Flynt, with whom she shared a number of collaborations. Together, they coined the term HESE (Hallucinogenic Ecstatic Sound Environment) to aptly describe their scientifically systematic quest for ecstatic states of consciousness. Hennix’s interest in drone music and the meditative, trance-like state it induces is apparent in her exploration of similar music in many other cultures and traditions, drawing inspiration from the Japanese Gagaku music and the early, vocal, thirteenth-century music of Perotinus and Leoninus, for example.

[Amelia Cuni](#) is a singer, composer and performer trained in India, according to the tradition of Dhrupad singing and Kathak dance. Her present work includes contemporary music and multimedia collaborations with several artists of international repute.
» ameliacuni.de

One of the avant garde’s foremost trumpet explorers, [Franz Hautzinger](#) studied at the Jazz department of today’s Art University in Graz from 1981 to 1983 until lip palsy forced him to take a six year break from trumpeting. After moving to Vienna in 1986 he started to explore the trumpet in his very own and un-academic way. The conscious decision to avoid electronic sound sources while still striving to comprehend the development of digital music on the trumpet, notably via the quarter tone trumpet he purchased in 1997, provided the impetus for Hautzinger’s development of an entirely new cosmos of sound for the instrument. A teacher at the Vienna conservatory since 1989, Hautzinger boasts an impressive number of collaborations and recordings, and has shown that, even in times where postmodernism is history, an instrument can still be reinvented.
» franzhautzinger.com

[Robin Hayward](#), tuba player, researcher and composer, has redefined the tuba’s potential both in the areas of noise and microtonality, and his compositions for other instruments reflect a similar experimental, medium-specific approach. He has toured extensively and has collaborated with such luminaries as Charles Curtis and Roberto Fabbriciani. Active in many contemporary music ensembles, he founded Zinc & Copper Works in 2005 in order to promote continued research on brass instruments. In 2009 Hayward developed the first fully microtonal tuba together with the music instrument manufacturers B&S. He is currently pursuing a doctorate on the acoustics of this recently developed tuba at the Technical University in Berlin.
» robinhayward.de

Music has been [Hilary Jeffery’s](#) main activity since 1990, which started with a journey to the Sahara Desert, accompanied by a trombone. This journey and the sense of silent-space experienced there, have exerted a continuous influence on his music ever since. Hilary’s work has included numerous recordings, international concerts, tours, and commissions, in addition to a long string of collaborations. Through his music, Jeffery researches new compositional forms conceived as maps, working with different combinations of notations, texts, and images. He is also active in the fields of dance, theatre, and performance.
» hiljef.com

[Ralf Meinz](#) has worked as audio engineer at the Zimmertheater Tübingen, the Theaterhaus Stuttgart, and the Zeitkratzer Ensemble among others. Apart from his live and studio work, he is still active as a drummer in several improvisation projects and bands.

Having studied with Franz Koglmann in Vienna and Jean-Francois Canape in Paris, [Paul Schwingenschlögl](#) has worked as a musician and composer since 1986. Touring and recording extensively, he is also active in the realm of theatre through composition, performance, and acting. In his own band, African Chase Experience, he combines African singing and drumming with avant-garde jazz and rock.

CIRCULAR VEIL

GROUPER WITH JEFRE CANTU-LEDESMA

HAU 2 — SATURDAY / 4.2. / 19:30

The spirit of open experimentation between music, art, and performance championed by the Zodiak Free Arts Lab in the late 60s is kept alive by a number of like-minded contemporary artists including Portland-based Grouper, whose »Circular Veil« project is the fourth in an on-going ambient tape collages series she creates with various collaborators. The series focuses on the gap between our own inner worlds and those of others, the paradoxical nature of a private space populated by ephemera that we are universally united in experiencing yet experience alone, such as dreams, memories, and emotions. Accompanied by collaborator Jefre Cantu-Ledesma, himself an acclaimed musician and head of the Root Strata label, »Circular Veil« sees the duo create a customized sonic/visual environment that lulls participants into a 7-hour audio hypnosis, mirroring one full sleep cycle. Their collective dreaming room allows both the audience and the performers to experience the dream paradox collectively.

Though entry in and out of the venue is, of course, allowed, audience members are encouraged to rest for the duration of the work in order to experience its intended form.

GROUPER (US)

Grouper is the solo project of ambient guitar musician Liz Harris of Portland, Oregon. Her music, released on Type, Root Strata, and Yellow Electric, is a mixture of softly strummed guitar, Wurlitzer keys, tape loops, and delicate vocals. Layered with a lot of reverb and delay effects, Grouper's music creates a sonic space reminiscent of those moments right before falling asleep, when the mind is still conscious, but at a more relaxed state that is sheltered from the harsh realities of life and with tendencies towards free association and somnambulism – a subjective kingdom of memories, dreams, apparitions, and déjà vu.

» typerecords.com

» sites.google.com/site/yellowelectric

JEFRE CANTU-LEDESMA (US)

Jefre Cantu-Ledesma is a multi-instrumentalist and producer based in San Francisco and Berlin. His music traps the ear with shimmering drone textures and the ebb and swell of guitar and synth. Cantu-Ledesma got his start by co-founding the band Tarentel in 1995. He began to make solo music in 2000, under the Colophon moniker. He then went on to found Root Strata in 2004, a label that is highly regarded by the drone/ambient community and has an extensive catalog that includes artists such as Grouper, Oneohtrix Point Never, Yellow Swans, My Cat is An Alien and more.

» soundcloud.com/jefre-cantu-ledesma

» rootstrata.com

TROWO PHURNAG CEREMONY

PHURPA

HAU 2 — SUNDAY / 5.2. / 17:00

Closing the festival program at HAU with a Sunday afternoon sonic ritual are Phurpa, a throat singing choir deeply-rooted in the ancient magical traditions of the pre-buddhist Bon religion. While staying true to authentic practices and using ritual instruments, the choir takes the polyphonic singing style of Tibetan ritual music to a lower key and a slower pace to invigorate archaic sonic evolutions of spectral glory.

Phurpa's voyage began in mid 90s Moscow, when a group of artists and musicians led by Alexei Tegin and based at the legendary Fabrique of Cardinal Art began studies of traditional ritual music, drifting away from the field of contemporary electroacoustic and industrial music with the intent to delve deeper into the ancient musical cultures of Egypt, Iran, and Tibet.

The original 2003 line-up of the resulting project was dubbed Phurpa (one of the five tutelary deities of the Father Tantra in the Bon tradition). All members continued to pursue research in the field of Bon and Buddhist liturgies up to the present day, recently releasing a critically acclaimed Phurpa album on Stephen O'Malley's Ideologic Organ label.

Before Buddhism reached Tibet, local people practiced shamanic rites derived from various ancestral cults. Later on, circa the 6th–9th century AD, a conflict between the local tradition, namely, the pre-Buddhist religion of Bon (which originates from Central Asia) and Tantric Buddhism (hailing from the North of India), gave birth to a unique cultural phenomenon known as Tibetan Buddhism, which combines an extensive metaphysical corpus and an advanced philosophical system with pristine ceremonial practices

that reach down through many centuries. In the 10th-11th century AD, the monastic ensemble came into being. While sharing much in common with the Chinese court ensembles of the Tang dynasty, the Tibetan ceremonial ensemble has, to this day, preserved its authenticity and kept a large number of primordial elements from the ancient Tibeto-Burmanese music intact. A typical ensemble usually includes a pair of nga drums, several rolmo cymbals, a pair of gyaling oboes, telescopic dunchen horns, dunkar shells, and short wandun horns. One of the unique features of the Tibetan monastic choir is a specific kind of overtone chanting, called »rgyud-skad«, or the Tantric voice, which is based on the principle of the singer's transmutation during the so-called »chanting meditation«.

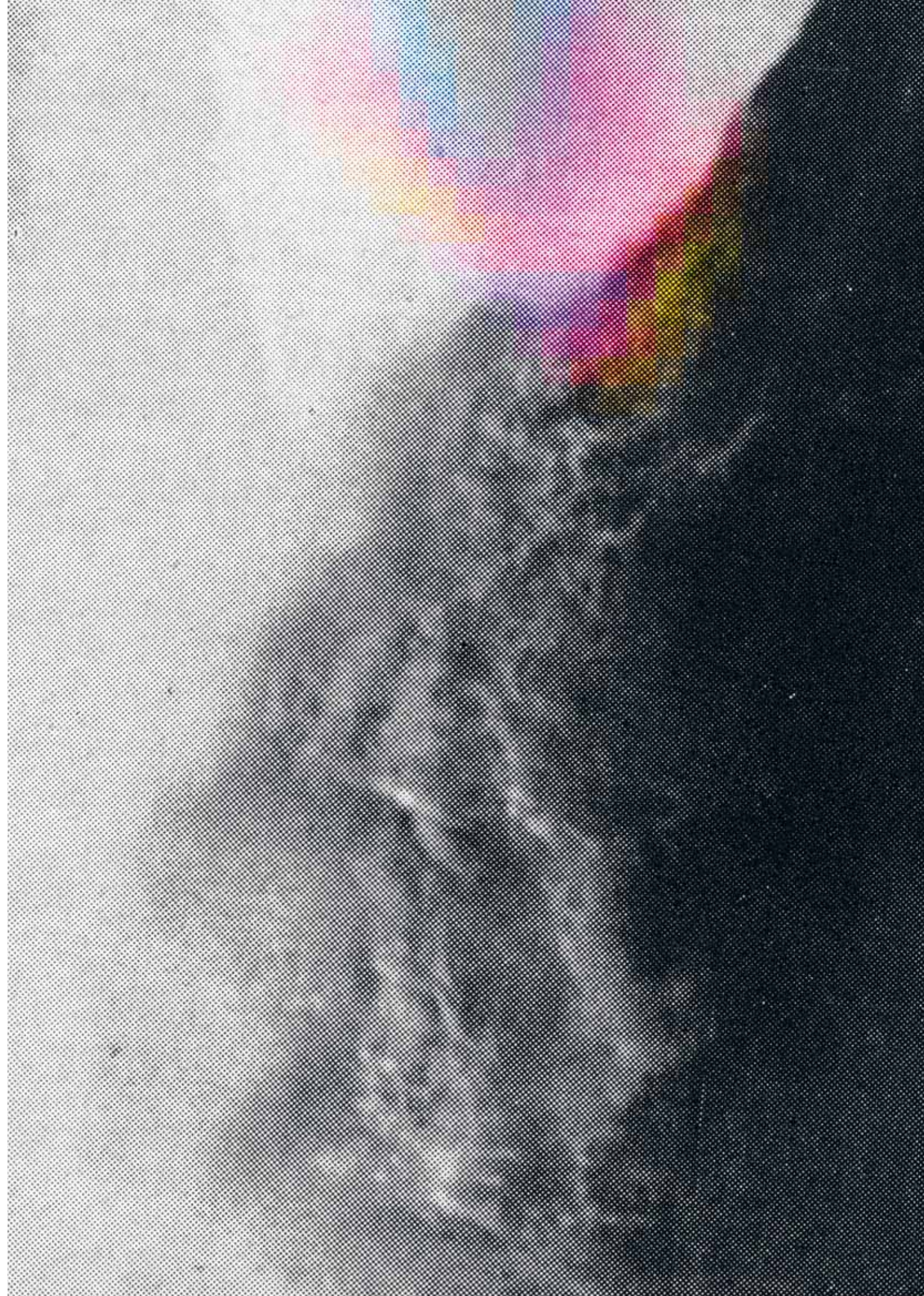
For their performance at HAU 2, the Phurpa choir will consist of [Alexei Tegin](#), [Alexey Koltsov](#), [Eduard Utukin](#), and [Pavel Selchukov](#). Instruments used include tibetan drums (damaru, nga), bone and bronze trumpets (kanlin), Tibetan shawm (gyalin), Tibetan cymbals (bup, silnyen, rol mo), shell trumpets, (dunkar), Tibetan singing bowl, Tibetan flat bells (shang), and Tibetan telescopic trumpets (dunchen).

» phurpa.ru

»YOU ARE EXPOSED TO SOUND AS YOU ARE EXPOSED TO A
LIQUID, AND IT MAY CHANGE YOUR GROUND STATE, AND YOU
GO FROM ONE STATE TO ANOTHER BECAUSE YOU ARE
EXPOSED TO THIS RADIATION OF SOUND.«

—

CATHERINE CHRISTER HENNIX



SILICON TUNED

BYETONE (DJ-SET) / KYOKA / MARK FELL / KANGDING RAY / SENDAI
BERGHAIN — TUESDAY / 31.1. / 21:00

Raster-Noton meets Time To Express: where the one label reinterprets the club as a bunker, the other operates an already legendary sound microscopy. The two meet where cognitive interest ducks searchlights in a haze of candle smoke, where the resilience of elementary particles defies thundering machines, and allows a sparse silicon music, virtually bereft of human traces, to emerge. Thus in the DJ set of the Raster-Noton co-founder Olaf Bender aka Byetone, Kyoka's shattered rhythms, or in the unpredictable patterns of Mark Fell's erratic process music, and likewise when Kangding Ray, another artist released on Raster-Noton, juxtaposes analog and digital processes, introspective melancholy and sharp industrial precision. This tension is finally processed by Time To Express figureheads Peter Van Hoesen and Yves De Mey, with bass-weighted consistency. The live incarnation of their AV project Sendai celebrates its world premiere this evening.

BYETONE (DE)

Raster-Noton co-founder Olaf Bender has been involved in electronic music since the 80s. His latest album hails his musical return, comprising the most impressive expression yet of this artist's sleek, dark-hearted techno-not-techno sound.

» raster-noton.de

KYOKA (JP)

Kyoka – the first solo female musician on the Raster-Noton roster – works as a musician/composer in Berlin and Tokyo. She is known for her chaotic, direct approach and rough, heavy sound, resulting in a broken pop with conflicted yet danceable rhythms. February 2012 will see the release of her ep iSH, which reflects on her way of being clear by being vague – brightness wrapped in a blanket of obscurity and abstractness.

» ufunfunfufu.com

MARK FELL (UK)

Through both his solo work and his audiovisual SND project with Matt Steel, Fell exhibits intricate and deep explorations of process music – music that results when control is taken away from the composer to be created by algorithms and programmed systems. Fell has a definite emphasis on trying to disappoint the audience, and, as he says, is »after a complete lack of energy in both my performances or how the audience responds.«

» markfell.com

SENDAI (BE)

In Sendai, the new A/V-project of Yves De Mey and Peter Van Hoesen, analog circuitry, digital manipulation, and fierce drum programming combine with generative visuals to bury the senses within layers of visceral sonic experience.

» soundcloud.com/time_to_express

KANGDING RAY (FR/DE)

Kangding Ray's architectural soundscapes combine sounds from real and electronic instruments as well as field recordings and voices into slowly evolving, minimal, rhythmic compositions that depict the disillusion of modern civilization. His third full-length OR was released on Raster-Noton.

» kangdingray.com

CDR – IDEAS AND TRACKS IN THE MAKING

OPEN WORKSHOP WITH MORPHOSIS & POLE
KANTINE — TUESDAY / 31.1. / 19:00

Every music producer knows the score: one can tinker away at a track for all eternity but it lacks something vital, and one still doesn't quite know what. Is the sound right? Does the arrangement work? How will the tune work on the dance floor? What will my buddies make of it? When is the track really complete? These are just the types of questions to be answered at CDR.

The evening will kick off with insights into the production methods, tools, and philosophy of both Morphosis – who performs the following Friday in the framework of the ≠ (not equal) night at Berghain (» see page 34) – and of veteran musician, producer, and mastering-engineer Stefan Betke aka Pole (performance on 4.2. at Horst Krzbrg, see page 40). The aim of the event is not simply to give a straight lecture but to swap experiences, workshop style, in open discussion with all participants. A subsequent listening session with previously submitted tracks will round off the evening. Upload your own tracks at cdrberlin.net if you're interested, and you'll get to hear them later over the Berghain Kantine's superb sound system when CDR resident DJs Dirk Rumpff and Tony Nwachukwu pull them together in a plausible DJ set. The respective artists' names will be displayed, if so wished, so as to facilitate immediate feedback.

Presented by CTM.12, CDR Berlin and Ableton.

» cdrberlin.net

» ableton.com



POLE (DE)

Initially inspired by the sound world that emerged from his broken Waldorf 4-Pole filter in 1996, Pole mastermind Stefan Betke has made a lasting impression with his signature spacious crackling dub. The man behind the ~scape sound and ~scape mastering has a superior reputation not only as musician, label curator and publisher, but also as a versed mastering engineer.

» pole-music.com

» see page 40

MORPHOSIS (LB)

As Morphosis, Lebanese-born Rabih Beaini has been recognized for his grainy, imaginative analog techno with krautrock and avant-garde references for over a decade. His retro-futuristic-esoteric debut album What We Have Learned was released last year on the Dutch Delsin label. Currently Beaini develops his own hardware designs to be used for his productions and live performances. He runs his own label, Morphine Records.

» morphinerecords.com

» see page 34

PARASTROPHICS

DJ ELEPHANT POWER / SØLYST
SOLISTENENSEMBLE KALEIDOSKOP / MOUSE ON MARS
BERGHAIN — WEDNESDAY / 1.2. / 21:00

The launch party for a new Mouse on Mars album – especially when it’s been six years since their last – is most certainly a big occasion. Their extreme approach to sound is by no means restricted to the confines of the studio, and live sets are often incendiary. Jan Werner and Andi Toma will again be joined by drummer Dodo NKishi to premiere material from their forthcoming Parastrophics LP. But tonight’s eclectic line-up, chosen by the band themselves, is another reason this is likely to be a special event. Berlin’s highly esteemed Solistenensemble Kaleidoskop will perform Georg Friedrich Haas’ »Sextet for 3 Violas & 3 Cellos«, a microtonal piece composed in 1982. Following Mouse on Mars’ recent orchestral work, Paeanumnion, it’s quite likely the boys will even join in. Further contrast will come from a percussive set by Sølyst, a new project by Kreidler sticksman Thomas Klein. Making sure that the moments of silence will be mercifully brief is DJ Elephant Power, a longtime mainstay of Mouse on Mars’ label Sonig.

DJ ELEPHANT POWER (BE)

DJ Elephant Power is Nicolas Baudoux, a turntablist and producer from Brussels. His laserfunky, synth-driven tracks have been released on Mouse on Mars’ Sonig imprint since 2004. Last year he landed Belgium’s prestigious Octaves De La Musique prize.
» djelephantpower.com

SØLYST (DE)

Sølyst combines acoustic drums, electronic percussion, tribal rhythms, and dark atmospheres to create something between krautrock dub and a kind of brave new world-music. Behind Sølyst is Thomas Klein, otherwise known as the drummer and founding member of Kreidler.
» bureau-b.com

SOLISTENENSEMBLE KALEIDOSKOP (DE)

Solistenensemble Kaleidoskop is a chamber orchestra founded in 2006 by cellist Michael Rauter and director Julian Kuerti. The Berlin-based ensemble has made it their mission to challenge the traditional notion of concert forms and to incorporate other artistic media. Their repertoire ranges from early baroque to contemporary composition.
» kaleidoskopmusik.de

MOUSE ON MARS (DE)

Crafting lopsided funk out of squelching, squeaking, belching, bleeping sounds, Mouse on Mars are a genre unto themselves. With Parastrophics, Andi Toma and Jan Werner are now on their tenth album, to be released on Modeselektor’s Monkeytown label.
» mouseonmars.com

ARTIFICIAL MYSTERIES

PRSZR / THE HAXAN CLOAK / CUT HANDS / BILL KOULIGAS
KANTINE — WEDNESDAY / 1.2. / 21:00

While ethnologists and musicologists finish scouring the planet for traces of extinct cultures, connecting the dots for evidence of lost musical forms in the name of science, something extraordinary is happening at home: new tribes of modern primitives are convening in the darkness of nightclubs and music venues. Primal energies are unleashed through telecommunications networks and digital audio workstations, giving birth to new music for the rituals of celebration and mourning in a world that seemed to have detached itself from superstition. What purpose do these artificial rites serve? Are they any less valid than »authentic« traditions? What does the current collective desire for this kind of expression say about the society we live in, or where it is headed?

PRSZR (PL/AT)

PRSZR (pronounced »pressure«), the collaboration between the Polish percussion duo Hati and Austrian electronics veteran Pure (Ilsa Gold), combines computer-generated sounds with ritualistic percussion. Complex, syncopated polyrhythms intertwine with drones played on gongs and pulsating bass waves in a hypnotic, cathartic performance. Supported by the Polish Institute Berlin.
» pure.test.at
» hati.serpent.pl

THE HAXAN CLOAK (UK)

The Haxan Cloak, alias Bobby Krlic, is a one-man project generating sinister, suspenseful chamber music. Scraping strings, dark drones, reverberant percussion and a deep sense of mourning create the impression of ancient music from unknown, rugged landscapes. Previously released by Aurora Borealis, The Haxan Cloak will work with Tri Angle for his next album.
» haxancloak.tumblr.com

CUT HANDS (UK)

With his new project, Cut Hands, William Bennett of the legendary confrontational noise band Whitehouse sets off on an obsessive journey to an imaginary Africa, painting a morbid and – as expected – abrasive picture using freely-interpreted African percussion and harsh, sonic exploration.
» afronoise.blogspot.com

BILL KOULIGAS (GR)

Bill Kouligas, aka Family Battle Snake, is head of the respected Pan label, on which he has released Heatsick, John Wiese, Joseph Hammer, Tricoli-Ankersmith and others. He will round out the evening on the turntables.
» pan-act.com

BLURRED GATEWAYS

BALAM ACAB / HOLY OTHER / oOoOO / KUEDO / PUZZLE
BERGHAIN — THURSDAY / 2.2. / 21:00

Tri Angle is the focal point for a disparate group of young artists loosely unified by lo-fi aesthetics of disembodiment. The label’s meticulously curated catalogue, which dates back to mid-2010, features the incorporeality of internet-sourced samples combined with sluggish beats and sensual textures. Founded by blogger Robin Carolan with support from Kompakt, the Brooklyn-London based imprint is a truly online-age dance music label – its far-flung roster of artists mine veins as diverse as hip hop, Houston’s screw scene, dubstep, disco, early industrial, contemporary pop, and found field recordings. Tonight’s line-up boasts Tri Angle artist Balam Acab in his first, much anticipated European appearance, plus label mates Holy Other and oOoOO, and support from Kuedo and Puzzle. Distinctions between chart pop, club, and avant-garde blur and melt into gateways to unknown, ethereal realms.

BALAM ACAB (US)

Balam Acab was the first musical project to be released on Tri Angle with his moody, mono EP [See Birds](#) (2010). His debut LP, [Wander/Wonder](#) (2011) was lauded by critics. The 20-year-old Pennsylvania native (Alec Koone) works with moody synths, slow tempos and ethereal, warped voices created almost entirely with found samples.

» soundcloud.com/balamacab

HOLY OTHER (UK)

Holy Other’s [With U](#) EP combines R&B references with early industrial dance beats and ghostly vocals. Born in Stockport, where 2-step garage and dubstep were big influences, the artist has spent time in Berlin and Gothenburg and is now based in Manchester.

» soundcloud.com/holyother

oOoOO (US)

San Francisco based Chris Dexter Greenspan is often recognized as one of the pioneers of »witch house«. His project, oOoOO (pronounced »oh«), blends synth harmonies, ghostly voices, and spooky atmospheres with his love of Dirty South and poppy hip-hop production.

» soundcloud.com/ooooosound

KUEDO (UK)

Making his name as part of British dubstep duo Vex’d, Jamie Teasedale’s reinvention as Kuedo flies into starry-eyed futurism, glassy synth superhighways, sweeping synths, and that familiar futuristic feeling of sci-fi soundtracks.

» soundcloud.com/kuedo

PUZZLE (INT)

When Puzzle was first hit by high-energy beams of starlight, he started seeing melodies in vibrant, shimmering palettes of neon and began weaving them together with thick blankets of bubbling bass.

» soundcloud.com/pztlwsl

TAPPING THE REAL

STELLAR OM SOURCE / IAMTHATIAM / HEATSICK / ITAL / O’TANNENBAUM DJS
KANTINE — THURSDAY / 2.2. / 21:00

This evening at the Berghain Kantine is about tapping into the moment and going with the flow. In their own different ways, each of these artists creates a live situation that leads to the unexpected. Working off the cuff with hardware setups, live-looping, and steering big washes of sound, the aim is to interact playfully and spontaneously with the results that emerge. The mood created here is not one of the kind trepidation felt while watching a tightrope walker balancing without a safety net, but rather of sensuous discovery, of sweet surprise, of ambiguous delights. The »real« here is a fresh new reality that is encouraged to unfold in real-time, without pushing it into a box, putting it on a leash, or trapping it in a frame. It’s about the synergy between the individual and the machine, and the electrifying flow of data they generate together.

STELLAR OM SOURCE (NL)

Behind Stellar OM Source is the multi-faceted electronic musician and artist Christelle Gualdi. For the past five years she has created exploratory synth music combining the romance of the 80’s cybernetic futurism with influences from Detroit techno and acid house.

» stellaromsource.com

» see page 78

IAMTHATIAM (US)

Jamal Moss aka Hieroglyphic Being aka IAMTHATIAM has been part of the Chicago scene as both a producer and DJ for well over a decade. His complex and experimental creativity is deeply rooted to a holistic thought structure that is highlighted by his intimate connection to the machinery and systems he uses. His music has a sonic kinship with industrial, and is characteristically rough around the edges.

» mathematicsrecordings.blogspot.com

» see page 40

HEATSICK (UK)

Heatsick is the solo moniker of Berlin-based musician Steven Warwick, also known as half of the duo Birds of Delay. Heatsick uses a minimal setup of Casio keyboard and real time loops of various instruments to playfully create saturated washes of tone.

» perpendicularrain.blogspot.com

ITAL (US)

Daniel Martin McCormick, known for projects such as Mi Ami and Sex Worker, works under his Ital alias in order to create his own idiosyncratic, post-historic reading of key moments in the electronic hedonism of the last three decades. For this mission, he abandoned the post rock, white krach and hypnagogic of his usual creative comfort zone to concoct a soulful brew of raw outside house, which has thus far been released on Lovers Rock and 100% Silk. In February 2012 the album [Hive Mind](#) comes out on Planet-Mu.

» listentosilk.com

» planet.mu

» see page 38

O’TANNENBAUM DJS (NL)

Pieter Kock and Olivier Maarschalk from the Netherlands run Olé Records and O’Tannenbaum, a unique space located in Berlin-Neukölln, where they showcase a steady program of outsider music, films, and everything that is weird and unrefined. And the same can be said of their outrageous DJ-sets.

» o-tannenbaum-berlin.de

≠ (NOT EQUAL)

**OPIUM HUM / BEN FROST WITH SHAHZAD ISMAILY & BORGAR MAGNASON
MIKA VAINIO / MORPHOSIS / ROLY PORTER & MFO / G.H. / ANCIENT METHODS**

BERGHAIN — FRIDAY / 3.2. / 20:00

The ≠ (not equal) series at Berghain fathoms the intersecting trajectories of sound research, dramaturgy, narration, and affect in contemporary electronic music. The 2nd edition's line-up, collaboratively put together by Berghain and CTM, leads us through various musical phases, from listening thru club, in which dramaturgical density, deep timbres, and sound's intense physicality and coarse materiality predominate. Whereas during the millennium upheaval the positive rush and futuristic drive of rave mapped out utopias based on egalitarian community spirit, emancipatory technologies, liberated spaces, and unrestrained bodies, electronic music today, with its disquieting tonality, frequently also reflects the oppressive repercussions of our current submergence in medial dematerialization, the control society, and the increasingly self-referential data streams that appear to live a life of their own. With hypnotic depth, grainy textures and raw frequencies, the artists at this special concert/club night neutralize or amplify the internalized unease triggered by such perceptions as well as their psycho-social impact.

OPIUM HUM (DE)

Opium Hum – initiator of the not equal series and a progressive force on the Berlin club scene – nourishes his DJ sets on sombre, hazy drones and fantastical soundscapes permeated by deep and shifting rhythms to create what can only be called a wide-awake dream.

BEN FROST WITH BORGAR MAGNASON & SHAHAHD ISMAILY (IS/US)

Ben Frost has, in three albums, bred a new, visceral approach to sonic experimentation. Influenced by minimalism and punk rock, his penchant for classical composition emerges in his trio with Magnason (contra bass) & Ismaily (drums, synth).
» ethermachines.com

MIKA VAINIO (FI)

Known as one half of the legendary raw electronic duo Pan Sonic, Mika Vainio's solo work explores disquieting and visceral sounds through contrasted noise and dismal ambience, shrieking guitar harshness and muffled electronic throbs, to create a mental vortex.
» editionsmego.com

MORPHOSIS (LB)

As Morphosis, Lebanese-born Rabih Beaini has been producing analog techno with krautrock and avant-garde references for over a decade. His retro-futuristic-esoteric debut album was released last year on Delsin.
» delsinrecords.com » see page 29

G.H. (UK)

Best known as one half of Pendle Coven, G.H. has produced some of Modern Love's deadliest output since the label was still in its beginnings. His thunderous music is infused with glints of cold metal, raw power, and gravity.
» modern-love.co.uk

ROLY PORTER (UK)

Beginning as one half of Vex'd, Roly Porter has moved towards exploring the physicality of bass. The ice-cold, thick ambience he contrasts with the warm reassurance of sweeping strings and dark synths navigates the line between beauty and brutality.

MFO (DE)

Since 2001 the artist collective MFO produces visual media in the form of live video performances, music videos, and installations. The captivating visual worlds of MFO are the result of rigorous experimentation with computers, optics, and real materials.
» mfoptik.de
» see page 78

ANCIENT METHODS (DE)

Behind Ancient Methods stand producers Trias and Baeks, long-standing contributors to the Berlin techno scene. They have been releasing on their own eponymous label since 2007, crafting pitch black, raw techno with industrial connotations and 90s energy.
» ancientmethods.com

PARANOIAC PARADISE

ANDY VOTEL / KETTEL / CO LA / JAMES FERRARO / NOVO LINE

KANTINE — FRIDAY / 3.2. / 23:00

Aesthetic recourse as a cognitively oriented cultural strategy is ceding rapidly to its role as a mere whip of consensus in mainstream discourse. The minds behind tonight's event, however, are not yet above scraping the barrel of past or current pop culture to find the most crappy source material possible for their wild extravaganzas. Andy Votel, in his DJ set, draws on the truly remotest niches of world music to fire volleys at the subcultural canon, Dutch sound alchemist Kettel calls on New Age nostalgia to take a dig at kraut-style electronica while self-declared »lifestyle producer« Co La conjures minimal-psychedelic trips from dust-encrusted 50s pop and rocksteady memorabilia. New Age tapes chief James Ferraro, for his part, recycles the sound trash of corporate terror to create hypnotic tones hovering indecisively between cure-alls and neurotic complications, and therefore ably primes the floor for the processual music of Novo Line, which executes its procedures in resonance with the cheap minds of Berlin's ubiquitous slot machines.

ANDY VOTEL (UK)

Andy Votel is renowned for his eccentric compilations of obscure folk, prog, and psych, as the label founder of Twisted Nerve Records and Finders Keepers, and as a producer and sought-after remixer. He also runs the label/project Pre-Cert Home Entertainment together with Demdike Stare.
» myspace.com/andyvotel
» see page 20

CO LA (US)

Co La is a minimalist collagist that uses highly-recognizable samples to create music that harkens to vintage Jamaican dub/rocksteady, New Wave, and 50s American Pop in spirit, all buffed to a digital, electronic music sheen.
» soundcloud.com/co_la

JAMES FERRARO (US)

James Ferraro is an artist of the 21st century Pop Art wave, exploring the chaos in today's world by focusing on its most garish aspects and on the fetishes of today's hyper-real capitalism. He releases under a wide variety of pseudonyms and is also a member of The Skaters and Lamborghini Crystal. He runs the New Age Tapes label, releasing mainly on cassette and CD.
» muscleworksinc.blogspot.com
» see page 61

NOVO LINE (US)

Inspired by Berlin's ubiquitous digital slot machines, Novo Line misuses 23 year-old software on an Atari ST computer in order to create junkyard process music. The thrill of the luck of the draw, winning or losing at each sonic variation, is conjured by the algorithms that spawn rhythms and melodies both densely complex and hollowly simple.
» soundcloud.com/novoline

... GET PERLONIZED!

MARA TRAX / BABY FORD / SAMMY DEE / ZIP / VIDEO: JÖRG FRANZMANN

PANORAMA BAR — FRIDAY / 3.2. / 00:00

Vinyl-only label Perlon has defined the sound of electronic dance music over the last decade with a roster including Matthew Dear, Ricardo Villalobos, Cassy, Stefan Goldmann, Tobias Freund, Daniel Bell, Baby Ford and, more recently, Shackleton, Portable, or San Proper. Expansive sets from Get Perlonized's two residents, Zip and Sammy Dee, and their rotating roster of special guests, have made the monthly Perlon night at Panorama Bar a Berlin institution since the early 00s. Mara Trax's focus is a very special groove of old-school house, which they mix in their back-to-back sets with modern vinyl stripped-down to the essentials. Brit-born Baby Ford, a musical brother-in-spirit and long-time associate of Perlon, likewise remains averse to any hint of superfluity and pares his minimal funk down to the core.

MARA TRAX (IL/DE)

Mara Trax is a musical collaboration between Maayan Nidam, aka Miss Fitz, and Vera Heindel. Though both are busy DJs and producers in their own right, they share an enthusiasm for old school house and deep, minimal tracks, resulting in releases on Cyclical Tracks and Oslo Records.

» myspace.com/maraaudio

BABY FORD (UK)

Baby Ford is a cornerstone of modern dance music, a DJ, acid house originator and techno pioneer who has been producing since 1988. His work has been released on labels including Rhythm King, Source, Force Inc. and Insumision, and he is also involved in running the esteemed labels Treluk and Ifach.

» music.hyperreal.org/bford

ZIP (DE)

Thomas Franzmann aka Zip aka Dimbiman, is familiar with dance-floors around the world and famous for his tremendous minimal shifts within the 4/4 scheme. He is co-founder of the Perlon label with Markus Nikolai and a Panorama Bar resident.

» perlon.net

SAMMY DEE (DE)

Sammy Dee (aka Mario Radecki) is a seasoned DJ who hosts Get Perlonized at Panorama Bar. Aside from his main home on Perlon, Sammy has released on Kanzleramt and Poker Flat. Together with Zip he formed the minimal veterans Panytec, releasing the album *Pony Slystation* in 2002. Sammy Dee is also one half of Half Hawaii with Bruno Pronsato.

» sammydee.com

JÖRG FRANZMANN (DE)

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

» eyetrap.net



AT THE OUTLAW DISCOTHEQUE

GHETTOSPHERIC / TAPPRIK SWEEZEE / ITAL (DJ-SET)

KATER HOLZIG — FRIDAY / 3.2. / 23:00

Outlaw discotheque and hedonist bastion Kater Holzig invites you to a night of Pixel Soul & Cyber Bling. Simultaneously exploiting and paying homage to mainstream pop culture from the 50s onward, the night explores twisted forms of R&B and Soul, with accents of newer trends such as house and juke peppered in for good measure. By excavating long lost qualities from songs and melodies heard all too often, by resurrecting the voices of bygone stars and the grooves of long-lost instrumentalists, by feeding on brazen bling, Ghettoesperic, Tapprik Sweezee, and Ital bring these time-honoured genres to a modern edge even as the music's original spirit shines through brightly.

GHETTOSPHERIC (UK/DE)

The Ghettoesperic DJ team was founded by three English ex-pats and a Berlin underground activist to mark the tenth anniversary of the death of Aaliyah, an icon of late-90s R'n'B whose life ended tragically early. In their sets, obscure remixes and slick originals pay a lighthearted homage to the turn-of-the-millennium urban mainstream. Spiked with some low-key Chicago juke, edits of classic 60s and 70s soul, and bassline house for good measure, the assembled multitude ultimately has no choice but to submit to the profane ecstasy of libidinous grooves and sheer unfettered funkiness.

ITAL (US)

Under his Ital alias, Daniel Martin McCormick, known for projects such as Mi Ami and Sex Worker, creates his own idiosyncratic, post-historic reading of key moments in the electronic hedonism of the last three decades. For this mission he abandons the post rock, white krach and hypnagogic tendencies of his usual creative comfort zone to concoct a soulful brew of raw, outer house, which has thus far been released on Lovers Rock and 100% Silk. His new album, *Hive Mind*, comes out in February 2012 on Planet-Mu.

» listentosilk.com

» planet.mu

» see page 33

TAPPRIK SWEEZEE (DE)

Groove mutations and pixel soul are the elements from which Tapprik Sweezee throws together his DIY-R'n'B, a sound from the far side of sleek that celebrates the funk of crashing motherboards with a myriad of intermingling voices and warped, mechanical medleys. His live-shows are an excess of digital bounce, shredded loops, nuanced vocals, and are suffused by the longevity of an android that keeps on dancing even after it's been chucked into the pool. Sweezee runs the mini-label Zoik Musik.

» myspace.com/taprikksweezee

» zoikmusic.de



MUTABLE TRANSFORMATION

POLE / HARMONIOUS THELONIOUS / HIEROGLYPHIC BEING / KASSEM MOSSE / MARIUS REISSER

HORST KRZBRG — SATURDAY / 4.2. / 23:00

The artists assembled within this evening have a common penchant for living dangerously – at least when it comes to performance. Accusations of sterility or predictability that may stick with plenty of other electronic live acts do not come into play here. The fearlessness with which these individualists approach their hardware is not merely apparent, it is integral to their working methods and makes for a deep probe into the raw realness of electric currents. Seemingly random events occur when a machine takes on a life of its own, when effects units spiral out of control, when devices running in wild-sync are not avoided but harnessed. This inherent danger while working without a safety net often raises hairs, but the rawness and immediacy that comes in return is what makes each of these very different performers so fascinating.

POLE (DE)

Initially inspired by the sound world that emerged from his broken Waldorf 4-Pole filter in 1996, Pole mastermind Stefan Betke has made a lasting impression with his signature spacious crackling dub. The man behind the ~scape sound is back with a new approach.

» pole-music.com

» see page 29

HARMONIOUS THELONIOUS (DE)

Emerging as a sequencer shaman, Stefan Schwander has found his true calling in Harmonious Thelonious. The searing intensity of Talking (Italic, 2010) finds a more euphoric edge on his latest, Listen. The result is wildly entrancing, primitivist, perfectionist digital voodoo.

» harmoniousthelonious.com

KASSEM MOSSE (DE)

Leipziger Kassem Mosse (aka Gunnar Wendel) releases his crunchy and sometimes swampy amorphous take on deep techno and house on a host of respected labels, including FXHE, Workshop, Mikrodisco, Laid and nonplus+. His productions have received international recognition with their versatile amalgamation of various electronic styles, owing equally to the sound legacy of Detroit, Berlin and London.

HIEROGLYPHIC BEING (US)

Hieroglyphic Being has been part of the Chicago scene as both a producer and DJ for well over a decade. Cobbled into a vague structure that's more about uncentered pulse than logic, his singular music slips the shackles of four-on-the-floor. His complex and experimental creativity is deeply rooted to a holistic thought system that is highlighted by his intimate connection to the machinery and systems he uses; the Being's enigmatic pulse is heard through his machines. It's exactly this quality that has earned him a cult status in the underground.

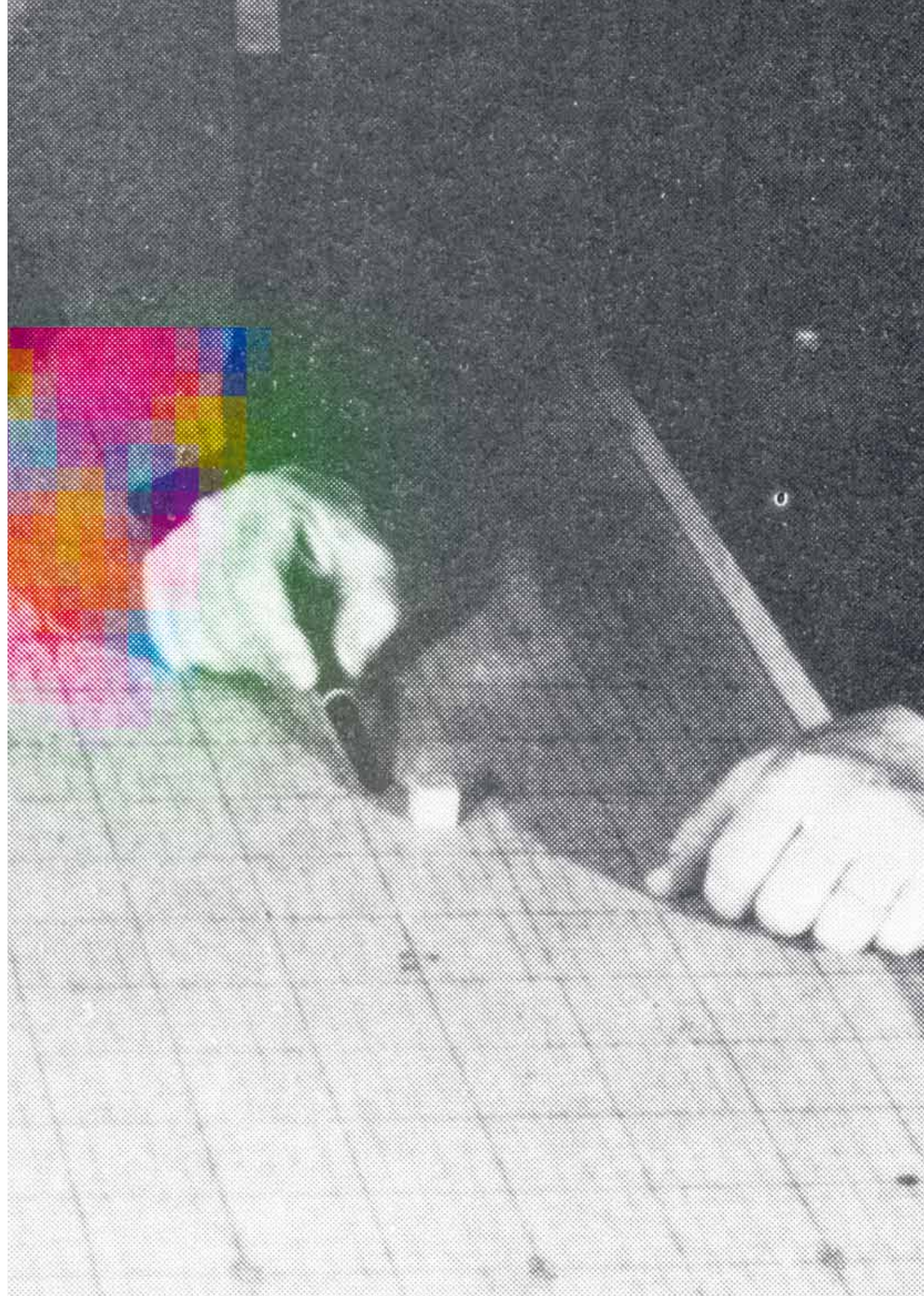
» mathematicsrecordings.blogspot.com

» see page 33

MARIUS REISSER (DE)

Marius Reisser has been energizing clubs with genre-busting DJ-sets for over a decade. His sets inspire by virtue of their musical depth, diversity and openness, which may also be due to the fact that for years he has been right at the source running one of Berlin's best stocked record stores, the recently disbanded Dense Records.

» dense-shop.de



ALTERNATIVE FICTION

ANTONI MAIOVVI / LOUD-E / COSMO VITELLI / DISKJOKKE
GRETCHEN — SATURDAY / 4.2. / 23:00

This evening is primarily dedicated to the phenomenon of re-edit culture. The flea markets and junk shops of the world serve as excavation sites for media archeologists hunting for forgotten relics. It’s about discovering that special moment in an obscure track, slicing and dicing and reassembling it into something that was never intended. Revisionist historians interpret clues to a past that never quite happened, creating a narrative from fragments of overheard conversations, reading between the lines, and generously filling in the blanks. It’s about distilling those fleeting moments and feelings, contrasting and refracting them, and manipulating collective memories, ideally to return them to their original medium – the vinyl side. Disco Doctor Frankenstein is on an endless quest to create a new monster track; perhaps better than before, and often scarier.

ANTONI MAIOVVI (UK/DE)

Anton Maiof is a Berlin-based composer, performer and DJ originally from Bristol. His sound blends electro, Italo, and horror soundtrack elements, via programmed drums and synths, electric guitars, vocals, and big reverbs, to adeptly produce synthetic drama. As a DJ he is equally obsessed with cosmic music, Krautrock, Italo Disco, and Edits.
» soundcloud.com/antonmaiof

LOUD-E (NL)

Loud-E is a Dutch DJ and re-editor with an ear for obscure, old-school disco grooves and a busy schedule of international bookings. Crate-digging for rare vinyl wherever he goes, he has released his edits on Ambassador’s Reception and Discoïne.
» intergalactic.fm

COSMO VITELLI (FR)

French DJ and producer Cosmo Vitelli is a key force in edit culture. He has been releasing since 1998, founded his label I’m a Cliché in 2004, and is also half of the duo Bot’Ox with Julien Briffaz. His sound encompasses disco, house, electro, and indie elements.
» clicheparties.wordpress.com

DISKJOKKE (NO)

Following the success of Lindstrøm and Prins Thomas comes Disk-Jokke, the latest in a string of exciting and innovative artists hailing from the Oslo electronica scene, with his distinct blend of quirky, disco-edits.
» soundcloud.com/diskjokke-2

HYPER-REAL

DELPHONIC / SHLOHMO / SALVA / HUDSON MOHAWKE / ANSTAM / LANDO KAL
VISUALS: U-MATIC & TELEMATIQUE
GRETCHEN — SATURDAY / 4.2. / 23:00

Those in the know try to stay one step ahead of the game. How to cope with such magnitudes of so-called information? The ones who try to stand still in these swelling tides will be pulled down by the undertow. Zooming in and out, from macro to micro, can offer a means with which to relate. Or is it merely a deceptive comfort that comes with a false sense of understanding? Perhaps it is better simply to be dazzled by the over-saturated colors, and the microsecond flashes generating pixelated freeze-frame souvenirs that dissolve before there is even time to process them. There is beauty here. The devil is in the detail. The real danger is lurking where you least expect it. This no-man’s-land between R&B, techno, turntablism, grime, and house is a sonic manifestation of future shock. With style.

DELPHONIC (DE)

A resident at the Gretchen club, Markus Lindner aka Delfonic aka Marvin Suggs works at a record shop in Berlin called Oye Records, from where he hosts Sweatlodge Radio.
» soundcloud.com/delfonic

SHLOHMO (US)

Shlohmo is Henry Laufer, a young producer from L.A. His acclaimed debut Bad Vibes (FoF, 2011) is an ambient take on Low End Theory hip hop combined with reverb-drenched, blown-out bedroom tapes of guitar dabbling. Shlohmo is also active with the prolific Wedidit Collective.
» shlohmo.tumblr.com

SALVA (US)

Salva left San Francisco for Los Angeles and found his sound on the way down. A synth-heavy R&B techno hybrid full of vocal snippets and quick turnarounds, his debut, Complex Housing, appeared on the Friends of Friends label in 2011.
» soundcloud.com/salva

HUDSON MOHAWKE (UK)

Initially inspired by turntablism, the glistening hyper-real cyber R&B of Hudson Mohawke brims with sonic detail. Hailing from Glasgow, Ross Birchard initially became known through the LuckyMe collective before signing to Warp Records for his debut LP Butter in 2009.
» hudsonmohawke.com

ANSTAM (DE)

Debuting on Modeselektor’s Fifty Weapons imprint, Anstam have managed to remain mysterious despite gathering an increasing fan base for the dystopian blend of dubstep, grime, junglism and techno on the intriguing Dispel Dances LP.
» anstam.de

LANDO KAL (US)

Lando Kal’s sound is a freaked out juggernaut of electronic music, primarily experimenting with various mutations of house and featuring dense instrumentation, analog synth, drum machine work, complex melodies, and creeping bass lines.
» soundcloud.com/lando-kal

U-MATIC & TELEMATIQUE (DE)

Frequent collaborators of CTM since the beginning of the Festival in 1999, the light and video installations, live video performances, and interactive objects of U-matic & telematique are characterized by technological expertise, experimental approach, and a minimalist precision. They have worked with a.o. Vladislav Delay, Error-smith, Vitalic, Laurent Garnier, and Ricardo Villalobos.
» telematique.de

THE GHOST IN THE MACHINE

THE JOSHUA LIGHT SHOW / FEATURING SUPERSILENT
ONEOHTRIX POINT NEVER / MANUEL GÖTTSCHING

Joshua White is considered the forefather of VJ culture, and his Joshua Light Show as an initiatory spectacle of image-sound synaesthesia. As early as the late 60s, Joshua Light Show's visual worlds revealed entirely new perceptual spaces in which rock and roll could begin to become transcendent beyond the world of hallucinogens. Now, at the invitation of transmediale and CTM, the Joshua Light Show ensemble turns its projections on the potential of contemporary avant-garde sound, with all the profundity and delirious sensuality this implies. Manuel Götttsching, Oneohtrix Point Never and Supersilent provide accompaniment in collaborative improvisations that makes each concert an overwhelming multimodal experience. Moreover, the ensemble of up to ten players uses a whole arsenal of devices such as film, slide and overhead projectors, color wheels, prisms and mirrors, to conjure a seemingly endless and breath-taking diversity of colors and shapes.

Born and raised in New York City, Joshua White studied theater and design at Carnegie Tech, and filmmaking at the University of Southern California. After college, he returned to New York and became interested in multi-media, especially creating multiple projector/lighting and slide shows. Soon thereafter he started designing environments for the first generation of NY discotheques. In 1967, as the idea of synesthesia between music and light was becoming part of the culture, he founded the Joshua Light Show as a group of artists to perform together, improvising multi-media projections in live concert venues.

Today, the structure of the Joshua Light Show differs little from the original of almost 45 years ago. At the time, it was Janis Joplin, The Who, Jimi Hendrix and The Grateful Dead for example, whose jams were driven by the psychedelic slipstream of so-called »liquid lights« – projections of permutating colored oils that conjured magical morphing shapes. White's appointment as light show resident at concerts in New York's legendary Fillmore East was followed by engagements in Woodstock, Carnegie Hall and the Lincoln Center. In early 2000, the renaissance of the legendary light show finally began, launched this time in the art world. White has worked on exhibitions for the Tate Liverpool, the Centre Pompidou, the Whitney Museum, MOCA and other venues. He also began to team up with other artists, to add more complexity to the show and further develop the basic analog ideas using digital techniques. The material extravagance of the Joshua Light Show effortlessly

breaks with the now common understanding of the laptop VJ as a behind-the-scenes player. The Joshua Light Show team installs a system of original devices weighing tons, which would by far tower over even the technology parks still used by electronic music's remaining analog-synth fetishists. The gravitational center of the shows jointly organized by transmediale and CTM should therefore be hard to overlook. The artists supplying the soundtrack for this major synaesthetic event are also heavyweights, when it comes to their track record. They are Manuel Götttsching, mastermind of Berlin electronics and krautrock veteran of Ash Ra Tempel, ambient synth-nostalgist shooting star Daniel Lopatin aka Oneohtrix Point Never, and the Norwegian avant-jazz improv ensemble, Supersilent: three different formal aesthetic approaches that, in the embrace of Joshua Light Show, will surely stretch the bounds of sensual worlds we have not even begun to imagine.

For their Berlin performance, the Joshua Light Show line-up is [Joshua White](#), [Alyson Denny](#), [Seth Kirby](#), [Doug Pope](#), [Brock Monroe](#), [Ana Matronic](#) and [Nick Hallett](#).
» [joshualightshow.com](#)

HAUS DER KULTUREN DER WELT » 1.2. » 21:00
JOSHUA LIGHT SHOW FEATURING SUPERSILENT (NO)

HAUS DER KULTUREN DER WELT » 3.2. » 21:00
JOSHUA LIGHT SHOW FEATURING ONEOHTRIX POINT NEVER (US)

HAUS DER KULTUREN DER WELT » 4.2. » 21:00
JOSHUA LIGHT SHOW FEATURING MANUEL GÖTTSCHING (DE)

[Supersilent](#) is a Norwegian improvisational band formed in Bergen in 1997. The band came into being when the free jazz trio Vestlefrekk (Arve Henriksen – trumpet, Ståle Storløkken – keyboards, Jarle Vespestad – drums) was joined by producer Helge Sten (electronics). 1998 saw the launch of the esteemed label Rune Grammofon, which featured Supersilent's debut [1–3](#) as its very first release. The three CD set also established the band's minimalist approach to titles and album cover art: a linear, numeric system with a monochrome layout and plain font, which has accompanied the group ever since. [Supersilent 6](#) is considered by many to be a particular highlight. While the band's earlier work was often propelled by drums and harsh electronic treatments, its sound has gradually become more meditative and expansive. The departure of drummer Vespestad was announced in 2009. Undeterred, Supersilent have continued to perform extensively as a trio and have meanwhile released the albums [9](#), [10](#) and [11](#).
» [supersilence.net](#)

The Brooklynite Daniel Lopatin is the man behind [Oneohtrix Point Never](#). His previous album, [Returnal](#) (Editions Mego, 2010), was made using vintage synthesizers to create wide-screen ambient landscapes. His latest album, [Replica](#) (Mexican Summer, 2011), manipulates samples from 80s TV commercials to construct evocative tracks of unexpected emotional depth. Although Lopatin has complained about people using the word »nostalgic« to describe his music, the term is rather apt. But Oneohtrix Point Never is not about dissecting retro aesthetics or glorifying some alternate version of the past (as may well be the case with his other project, Ford & Lopatin). In the best sense, [Replica](#) does indeed conjure a feeling of nostalgia: as if someone has hacked into your vaguest, most distant memories and reassembled them as clear recollections of things that never really happened.
» [pointnever.com](#)
» [see page 61](#)

[Manuel Götttsching](#) is a pioneering guitarist, electronic musician and composer with a career spanning over 40 years. First known in the early 70s as a founder of the German cosmic rockers Ash Ra Tempel, Götttsching earned a reputation with his atmospheric and delicate guitar work. Initially including Klaus Schulze as well as Hartmut Enke, Ash Ra Tempel's spaced out explorations deconstructed the architecture of rock music, alternating between transcendent and shambolic tendencies. In 1975, Götttsching's solo debut [Inventions for Electric Guitar](#) opened new doors for playing the electric guitar, establishing a tonal vocabulary that remains highly influential to this day. In contrast, his following album, [New Age of Earth](#), was a composition for keyboards and synthesizers. In 1977 Ash Ra Tempel was reborn as Ashra, with Götttsching at the helm, and featuring a more controlled approach than its predecessor. A string of accomplished albums covered ground between jazz, rock, disco, and ambient music, always striking a balance between guitars and synthesizers. Götttsching's most decisive and enduring work, however, was recorded in late 1981 and only released in 1984. [E2-E4](#) is a masterpiece of economy. Its hypnotic, treated synth and drum machine loop morph and unfold gradually over an entire first side of the album without ever losing focus. Side two continues with Götttsching's unique guitar play, which integrates unpretentiously into the overall sound. With its stringent funkiness and minimalist sonic precision, the album became a touchstone for much of the electronic dance music that would later emerge from Germany and internationally. Meanwhile, [E2-E4](#) is also recognized as a unique and important step within minimal music as conceived by Terry Riley and Steve Reich. Götttsching has remained active throughout the years, also composing music for theatre and film, occasionally revisiting and reinterpreting older works, and maintaining his position as an elder statesman of krautrock, cosmic, and minimal music. He graced the cover of The Wire in December.
» [manuel-goetttsching.com](#)

RANDOM NOIZE MUSICK MATINEE

SHRUBBN!! & TRANSFORMA / CRISTIAN VOGEL / OVAL / MARC WEISER / THOMAS FEHLMANN

.HBC — SUNDAY / 5.2. / 15:00

Ephemeral, free-floating moments against a backdrop of deep sound and profound analog release – on the closing day of the Festival, in time-honored morning coffee tradition, the Shitkatapult crew invites us to a matinée gig at .HBC. Together with video artists Transforma, Shrubbn!! present their new album Echos, a simultaneously gripping yet dreamy sound film painted with bass, buzz and susurrus, rich in textured images, crystalline forms and shimmering steely refractions, for the very first time. In contrast, the new ambient noise set from Cristian Vogel delivers dark precision in the measured tones of idiosyncratic arrangements, whereas the sample-based work of CTM co-founder Marc Weiser – one of the Festival's more frequent guests over the last decade under his Rechenzentrum alias – leans more towards the organic mutability of seethe and bubble. Tonal miniatures from Oval frame the concerts presented at this special matinée, which is kicked off by Thomas Fehlmann on the decks.

SHRUBBN!! (DE)

Ulli Bomans (aka Schieres) and Marco Haas (aka T.Raumschmiere) founded their Shrubbn!! project over ten years ago, even before Haas created his soon to be famous Shitkatapult label in 1998. The aim behind Shrubbn!! is to pursue the simple pleasure of making filthy but swinging freeform electronic noise improvisations.
» shrubbn.com

CRISTIAN VOGEL (UK)

Cristian Vogel is an anti-trendsetter and free spirit in the techno realm, whose undoubtedly huge influence on the techno scene mostly leaves him cold. His straight-up, rigid and gritty brand of techno has always pursued its own idiosyncratic path. An intense pleasure in laconic concepts, sound machines, tonal experimentation, strict arrangements, and constructions of unfailingly pernickety precision permeate his various projects.
» no-future.com

OVAL (DE)

For years, Markus Popp aka Oval has ranked among the most prolific and renowned producers of contemporary electronic music. His radical, process-oriented and nonetheless highly musical approach anticipated »glitch«, »clicks & cuts« and »minimal«. The characteristic tension between strict formalism and subtle, organic melody are what make his fascinating »music 2.0« so distinctive.
» ovalconcepts.com

TRANSFORMA (DE)

Transforma is a Berlin collective whose work is focused on video, performance, installations, and music/video collisions. They frequently collaborate with musicians such as Apparat, Chloé, and O.S.T.
» transforma.de

MARC WEISER (DE)

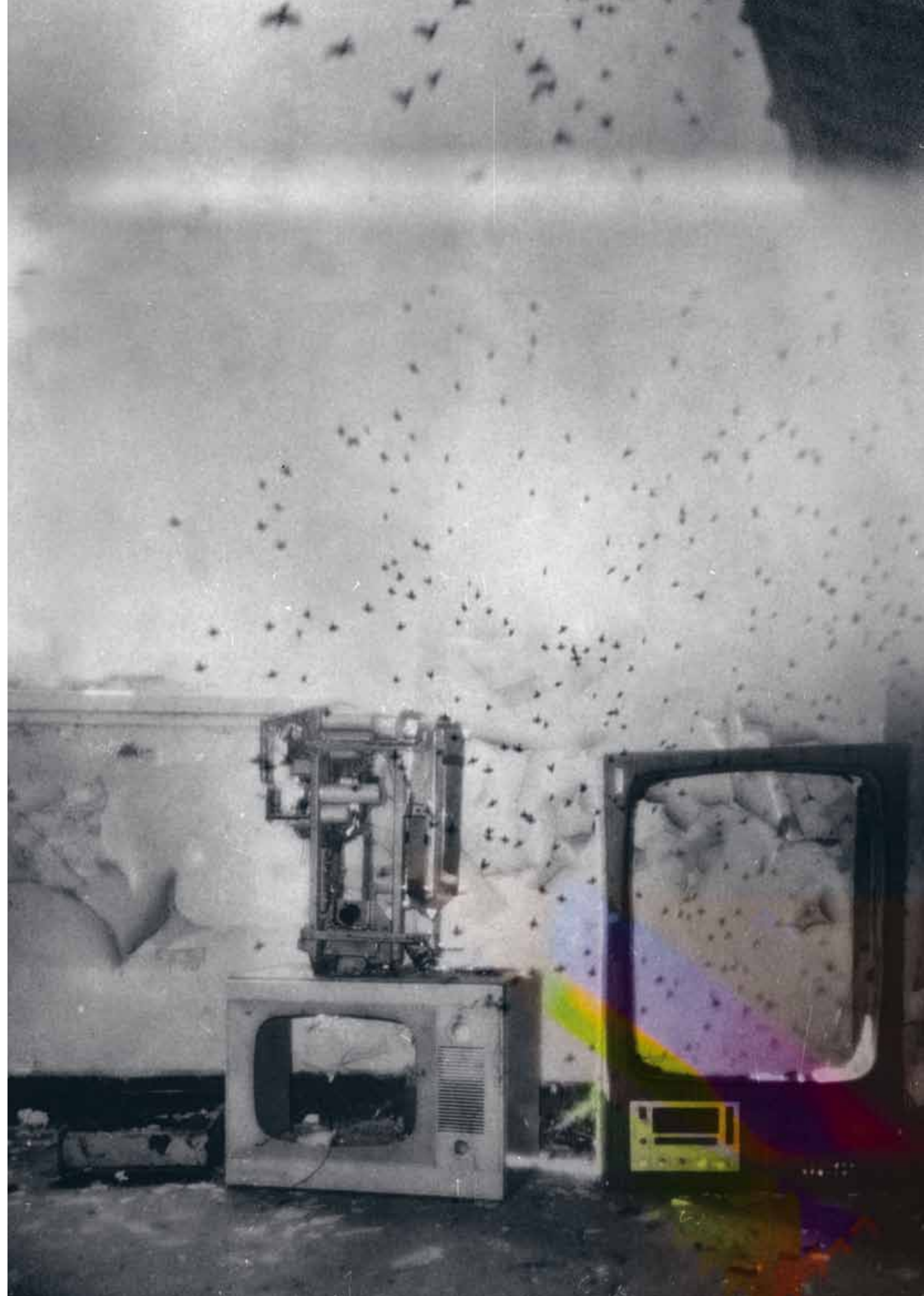
Marc Weiser, in partnership with video artist Lillevan, has played pretty much every festival worth its salt under the Rechenzentrum alias. Since their ways parted in 2008, Weiser has continued solo, in a similar vein. He is also a member of the unique soloist ensemble, Zeitkratzer, and composes for radio.
» weisermusic.com

THOMAS FEHLMANN (CH/DE)

Thomas Fehlmann co-founded the band Palais Schaumburg in the 80s, which was to have a major influence on Neue Deutsche Welle. He later joined both The Orb and, together with Gudrun Gut, the radio collective Ocean Club. He has worked with Robert Fripp, Juan Atkins, Moritz von Oswald, Sun Electric, Mute Records, Teutonic Beats, Stephan Remmler, and Erasure. His solo career took off surprisingly late, with releases on Kompakt in 2002.

» flowing.de

» see page 65



ORGAN CONCERT

TIM HECKER

PASSIONSKIRCHE — SATURDAY / 4.2. / 20:30

Montreal-based musician and sound artist Tim Hecker is known for intense compositions that combine ethereal dissonance and »concept«. His debut full-length, Haunt Me, Haunt Me Do It Again was a record of abstract drones that earned him a cult following in 2001. A decade later Hecker's distinct catalogue of lush, dark ambience has established him as a master of atmospherics.

A veteran CTM performer, Hecker returns to present new work based on the critically acclaimed album Ravedeath, 1972 (2011). Hecker mics up the Passionskirche church organ to produce a performance based on a system of feedback between organ and electronics, overlaying the instrument's natural sounds with real-time digital processing. The tones slowly overlap, intertwine and eventually dissipate, a technique Hecker devised during the production of Ravedeath, 1972 in Reykjavik with producer Ben Frost. The resulting digital-analog hybrid, filled with the tumultuous discord of tensions between real and digital realms, is an ominous exploration of sonic decay in both the physical sense of sound degradation and the conceptual idea of music as a devalued commodity.

TIM HECKER (CA)

Born in Vancouver, Hecker began making music in 1996. His breakthrough release was a beat-oriented production under the moniker Jetone that was picked up by Force Inc. in 2000, but he soon became better known for ambient releases under his own name on labels such as Kranky, Mille Plateaux, Alien8, and Staalplaat. Hecker has collaborated with much lauded contemporaries such as Christian Fennesz and, more recently, Ben Frost. His acclaimed albums include Harmony In Ultraviolet (2006) and An Imaginary Country (2009).

» sunblind.net



TOUCH.30: SPIRE

CHARLES MATTHEWS / MARCUS DAVIDSON / HILDUR GUÐNADÓTTIR
THE ETERNAL CHORD / JANA WINDEREN / ELEH / ORGANOLOGY
 PASSIONSKIRCHE — SUNDAY / 5.2. / 19:30

To conclude the Festival and celebrate its own thirtieth anniversary, British label Touch invites us to one of its Spire events, which are centered on the sonic power of the organ. Almost no other instrument can trace a vector from the deep time of technology through to the present, and thus equal the several thousand-year history of the organ. Consequently, the curators of Touch are just as interested in transferring this instrumental concept to modern technology (the organ as a forerunner of the synthesizer), as they are in the psycho-physical impact of its sound, in the history of the political instrumentalisation of the organ, and in the first experience and ritual appropriation of its underlying principles in prehistoric times – namely of wind, whistling through natural cavities and chimneys. As a deep-listening event with works by Giacinto Scelsi, Jana Winderen, Olivier Messiaen, Marcus Davidson, György Ligeti, Hildur Guðnadóttir, Frank Martin, Charles Camilleri, Stephen Montague, Arvo Pärt, Eleh, Diana Burrell, The Eternal Chord, and a group improv session, Spire makes manifest the metaphysical focus that has permeated the Touch label program since its inception.

CHARLES MATTHEWS (UK)

Charles Matthews pursues a varied career as pianist, organist, composer, and teacher. In avant-garde circles he is most widely known for his work as the organist for a number of Touch collaborations. He has studied at the Royal College of Music, London and at Trinity College, and is currently the organist for St Catharine's Church in Gloucestershire.
 » charlesmatthews.co.uk

MARCUS DAVIDSON (UK)

Marcus Davidson is a composer, producer, keyboard player, and longtime participant in Spire. A chorister at Worcester Cathedral, Davidson also reads music at Birmingham University, where he studied composition with Vic Hoyland.
 » marcusdavidson.net

HILDUR GUÐNADÓTTIR (IS)

Hildur Guðnadóttir is a gifted cellist and composer with an impressive history of collaborators including Pan Sonic, and Ben Frost, and releases on Oral, Quecksilber, and Touch. She likes to conjure the somber rapture of multi-tracked cello.
 » hildurness.com

THE ETERNAL CHORD (INT)

An ongoing Touch project, initiated by label co-founder Mike Harding, The Eternal Chord is an improvised organ piece without end, performed by a constantly-changing roster of invited guests.
 » touchmusic.org.uk/theeternalchord

JANA WINDEREN (NO)

Constantly exploring new sound and recording technology, Jana Winderen is preoccupied with revealing the complexity and strangeness of the unheard (and often unseen) worlds of hidden sound sources, as well as qualities in natural sounds that are easily audible but not easily recognizable.
 » janawinderen.com

ELEH (US)

A project that is not often performed live, the mysterious apologist(s) of analog sound synthesis, Eleh, create a powerful, deep listening experience that places an emphasis on creating tonal juxtapositions, spatial explorations of sound, low bass tones, and various spectral acoustic phenomena.
 » touchmusic.org.uk

»IT IS IMPOSSIBLE NOT TO BE DRAWN UPWARD, WHETHER
 TOWARDS THE SPIRE OF THE CHURCH OR CATHEDRAL OR TO THE
 HUGE AND DAUNTING FOREST OF PIPES THEMSELVES.
 THE ORGAN DWARFS ALL COMERS«

—
 MIKE HARDING OF TOUCH

SPECTRAL

CTM.12 THEME

Ever since unspectacularly leaving the last millennium behind, the feeling has been creeping up on us that, in the face of the simultaneity of a permanent state of crisis and an exponentially expanding technological archive, our entire future now lies in the past. There is no renaissance on the horizon. Instead one has an overriding impression of staggering through or colliding with collective and private phantasmagoria.

Western societies seem to be obsessed with the technical and cultural artefacts of their own recent past. Mournful lament about this condition and loss circulates through the media machine at an accelerated pace, just as the enthusiasm for post-production or parallel worlds evaporates faster than it can be digested by the pop culture theory market. Digital technologies for the manipulation of media artefacts along with media capabilities in distributing and archiving information culminate in an Internet [anarchive](#), that is gorged on superfluity, stored within the set pieces of private mythology, and taken in by obsession or in the mundane alchemy of pop culture, thus leaving modernity's key players – the authentically passionate artistic existences, individuals, heroes and [real](#) characters – looking remarkably pale. Xeno-communication prevails in the flea markets (or dumps) of global civilization. Nowadays, alone that which opens me up, forces itself upon me, deciphers me, and thereby temporarily simulates the feeling that I am connected somehow to the power of an impending newness and otherness, enables me to cope with the fact that this putative novelty seems to have become more improbable than ever.

This persistent, coercive intrusion of a seemingly insurmountable past that daily outstrips itself at an ever faster pace and thereby defines our horizons, leads also to a kind of retreat that appears at first glance to be pervaded by something uncanny. It manifests as homesickness, as a yearning for transcendence, or as retro-mania, and grows all the more forceful, the more compelling our experience of technological disappropriation and delocalization becomes. Its depressive variations are equally widespread: the mass phenomenon of post-traumatic symptoms, a universal tiredness and, as a last resort, Bartleby's line: »I would prefer not to«.

Yet such an attitude, if grasped as an actual or potential condition, can overcome other forms of disparity and asymmetrical

exclusion and disrupt the normative power of power relations, even in cases where one is inclined to assume, one lacks the means to do so. Faced with the ghosts who stalk us, one seeks another response and further responsibility, a dual responsibility: namely to those who are not yet born and to those who are already dead – a generational concern, therefore. The latter is no more the realm of the family man (Kafka) than it is of filiation, but rather is directed towards a whole new economy, another concept of globalization, and a different way of organizing the body politic. It is compelled not only to stay open to a future that is permanently coming into being, but also to welcome it wholeheartedly. And it must evade both the stranglehold of materialism and the constantly restructured variations on accumulations of the past.

It is imperative to take time for this, and to hold in check any rash claims that it might now, at last, be possible to box through supposedly existing and long overdue regulatory mechanisms, or to pin our hopes on the imminent, eventful moment (be this apocalyptic, messianic or revolutionary). Parallels to this can be found among critical reactions to current protest movements, from [Occupy Wall Street](#) through to [Anonymous](#). To renounce, during such protest, any claim to a concrete countervision (manifestos, official spokespersons, clear operative structures, etc.) is to formulate an unsettling response to a confusing situation: public involvement that makes no specific claims amounts today to demanding the impossible, and hence directly addresses the most radical challenge facing our current social order. In this lies, not least, the mystery of the cry for justice, a cry raised by the [other](#), be this s/he, who is no longer, or s/he, who has yet to be. It is this we have to answer to, and it encompasses all that is manifest in human or non-human form.

Simultaneously however, we find ourselves at the mercy of the phantom effects that have settled into the material plane and

whose ventriloquism invites our compliance. This state of affairs may make it advisable at times for individual positions to adopt reenactment as a means to work through it or, alternatively, to actively endeavour to forget it by attempting to appropriate it in part only. In either case, we would evidently require a new form of angst management, one that »frames dangers rather than repressing them, not so as to serve senselessly as victims but rather, so as to accept and grow accustomed to their presence« (Francois Roche).

For the theoretical framework under consideration here, an emphasis on the variant use either of [fantôme](#) (by Abraham/Torok) or of [spectre](#) (by Derrida) is largely irrelevant. The crux of the matter rather, is to demonstrate how both approaches to these phenomena intertwine against the backdrop of all things trans-generational, as well as legacy issues. It is these respective modes of approaching this still incomplete legacy that determine the future. If we fail to take account of the current interdisciplinary analyses of such experiences and their impact, as well as of the strategies for dealing with such phenomena now being tested, then the violent implementation of short-lived and totalitarian models for resolution will be inevitable. Whether and how diverse undertakings to this end may be connected or consolidated – which is to say, may become attractors of social renewal – remains still to be seen.

In this rapidly shrinking space – between the terrifying prospect of every last mystery being deleted by the harsh crystal-line brilliance of unrelentingly informative illumination, and the »dark and vibrant matters« of our landscapes and silicon architectures, which nurture the hidden risk of uncontrollable proliferation and entropic dissolution in the very places they seem to unfold without end – it is imperative neither to be dazzled by the glare nor to drown in opaque material streams. In this [Interzone](#), the semionauts are snared between soundclouds and deep level recordings by streams and transmissions for which their previous transistors (transfer resistors) are unsuited. Captured by regressive, depressive or resigned perceptions, they dive into the symbol and material streams generated by constantly recycled cultural artefacts and the media apparatuses that produce them, and draw on combinatorial games, tinkering, and crude bricolage in order to keep open the gaps that permit articulations of the other to shine through. This is not an intentionally artistic agenda. Rather, this meticulous, painstaking, sometimes dark, sometimes joyful experimentation with the eerie, the dust-choked, and trash, this recourse to the past, the discarded or even the archaic, this desire to deform, defocus, distort and liquefy, to disjoin, paste and splice is precisely what we are left with in the end, whenever a master plan is necessarily absent.

Under the title SPECTRAL, CTM.12 devotes itself to a musical and medial review of historic aesthetic designs and all unfilled utopias and dystopias, and to penetrating deep into the material structures of their physical storage media.

We welcome the plastic force of the fluctuations, vibrations, rawness, and instability that surge forth from the independent

physical existence of sounds, images, and devices, to confront us with their strange or uncanny presence.

We take sides with the spirits and check out what the »phantom effects« transmitted at an apparently, increasingly accelerating pace from one generation to the next, are all about.

We welcome the »visitors of someone else's memories«, but hope they won't want to stay around.

We assume that it is not the dead or decrepit that haunts us, but the gaps left within us by the mysteries of others. For this reason there is no cause for mourning. Rather, we work with that which lives on and which now addresses us from the beyond – from beyond our own complacency and stylized self-image.

We lend our ears to the whispers seeping from the walls and apparatuses on which the shadows of »many thousand departed friends« (E. A. Poe) are cast.

Thus, arrayed before you at CTM.12, is a spectrum of singular responses and artistic positions that move beyond the living present to address the mutations and distorted transmissions of these mysteries. Be it drag, hauntology, hypnagogic pop, spectral synthesizer music, re-edits or neo-gothic, be it drone, psychedelic or new industrial music, no matter: via all these gateways, it is possible to penetrate present-day constructions of reality, make contact with the spirits within, and decipher [\[decrypt\]](#) and encode [\[encrypt\]](#) their messages and transmissions. The goal is thereby not the addition of further or novel individual viewpoints, but the psycho-plastic transformation that is a prerequisite of survival in the [Interzone](#). The strategies proposed here are diverse: hypnotic deceleration and other forms of psychedelia; a return to analog media and physical metamorphoses; the fictitious, virtual and retro-active re- or new articulation of personal fantasy landscapes, and their subsequent exploration; the creation of artificial mysteries; DIY-historiography and homemade media archaeology; specific negativity as a bitter thru euphoric rejection of the living present; or an experience of disembodiment, whereby one steps neo-mystically into the light from whence one can then view the world – »as if (one) were dead«.

To follow the cry, »Vive les fantômes!« (Jacques Derrida in Ken McMullen's movie, [Ghost Dance](#)) implies also, one has been summoned by phantoms. For after all, this cry, like any other, reaches us by means of telecommunication. It is insofar irrelevant whether we find ourselves in the year 1983 or 2012.

»THE DEAD LOOK ALMOST ALWAYS CALM AND BUOYANT, EVEN
RELIEVED, AS IF THE DUST WOULD BE HAPPY TO BE RID OF
THE SPIRIT ... AND VICE VERSA.«

—

CHRISTIAN FRIEDRICH HEBBEL



THE STONE TAPE

MODULE 1

HOUSES ARE LIKE STONE TAPES. THEY RECORD EVERYTHING THAT HAPPENS IN THERE.
AND THEN ... SOMETIMES, VERY RARELY – BUT THEY DO: REPLAY. AND THAT’S A GHOST
... THE IDEA THE GHOST BEING A SENTIENT LOOP — (Interview with Guillermo del Toro)

When stone was still a primary medium of living memory, it determined living flesh and bodies, and inscribed their memory. Its survival and its antecedence were precisely what made it so insistent. It served to structure, to convert and to erect whatever anyone happened to imagine or devise, and in fact, had been the basis of such construction measures since time began. Thought is reliant on this stone; and the Stone Age by no means reached its end with the advent of »silicon architecture« in the so-called Information Age. On the contrary, even the earliest days of »enlightenment between databank and processor« owe much to stone. Yet it has not just recently but always had its limitations too. After all, efficiency and productivity can be optimized only through optical factors, which is to say through light. The optical computer and likewise the simulated quantum computer increase storage capacity exponentially. Although the »Iron Age« (of metal strip conductors) has finally reached its end, silicon-tuned light still puts the brakes on our imaginative powers.

The much-vaunted acceleration of enlightenment promises a total, seamless simultaneity that casts no shadow. This serves – whether consciously or not – to dispel the voices and mutterings that can still be heard through the gaps and joints in the old brickwork. If the German word Glück, meaning luck or happiness, derives etymologically from Lücke, meaning gap, (just as the word gap – derived from gappa, the old Nordic word for an aperture in a rampart – can promise good fortune in war), then it is exterminated and exorcised here. That which belongs to the past, to bygone days, should no longer whisper its promise through the joints in a wall; our ears are closed now to the faint murmur, to the virtually inaudible articulation of the Other, (for it does not promise and herald only good things after all, but is also menacing, traumatic, eerie and repulsive), and the fissure should close forever, in a blaze of light. No fade out or attenuation through recording and overwriting (reprocessing), but extermination through oligoptic enlightenment. The shadow of »all departed friends« (E. A. Poe, Shadow) is cast on the wall out of which it crawled.

HAU 3 » 3.2. » 18:00

THE STONE TAPE I

Bradley L. Garrett (UK), lecture and film »Urban Explorers: Quests for Myth, Mystery and Meaning«, 2009, 30 min.

Bradley L. Garrett is a PhD candidate in social and cultural geography at Royal Holloway, University of London. For the past three years, Bradley has been doing ethnographic research with a group of urban explorers in the United Kingdom, working to unveil derelict or closed areas and liminal zones of the urban environment normally hidden from view. Using photography and video, Bradley has documented the urban infiltrations of the London Consolidation Crew into the city’s transportation, water, electricity and tunnel networks. His film is a review of the work of five scholars (Alastair Bonnett, Tim Edensor, Caitlin DeSilvey, Hayden Lorimer and David Pinder) who have studied the theories and practices behind contemporary urban exploration from a number of different perspectives.
» placehacking.co.uk

HAU 3 » 4.2. » 15:00

THE STONE TAPE II

Julian Wolfreys (UK), Byung-Chul Han (KR/DE), Moderator: Andreas L. Hofbauer (AT)

Julian Wolfreys renowned not least for his influential interview with Jacques Derrida (published under the title »As if I were dead«) devotes his lecture to the shadows cast and musings muttered by cities and walls. Wolfreys is Professor of Modern Literature and Culture at Loughborough University in the UK. He also lectures at the Universities of Luton, Dundee and Southern California. His teaching and research interests are the poetics and politics of identity, the ontology of literary forms, the relation between historicity and being, modes of urban representation, and the poetics of spectrality and haunting.

Byung-Chul Han, presently the most innovative philosopher in Germany, addresses in his lecture the defining impact of stone on certain types of architecture – including silicon architecture – and in particular its unyielding resistance to light in a transparent society. Born in Seoul, Han studied Philosophy in Freiburg i. Br. and German Literature and Catholic Theology in Munich and is currently Professor of Philosophy and Media Theory at Karlsruhe University of Arts and Design (HfG). In 2010, Matthes & Seitz published his book Müdigkeitsgesellschaft (»Tiredness Society«), in which he analyses the consequences of a shift from a negative society to one dominated by an excess of positive thinking.

Andreas L. Hofbauer is a philosopher, psycho-historian and author, who in various books and numerous essays recurrently addresses socio-economic aspects of political science. He currently coordinates and supervises a multimedia platform on cultural projects in Berlin, and is preparing a monograph on the tactile eroticism of textiles. He has translated several books by Slavoj Žižek as well as work by Thomas De Quincey, Jeremy Bentham, Marshall Sahlins, Tom McCarthy and Terry Eagleton, inter alia.

» alhofbauer.wordpress.com

» see page 59

RESPECT SPECTRE

MODULE 2

A GUEST + A HOST = A GHOST
(MARCEL DUCHAMP)

The hard thing to bear about a legacy is that it does not make things easy for us. No more than the name one was given, it cannot be appropriated; yet, in difference to a name, it must be passed on. It lands in our laps, demands transmission and, insofar as it demands a response, it brings responsibility with it. When I want something then I want to make it mine, it is true, yet it must also remain other to a certain degree, for me ever to be able to want it. What cannot ever be fully re-appropriated is the meaning of this very process of appropriation, which pulls in two directions. My experience of dis-appropriation (Derrida) forces me into appropriation, yet I know at the same time that the latter will never, cannot ever be complete. A surge of homesickness becomes noticeable here, one that will grow all the stronger the more brutally and violently technological expropriation and de-localization progress. Yet this double(d) law – the double bind – proves even more unrelenting wherever we find ourselves dealing with something whose provenance is completely unknown to us, and must remain so. This holds true both for our own self, which creeps up on us as our double, during this process of dis-appropriation, as well as for all that which is allegedly alien and remote, to which we turn in expectation of finding some things in common. The hospitable relations we maintain with these ephemeral creatures and shadowy beings are permeated by something that is about to vanish. It cannot be retained. Were it to remain, it would itself become the spookiest guest of all. If we expose it, we annihilate our own selves.

HAU 3 » 2.2. » 17:00

RESPECT SPECTRE I

Tom McCarthy (UK, tbc), Moderator: Andreas L. Hofbauer (AT)

Tom McCarthy is a British writer, literary critic and conceptual artist. His first novel Remainder (2005), a bestseller in the UK and the USA, has been translated into eleven languages and is currently adapted for cinema. The novel was followed by a work of literary criticism, Tintin and the Secret of Literature (2006), the novels Men in Space (2007) and C (2010), several short stories, and essays and articles on literature, philosophy and art. McCarthy lectures regularly, inter alia at the Architectural Association, Central Saint Martins School of Art, the Royal College of Art, Goldsmiths College London and the Southern California Institute of Architecture Los Angeles. He currently teaches a course on »Catastrophe« at the London Consortium, and is General Secretary of the semi-fictitious avant-garde network, »International Necronautical Society«.

» necronauts.org

Andreas L. Hofbauer

» see page 57

HAU 3 » 2.2. » 19:00

RESPECT SPECTRE II

»Phantom Love«, film by Nina Menkes (US), 2007, 87 minutes.

Nina Menkes feature film, starring Marina Shoif and Juliette Marquis, premiered at Sundance 2007 to rave reviews and has since been touring the world. Set in Los Angeles and Rishikesh, India, it is a surreal, powerful story about an enmeshed family. A fascinating encounter of dream-memories and manifestations of spectral presence, of human desire, and non-human drives. Called »one of the most provocative artists in film today« by The Los Angeles Times, Nina Menkes's radical and pioneering work synthesizes inner dream-worlds with harsh, outer realities.

» ninamenkes.com

HAU 3 » 4.2. » 19:00

RESPECT SPECTRE III

»Ghost Dance«, film by Ken McMullen (UK), 1983, 100 min.

Ken McMullen is a British film director and artist, whose works are grounded in philosophy, history, psychoanalysis and literature. »Ghost Dance« is a legendary experimental film with Jacques Derrida and Pascale Ogier, that is not only about the sur-vivre of phantoms. »Jacques: Pascale, what's the idea behind your idea? Pascale: The idea behind my idea is that I have no idea. Jacques: Ah – I see – We'll talk about it tomorrow.«

Kunstraum Kreuzberg/Bethanien » 27.1.–19.2.

RESPECT SPECTRE IV

»The Crystal World Open Laboratory«, a project by Martin Howse, Jonathan Kemp, Ryan Jordan (UK) and Ralf Baecker (DE).

» see page 74

Kunstraum Kreuzberg/Bethanien & Reboot.FM » 27.1.–5.2.

RESPECT SPECTRE V

»Spectral Transistor« by Laura López Paniagua (ES)

» see page 77

POST-TRAUMATIC EUPHORIA

MODULE 3

It remained ambiguous, this desire to understand trauma as a past event that reveals its impact only later, hence, to understand it as an event that unfolds in linear time. Deliberations on the nature of sequential traumatization have broadened this understanding, but not conclusively. Recent emphasis on the fact that subsequent developments determine psychological trauma represents a major step forward. The (still incomplete) synthesis of event/trigger on the one hand, and the subsequent interpretation of this scenario is topographic and spaced/spaced out (in the sense of phased/processual). It no longer necessarily occurs exclusively in an individual psyche but has been transferred to the reality of Others and their messages. The »Other« in this case is by no means a major abstract entity however, but rather the puzzle posed by the cryptic messages that surround us, that we strive to decipher, and that were sown by wholly concrete others (among whom we also number, in respect of our past histories).

In the face of such folly, the question arises as to what might be the point of euphorically evoking an event/trigger, when to do so demands a caesura or a wholly fresh start. Does any event able to break out of this recycling process even exist? How and why do we await it? And is not every generation perforce obliged to use ever-new frequencies to hunt down the voices imposed on it? Are we even perhaps condemned to this incessant transmission of ghosts, from one generation to the next? If so, would we not be best advised to welcome them with cries of enthusiasm – beyond the living present – and to grasp the fact that they will always pay us a visit whether we were hard on their heels or not?

HAU 3 » 2.2. » 15:00 » Hosted by The Wire
 POST-TRAUMATIC EUPHORIA
[James Ferraro \(US\)](#), [Daniel Lopatin \(US\)](#)
 Moderator: [Geeta Dayal \(US\)](#)

Incessant production – not only of wares, ideas, feelings and attitudes but also of psychosomatic conditions – turns out an endless flood of material that survives as tenacious trash or as [dustbunnies](#): cut-out scenes of distorted lifestyle designs, elevator Muzak, digested and undigested leftovers, splintered fantasies of perverse practices, blog entries, and YouTube videos with less than six clicks. Faced with this output – the outcome of human or non-human activity respectively of machines of production – one can decide either to throw it away (which makes no sense at all, as it's impossible to get rid of entirely); or, like Ferraro and Lopatin, one can use it as a springboard for further designs. To accuse these guys of searching trash dumps eclectically misses the point, and also overlooks what is a truly heroic undertaking: for the stuff that really requires an effort is the resistant remnants – resistant insofar as they are of no use either to [shareholders](#) or [stakeholders](#). But the alchemist can turn them into gold: into a shimmering surface, as blindingly bright as the starry heavens. The more exposure one has to its rays, the more euphoric one becomes – and even a suntan is not ruled out.

[Daniel Lopatin](#) is the man behind Oneohtrix Point Never. His previous album [Returnal](#) (Editions Mego, 2010) was made using vintage synthesizers to create widescreen ambient landscapes. His latest album [Replica](#) (Mexican Summer, 2011) manipulates samples from 80s TV commercials to construct evocative tracks of unexpected emotional depth. Although Lopatin has complained about people using the word »nostalgic« to describe his music, the term is rather apt. But Oneohtrix Point Never is not about dissecting retro aesthetics or glorifying some alternate version of the past (as may well be the case with his other project, Ford & Lopatin). In the best sense, [Replica](#) does indeed conjure a feeling of nostalgia: as if someone has hacked into your vaguest, most distant memories and reassembled them as clear recollections of things that never really happened.

» [pointnever.com](#)

» see page 45

[James Ferraro](#) is a critically acclaimed artist of something that might best be named 21st century Pop Art. His most recent output includes 2011's [Far Side Virtual](#) (Hippos in Tanks), which has undoubtedly fuelled the amount of discussion and theorizing that surrounds his diverse body of work. In [Far Side Virtual](#), Ferraro explores the chaos in today's world by focusing on its most garish aspects and on the fetishes of today's hyper-real capitalism. Fascinated by a culture of copies of copies of copies, where both older and newer products are readily available, have to compete for consumers' limited attention, and need to be passed on endlessly, Ferraro has also turned his attention to radio culture in his newest album, [I H A L E C – 4 \\$\\$\\$\\$](#), released under his new BEBE T U N E S moniker. An album that is meant to sound best on iPhone speakers or mobile devices, it has the eerie quality of sounding both exactly and nothing at all like what's on mainstream radio today. The songs are titled so as to make the listener feel like they are browsing through a ringtone library, never far away from today's omnipresent consumer culture.

» [muscleworksinc.blogspot.com](#)

» see page 35

[Geeta Dayal](#) writes frequently on the intersections between sound, visual art, and technology for major publications, including a.o. The Wire, Frieze, The New York Times, Wired, Rhizome. Her first book, [Another Green World](#), on the musician Brian Eno, was published by Continuum in 2009. She is currently at work on a new book on the history of electronic music.

» [theoriginalsoundtrack.com](#)

» see page 65

WIRE
 thewire.co.uk

INVISIBLE ATTACKS AND HIDEOUTS

MODULE 4

To use bad vibes is as much in the interest of the military as it is of all those who seek to break through or disrupt the regimentation of a uniform order and complacent consumerism. Strategic concepts of (asymmetric) warfare in the fields of information wars or sonic wars can be found on both fronts. Non-physical attacks or the exertion of influence (which nonetheless have a physical impact) thereby play a decisive role. This is nothing new, for the ideal of a uniform chorus (such as expressed in the national anthems that followed the French Revolution) surely upheld the pursuit of tonal-political goals. Giving voice to a physical mass is virtually indispensable if one is seeking to coordinate and move (or disband) it. Pivotal here, on both sides of the spectrum, is an instance of enmity or antagonism, and the projected images that accompany it (chaotic disbandment in the absence of a governing authority, the open or hidden exertion of totalitarian influence, and the limitation of freedom). This instance should be challenged.

HAU 3 » 3.2. » 15:00

INVISIBLE ATTACKS & HIDEOUTS I

AUDiNT (Steve Goodman, Toby Heys, UK)

Moderator: Paul Paulun (DE)

AUDiNT (short for »audio intelligence«) is an artistic research unit consisting of Steve Goodman, Toby Heys and Jon Cohrs, that documents and directs the military-disciplinary use of sound, contrasting the supposed »good vibrations« of musical entertainment with the »bad vibes« of conflict, control and paranoia. Steve Goodman runs the record label Hyperdub and produces electronic music as Kode9. He is senior lecturer in Sonic Culture at the University of East London. His recent book Sonic Warfare (MIT Press, 2010) is a theoretical investigation of sound, affect and power. Additionally, he was a member of the autonomous research collective, the Ccru (Cybernetic culture research unit). Toby Heys produces music, sound and video installations as a member of Battery Operated and robotic/ electronic media projects as a member of The KIT Collaboration. He runs the sound/video label Cocosolidciti and is currently an AHRC scholar finishing a PhD at John Moores University in England as well as a resident artist at Eyebeam in New York.
» audint.net

Paul Paulun is a Berlin-based sound artist and researcher, radio producer, journalist and author. His project spectrum encompasses sound installations, radio plays, field recordings, documentaries for radio, and texts on acoustic phenomena.
» paulpaulun.de

HAU 3 » 3.2. » 17:00

INVISIBLE ATTACKS & HIDEOUTS II

»Mit meinem Körper möchte ich lieber keinen Kontakt haben«, intervention by Martin Clausen (DE)

A public séance and exercise with Martin Clausen – a discussion with spectral effects. Together with the audience, Clausen explores the concrete limits of transformability. What can be left aside? What can be made to vanish? What suddenly appears? What comes back? Immediate physical reactions force the audience to radically confront the ambiguous character of their host.

Martin Clausen has freelanced for the last eight years as an actor and director in Berlin, inter alia at Sophiensaele, HAU, Podewil, Tanzfabrik and Ballhaus Ost. He frequently works with performance groups Nico and the Navigators, Lubricat, Unis Unitendi and Gob Squad, with partners such as Lajos Talamonti and Hanna Hagenscheidt, and occasionally also with improvisation ensembles such as Streugut. In addition to his work in theatre, he has participated in many dramatic productions and performances shown in apartments, rooms, buses, stairways, and spaces outdoors: non-traditional venues, in which the audience is invited to walk around and pursue the action as it unfolds.

» twofish.info

Kunstraum Kreuzberg/Bethanien » 27.1.–5.2.

INVISIBLE ATTACKS & HIDEOUTS III

»Dead Record Office«, installation by AUDiNT (UK)

» see page 76

LokDock » 27.1.–5.2.

INVISIBLE ATTACKS & HIDEOUTS IV

»Panzer«, object by Nik Nowak (DE)

» see page 78

ZODIAK REVISITED

MODULE 5

The Zodiak Free Arts Lab was a new-fangled venue for experimentation at the interface of music, art and performance, run between 1967 and early 1969 by Conrad Schnitzler, Hans-Joachim Roedelius, Boris Schaak and others on the ground floor of the present HAU 2 building in Berlin. An open lab in which anyone and everyone was free to take part, and where filters such as »education«, »skill« and »virtuosity« had been eliminated, the Zodiak provided one of the most crucial incubators for upcoming artists of the day, among whom numbered Kluster, Ash-Ra Tempel, Tangerine Dream, Human Being, Agitation Free, Klaus Schulze and other projects of the »Berlin School« so inadequately described by references only to krautrock and cosmic music. In particular Conrad Schnitzler – who shortly afterwards opted for a hermit existence until the end of his days and (although no less productive), to radically turn his back on the commercial art world – laid the foundations at the Zodiak for an unorthodox, free form of electronic music.

The lab as a production hub and a space for experimentation has become a centre of operations or switchpoint. Not only do solitary researchers conduct test trials here; things also get done. The emphasis is therefore less on measuring objects or rendering them functional, and more on generating relationships that allow objects to articulate their own language, to speak. Thus conditions are created under which (new) ideas and (new) forms of failure can emerge. The laboratory assistant embarks on a new mode of communication with objects. He enters into a dialogue. Such conditions must be repeatedly subjected to new trials, as language itself also alters over time. This is why the archive is not really important in this context (even though the question remains as to why no archive was constituted at the time). Zodiak Revisited will not only pay tribute to a lab that held its own in the past, but will also seek to transpose its underlying – and, at the time, ground-breaking – concept to the present day. In addition to the conversations and films presented here, Zodiak Revisited encompasses a range of performances, improvisations, sound environments and musical recitals (» see page 16).

HAU 2 » 31.1. » 15:00 » Hosted by The Wire

ZODIAK REVISITED II – CON TALK

Wolfgang Seidel (DE), Jens Strüver (DE), Thomas Fehlmann (DE), Moderator: Geeta Dayal (US)

A conversation about Conrad Schnitzler, his influence, his philosophy and the on-going impact of his work. Prior to the talk, a program of approximately 30 minutes with videos from and about Conrad Schnitzler will be shown.

Wolfgang Seidel co-founded the politically influential band Ton Steine Scherben and worked frequently with Conrad Schnitzler, founder both of the Zodiak Free Arts Lab and Kluster (later Cluster), and a former member of Tangerine Dream. Seidel himself was also involved in the Zodiak in his youth, and ranked among the few people Schnitzler personally authorized to perform his music. Seidel aka Sequenza keeps the spirit of the Zodiak alive with his own improvisation project, Free Arts Lab. Scherben, his book about Ton Steine Scherben, was published in spring 2005.
» see page 16, 17

Jens Strüver is a Berlin-based electronic musician with an affinity towards the artistic heritage of the so called »Berliner Schule« (Tangerine Dream, Klaus Schulze, Ash-Ra Temple, Agitation Free and others). He is also a co-founder of the m=minimal record label that releases original works by Conrad Schnitzler as well as reworkings of the pioneering artist's material by contemporary artists, including his own renditions created in collaboration with Christian Borngräber. He is a member of the trust that manages Schnitzler's musical estate and knew Schnitzler during his lifetime.

» m-minimal.com

» see page 17

In 1980, Thomas Fehlmann co-founded the band Palais Schaumburg, which was to have a major influence on Neue Deutsche Welle. He later joined both The Orb and, together with Gudrun Gut, the radio collective Ocean Club. He was one of Conrad Schnitzler's students shortly before hand, at a time when Schnitzler served a brief but influential appointment at Hamburg's Hochschule für Bildende Künste. Fehlmann has worked with Robert Fripp, Juan Atkins, Moritz von Oswald, Sun Electric, Teutonic Beats, Stephan Remmler, and Erasure, and has released several albums on Kompakt.

» see page 46

Geeta Dayal writes frequently on the intersections between sound, visual art, and technology for major publications, including a.o. The Wire, Frieze, The New York Times, Wired, Rhi-zome. Her first book, Another Green World, on the musician Brian Eno, was published by Continuum in 2009. She is currently at work on a new book on the history of electronic music.

» theoriginalsoundtrack.com

» see page 61

HAU 2 » 1.2. » 15:00

ZODIAK REVISITED IV

Hans-Joachim Roedelius (DE), Sven-Åke Johansson (SE/DE), Borngräber & Strüver (DE), Moderator: Paul Paulun (DE)

The interview spans an arc from the Zodiak into the present. What were the sonic utopias at the Zodiak? What fed the optimism back then? What situation are we faced with today when little of that euphoria can be felt? The Zodiak was a unique, spatial, temporal and situational compaction, which produced an extraordinary creative boost, a temporary space of possibility that challenged the players to expand their existing boundaries. Which cultures of space, which policies and structures of space promote open experiment, and allow such a culmination of the new and unexpected? How does one create a laboratory? To start, one of the very few original documents from the Zodiak, the 15 minute film of the same name, shot by Dietmar Buchmann in 1969, will be shown.

Sven-Åke Johansson is a Swedish composer, poet and visual artist, Berlin resident since 1968. He has had numerous exhibitions and projects, and has published several book and over fifty CDs and LPs. He has exerted a major influence on the European free improvisation music scene and forged a European variation on free jazz in the 60s, in collaboration with Alexander von Schlippenbach, Peter Kowald and Peter Brötzmann. Long years of collaboration with Alexander v. Schlippenbach, Rüdiger Carl, Hans Reichel, Dietmar Diesner, and Axel Dörner, occasional projects with Shelley Hirsch, Andrea Neumann, Manfred Schoof, Ludwig Gosewitz, Thomas Kapielski, Martin Kippenberger, Albert Oehlen, Heiner Goebbels or Blixa Bargeld, and engagements inter alia at Vienna's Burgtheater have shaped his career. He is most renowned as a drum virtuoso but also sings and performs spoken word. He participated in the Zodiak Free Arts Lab from 1967–69.

» sven-akejohansson.com

» see page 60

Jens Strüver and Christian Borngräber have been making music together since 1999. Ten years later they founded the m=minimal label, eventually also releasing work by Conrad Schnitzler. They are now members of the trust that manages Schnitzler's musical estate.

» m-minimal.com

» see page 17

Paul Paulun

» see page 63

TRASH / FLOWS WASTELAND

MODULE 6

XENO-COMMUNICATIONS: COMMUNICATION OR DATA TRAFFIC BASED ON THE PLANE OF BEING OPENED (BY) INSTEAD OF BEING OPEN (TO). – (FROM THE GLOSSARY IN REZA NEGARESTANI'S CYCLONOPEDIA. COMPLICITY WITH ANONYMOUS MATERIALS)

The concept of landscape is gaining a new dimension not only in the field of Urban Studies and the systemic approaches pursued by sociologists. People are also optimistically advocating the Parliament of Things (Latour) or investigating the autopoietic network culture of trash or human dependency on non-human communication clusters. Such holistic approaches may be based on trust or shadowed by apocalyptic forebodings. But in either case, the landscape (which is to say, the dynamically networked communication currents in matter itself) is an actor, and no longer simply a passive backdrop to the accumulation and interaction of objects. Any landscape able to process information independently subsequently joins forces with landscapes of a similar composition. Interventions in such circumstances appear to be not so much regulations or controlled arrangements; rather, the currents technician himself is now deployed solely in this strange undead-living landscape, which manipulates him rather than he it. The material landscape and its currents, the dark and vibrant matters, themselves become active agents in our habitats. Here, the opposite of crystallization and glassy immobility defines the end (or the new beginning): untrammelled autonomous proliferation.

Similarly in the work of E. A. Poe: in Mesmeric Revelation (1844), Mr. Vankirk is petrified:

»[His] corpse had all the stern rigidity of stone. His brow was of the coldness of ice. Thus, ordinarily, should it have appeared, only after long pressure from Azrael's hand. Had the sleep-walker, indeed, during the latter portion of his discourse, been addressing me from out the region of the shadows?«

– while Valdemar, in The Facts in the Case of M. Valdemar (1845), is rapidly disintegrating:

»[A]mid ejaculations of ›Dead! Dead!‹ absolutely bursting from the tongue and not from the lips of the sufferer, his whole frame at once – within the space of a single minute, or even less, shrunk – crumbled – absolutely rotted away beneath my hands. Upon the bed, before that whole company, there lay a nearly liquid mass of loathsome – of detestable putridity.«

Surviving ghosts crystallize here, or fall apart in a mucosal mass against whose poisonous fumes not even an open window is of help. All that remains is the dispirited witness.

HAU 3 » 4.2. » 17:00 » Hosted by The Wire

TRASH / FLOWS (WASTELAND)

Lectures by Mark Fisher (UK), Reza Negarestani (IR)

Mark Fisher, aka K-Punk, is an English author who writes inter alia for The Wire, Frieze, Sight and Sound and other magazines. He currently lectures at Goldsmiths University and at London's City Literary Institute. His work on hauntology and his critique of capitalism pioneers new paths. Slavoj Žižek described Fisher's book Capitalist Realism (2009) as a »compulsively readable book (and) simply the best diagnosis of our predicament that we have!«

» k-punk.abstractdynamics.org

With his first book, Cyclonopedia: Complicity with Anonymous Materials, Iranian author and philosopher Reza Negarestani dished up a mix of theory and fiction that threw philosophy and critical theory into a spin. Negarestani lives in exile in Malaysia, where he writes about contemporary theory, ancient Greek and contemporary philosophy, politics and the occult, for online and print publications. He is a co-founder and member of the research group Hyperstition, which emerged from the Cybernetic Culture Research Unit at the University of Warwick and cold-me.net. He has published GAS: The Necronomicon of Deleuze, The Mortiloquist and Homo-stasis, inter alia, and runs the blog Eliminative Culinarism.

» blog.urbanomic.com

WIRE
thewire.co.uk

Kunstraum Kreuzberg/Bethanien » 28.1.–19.2. » daily 12–19:00

FEEDING ON REFLECTIONS

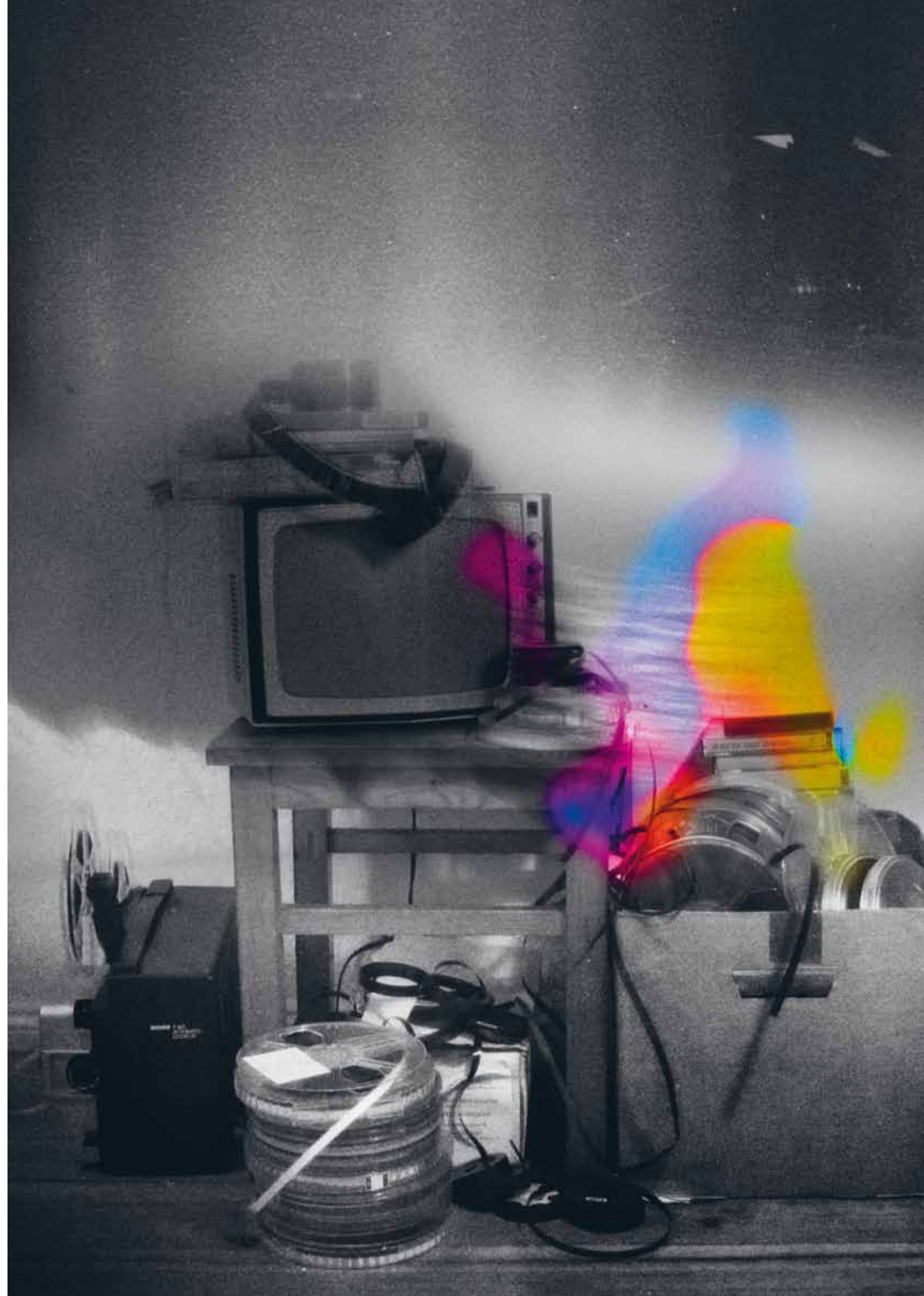
Triptychon for three plasma screens by Alexander Christou (DE), 2011

» see page 78

»IT'S REALLY SIMPLE. I'M UNCOMFORTABLE WITH THE IDEA
THAT I'M AN AUTHOR OF THIS STUFF. I'M JUST PARTICIPATING
IN STUFF THAT'S HAPPENING ALL ACROSS YOUTUBE,
KIDS DOING SIMILAR THINGS ALL OVER.«

—

DANIEL LOPATIN AKA ONEOHTRIX POINT NEVER



GHOSTS OFF THE SHELF

AN EXHIBITION CURATED BY THIBAUT DE RUYTER

KUNSTRAUM KREUZBERG/BETHANIEN / OPENING: FRI, 27.1. » 19:00

EXHIBITION: 28.1.–19.2. / OPENING TIMES: DAILY 12–19:00

How many ghost movies does Hollywood produce every year? How many books with mystical apparitions become summer bestsellers? How many people try to communicate with the beyond by using old techniques or new technologies? But if we really want to search for ghosts nowadays, we could simply look inside some small black plastic boxes that sit quietly on our shelves.

The economy of technology is based on quick obsolescence. The dead battery in the digital camera that we had ten years ago can't be charged or replaced, and so the machine is definitely unusable. Software we operated every day hasn't worked ever since we updated our computer operating system. A VHS tape on which we recorded images from the TV has lost its content for no apparent reason. Even finding a simple cable to connect two machines can become a problem.

Ghosts Off The Shelf is about the slow disappearance of VHS, S-VHS, VHS-C, Video 8, Hi-8, Betamax, Betacam and other lesser-known analog video formats that use magnetic tape. We all still possess a few of those objects, and because we no longer have the relevant equipment, we can't see (or even know) what's on those recordings.

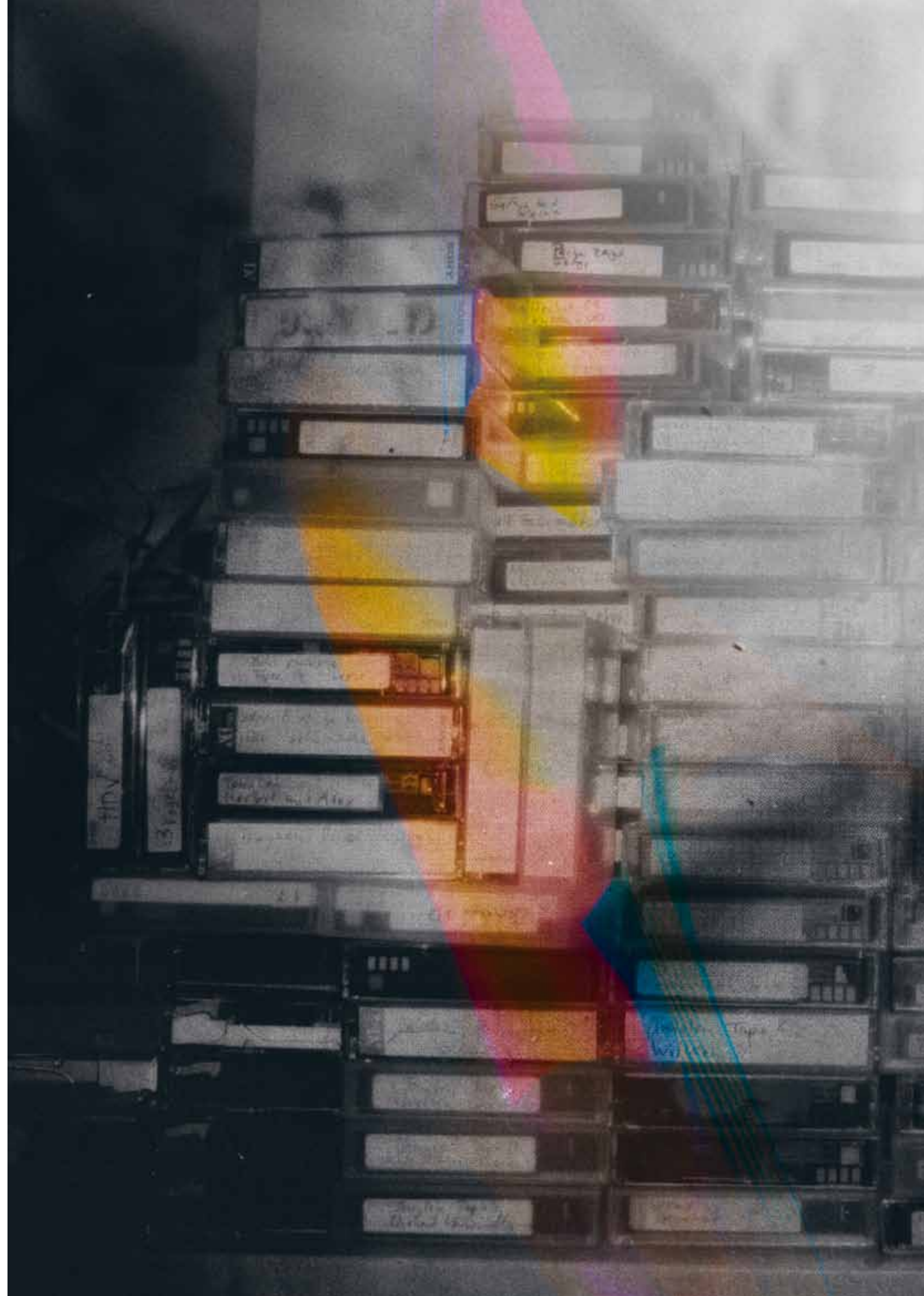
New media artists have for years confronted the question of digitization and preservation of their works. Instead, the participants here are visual artists who produced, in the last decades, some forgotten (i.e. invisible and perhaps never-seen) video pieces. For whatever reasons, they produced analog video, then decided to leave the work behind, moving on to another medium or technique. They share in common a critical point of view with regard to the use of tools, an inventive relationship to their media, or a strong connection with the uncanny in art. Each of the invited artists deliver a tape, we digitize it and create an »archive« of about 20 videos. Having a slight memory of these things that they did years ago – and probably haven't seen for a while – we ask them to give us »ghosts«, pieces that exist only in their memories but which find a new (digital) existence through the exhibition.

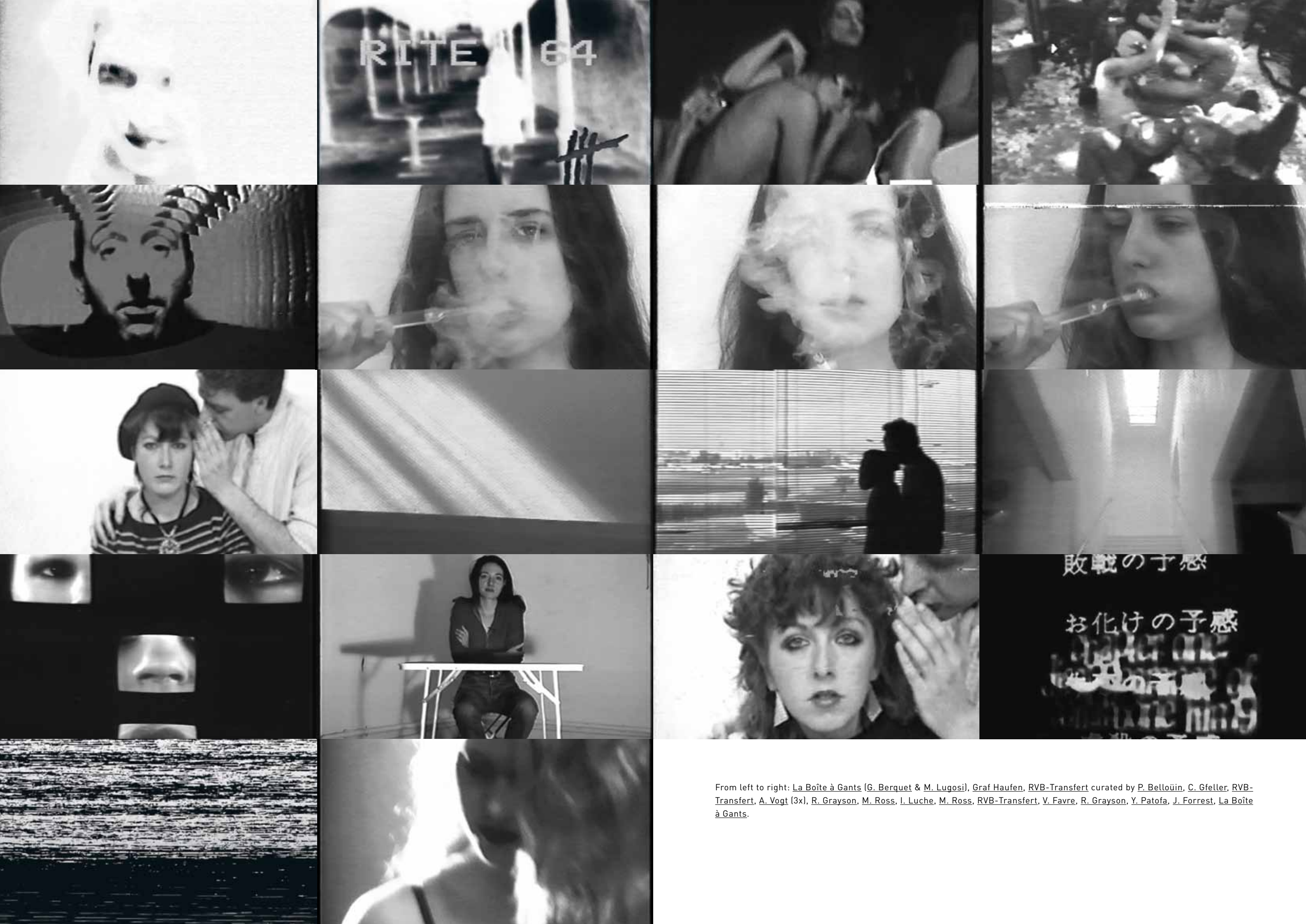
On top three guest curated projects complete the artists list: the archive of the transmediale presents a selection of videos depicting dogs and fires, the second proposes music videos from the French post-punk era, while the third offers a glimpse on into the otherworldly musical worlds of CTM.12.

The exhibition is not about technological nostalgia, but about the aesthetic that can be found in certain techniques – the grain of Ilford HP5 photographic film, the blurred and saturated colors of VHS, the compression of MP3 files – and how these aesthetics will be loved, forgotten, and then once again become fashionable. It is also about the disappearance of our own memories and data, things that we wanted to keep forever but which will, because of technological progress, the aging of a technique, or the self-destruction of a supporting system, soon no longer exist. – Thibaut de Ruyter

Artists:

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





From left to right: La Boîte à Gants (G. Berquet & M. Lugosi), Graf Haufen, RVB-Transfert curated by P. Belloüin, C. Gfeller, RVB-Transfert, A. Vogt (3x), R. Grayson, M. Ross, I. Luche, M. Ross, RVB-Transfert, V. Favre, R. Grayson, Y. Patofa, J. Forrest, La Boîte à Gants.

THE CRYSTAL WORLD OPEN LABORATORY

A PROJECT BY MARTIN HOWSE, JONATHAN KEMP, RYAN JORDAN, RALF BAECKER

KUNSTRAUM KREUZBERG/BETHANIEN / OPENING: FRI, 27.1. » 19:00

LABORATORY: 30.1.–5.2. / EXHIBITION: 28.1.–19.2. » 12–19:00

If life itself starts from aperiodic crystals that encode infinite futures within a small number of atoms, then the digital crystallization of the geo-biologic by capital limits these futures to the point of exhaustion. Where computers and the minerals from which they are made are considered as equally crystalline, then their decrystallization is only possible through the introduction of vigorous and noisy positive feedback loops.

The Crystal World Open Laboratory, through various chemical decrystallizations of the digital, returns to the earth redundant electronics, the poisonous support for a synthesized dystopic world, as the recrystallized mineral. Mimicking the often dangerous processes undertaken in the recovery of rare and precious metals by the dispossessed, the Crystal World proposes to expand these world interventions through experimentation in the formation of novel crystal earth geologies aimed to etch unexpected psychophysical distortions and contingencies into our contemporary crystalline cycles.

From January 30 till February 4, a number of selected participants will join Martin Howse, Ryan Jordan, Jonathan Kemp and Ralf Baecker at their own risk. During this open laboratory, activities will include explorations in earth computing, mineral precipitation, high heat synthetic geology and inductive crystallography, DIY semi-conductor fabrication, water crystal cryptography, anthropogenic fossilizations, kirlan photography, hi-voltage fulgurite construction. On Sunday 5th February there will be a public presentation and performances, with laboratory process and created artifacts to be exposed as an exhibit till February 19, 2012.

As part of the project, Ralf Baecker shows his installation Irrational Computing, an artistic examination of the materials, aesthetics, and potential of digital processes, which are usually conceived logically and rationally. In exploring the deepest physical levels of digital systems – semiconductor crystals, the raw materials of information technology – the installation renders the underlying unpredictable processes of quantum mechanics visible, and thus forms a digital signal processing engine that operates on the dividing line between order and chaos. »Irrational Computing« reinforces the mystique of these materials, which are at the core of the technology all around us.
» crystal.xxn.org.uk

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). Since 1998, Martin Howse has performed and given workshops in venues and festivals worldwide, with actions crossing the division of code and matter
» 1010.co.uk

Ryan Jordan is an electronic artist working with self-made instruments and tools for live performance. He has presented his work internationally in a wide range of venues from art and academic institutions to derelict warehouses and squats. Ryan is currently undertaking a PhD at the Music Technology and Innovation Research Centre at De Montfort University.
» ryanjordan.org

Jonathan Kemp has a long history of speculative and situational life coding events elaborated as active makings-in-the-world, with project collaborations that include data processing performances, environmental installation, speculative symposia, and social software events executed throughout Europe and the US, at various festivals and institutions including ISEA, Píksel, Electrohype, Cybersonica, transmediale, Siggraph, and ICA.
» xxn.org.uk

Ralf Baecker studies computer science, attended the Academy of Media Arts in Cologne, graduating in 2007, and taught at the Bauhaus University in Weimar and at the Bremen University of the Arts. Baecker builds installations and sculptures that deconstruct the fundamental elements of symbolic and technological processes.
» rlfbckr.org

Ralf Baecker's installation is a production of DOCK e.V. in collaboration with the Ernst Schering Foundation.

»THE ABSOLUTE SILENCE OF THE VEGETATION ALONG THE BANKS
AND THE DEEP PRISMATIC GLOW
ALMOST CONVINCED HIM THAT THE ENTIRE EARTH HAD BEEN
TRANSFORMED AND THAT ANY PROGRESS THROUGH THIS
CRYSTAL WORLD HAD BECOME POINTLESS.«

J.G. BALLARD, THE CRYSTAL WORLD

INSTALLATIONS & WORKS

In the Project Space of the Kunstraum Kreuzberg/Bethanien, at Lokdock, and at the Berghain, a number of loosely connected installations relate to the festival theme SPECTRAL by exploring the phantom effects of our perception, the bad vibes of sonic weaponry, and the truthful or artificial mysteries that are embedded in technological memory storage. Taking us beyond the safe ground of clear cause-and-effect relationships, these works project us into the uneasy »interzones« between the promises, traumas, and fuzzy logic of ubiquitous technology.

JUST NOTICEABLE DIFFERENCE (JND)

Installation by Chris Salter (CA/QC), 2010

Project Space of Kunstraum Kreuzberg/Bethanien » 28.1.–5.2.
» daily 12–19:00

In the installation »Just Noticeable Difference (JND)«, Chris Salter ratchets down the level of sensory information to the threshold of the perceptible. On entering the installation the visitor is immersed in an environment of near-total darkness, insulated against external sound and vibration. Sparked by an array of sophisticated built-in sensors and devices that emit micro-levels of tactile, auditory, and visual feedback, the slightest motions cause this environment to respond, though so subtly as to test the limits of both perception and interpretation. The result is a revelatory aesthetic experience in which noise shifts towards order, sensation becomes sense, and the apparent randomness of threshold sensory impressions gives way to a new understanding of meaning in the relationship among body, self, and external world.
» chrissalter.com

BETWEEN | YOU | AND | ME

Installation by Anke Eckardt (DE), 2011

Project Space of Kunstraum Kreuzberg/Bethanien » 28.1.–5.2.
» daily 12–19:00

Anke Eckardt's work is a multi-sensory installation in the form of a spectral wall of sound and light that responds to the visitor's presence. Like any other wall, this wall contributes to the definition of architectural space. However, it is not made of stone but of dynamic, volatile media: infrasound, ultrasound, and light rays. While numerous, intangible walls in society seem insurmountable, this is a wall that can be traversed

by visitors. Anke Eckardt is a Berlin-based artist focusing on sound and sound anthropology.

Produced with the support of the [Artist-in-Residence grant of the Saxon Ministry of Science and the Fine Arts 2011](#), in cooperation with [CYNETART](#), the city of Dresden, and co-financed by the [Culture Programme of the European Union](#) (2007-2013) in the framework [E.C.A.S. - Networking Tomorrow's Art For An Unknown Future](#). Supported by the [Graduiertenschule für die Künste und die Wissenschaften der UdK Berlin](#) & Douglas Henderson.

» ankeeckardt.org

DEAD RECORD OFFICE

Installation by AUDiNT, 2011

Project Space of Kunstraum Kreuzberg/Bethanien » 28.1.–5.2.
» daily 12–19:00

The »Dead Record Office« by AUDiNT (short for »Audio Intelligence«), an artistic research team currently comprising Steve Goodman aka Kode 9, Toby Heys and Jon Cohrs, documents and directs the military-disciplinary use of sound: Top-secret military projects simulating sounds of the enemy, reproductions of sounds of dead allies communicating from beyond the grave, crowd-control experiments that make it difficult to discern whether a voice is coming from a person's own consciousness or projected from the outside, infra- and sub-frequencies perturbing the very depths of our conscious tissue; here the sensory apparatus and the brain itself has become the battleground.

Utilizing a software named »GhostCoder«, AUDiNT are currently systematically encrypting and uploading their research archive of wave-formed affect and propagate it »throughout the

living dead networks of our communication systems« with the aim to »arm the mass populace with the efficacy of sonic weaponry so that it does not become the sole preserve of the military-entertainment complex«.

»The Dead Record Office« is a shrine, a sacred place, testament to the distributed efforts of AUDiNT members to re-purpose military research relating to acoustic weaponry, in order to improve previously occulted attempts to open up the 3rd ear. The 3rd ear, is a dimension that materializes when sound, ultrasound, and infrasound are simultaneously deployed in a precise schema of sequencing, duration, and amplification. The 3rd ear forms a conduit for the channelling of voices and frequencies, allowing communication between the living and the dead, sanity and insanity and between disparate locations in space and time.

Visitors to the installation are invited to take one of the available flashlights to enter the dark room and experience its dark science and sonically dissonant content.

» audint.net

» see page 62

SPECTRAL TRANSISTOR

Audio piece by Laura López Paniagua (ES), 2012

Project Space of Kunstraum Kreuzberg/Bethanien » 28.1.–5.2.
» daily 12–19:00

Reboot.fm » 3.2.–5.2. » On air UKW 88.5 » daily 21–22:00

Stream reboot.fm » daily 21–5:00

Though secret information is not revealed, it is involuntarily transmitted. It can be received by one's unconsciousness, affecting one's behavior in ways that are alien to him/her. An example for this phenomenon is a family secret; its origin can be very distant, hidden in generations that have perished long ago and that hold no direct bond to those who are still reacting to their secrets. Such ghostly transmissions affect bodies. If walls could decode these signals and transform them into acoustic waves we would be able to hear the murmur of millions of secrets traversing time and space, using our unconsciousness as a receiver.

The »Spectral Transistor« evidences this stream of unconscious information. An archive of secrets was made with anonymous contributions. The information gathered resulted in a broadcast, as if these spectral currents have managed to interfere with the regular electromagnetic radio waves (Reboot.fm), and the walls of the exhibition space have turned into receptors for these signals (Project Space).

Artist Laura López Paniagua lives and works in Berlin. She studied at Universidad Complutense de Madrid and at the Free University Berlin, and is currently preparing a scientific monograph on forms of artistic agitation and intervention in political contexts.

» sites.google.com/site/lauralopezpaniagua

» see page 59

SONNE = BLACK BOX

Ursula Bogner (DE) – Filing System Of Index Cards, 1966–76

Project Space of Kunstraum Kreuzberg/Bethanien » 28.1.–5.2.
» daily 12–19:00

It was thanks to a chance encounter with her son that Jan Jelinek discovered the estate of the late Ursula Bogner (1946–94), a pharmacist from West Berlin who had solitarily pursued her interest in synthesizers, drawing and borderline sciences for over twenty years, thereby creating a body of work that could eventually merit her posthumous ranking among the post-war avant-garde. Jelinek has since edited and published excerpts from Bogner's acoustic, photographic and graphic oeuvre (none of which was published in her lifetime), which initially ushered in the claim that he and she were one and the same person, as well as subsequent debate around the issue of fakes respectively suspected fakes as a presentation/reception strategy. Questions as to the role, impact and standing of artificial or genuine secrets are intersecting threads in Ursula Bogner's biography and oeuvre, and likewise in critiques of these. Bogner's work, whether fictitious or real, is irrevocably intertwined with her biography and so, as author and musician Momus wrote in his book, [Ursula Bogner – Black Box = Sonne](#), questions as to Bogner's real identity are largely irrelevant: »Every lie creates a parallel world; the world in which it is true. So I am interested in the parallel world in which Ursula Bogner really is credible, and really exists«.

» faitiche.de

HISTORICAL RECORDINGS VOL. I

Various Artists, Gagarin Records, Catalog #: GR2013, 2010

Project Space of Kunstraum Kreuzberg/Bethanien » 28.1.–5.2.
» daily 12–19:00

As more and more archives become digitalized and accessible through the internet, the entire history of recorded sound is only a few mouse clicks away. However, the 2008 discovery of a phonograph recording of »Au Clair de Lune« from 1860 in a Paris archive, demonstrated that fragile treasures remain to be discovered by the dedicated explorer. Sound artist Felix Ku-

bin has spent the last 5 years investigating, tracking down, and collecting a stunning selection of hitherto neglected recordings from archives and private collections.

The selection of recordings presented here offer diverse transmissions from the analog past: the chronicles of eccentric machines, alleged occult occurrences during telephone exchanges, drunken whalers, marine plankton, music hall entertainers, Nazi attempts to play proto-synthesizers, uncategorizable oddities, and lost documents by originators of the avant-garde.

» gagarinrecords.com

SÄUGLING, DUSCHKOPF, DAMENSCHRITTE

Eine polymorphe Klangbibliothek, audio piece by Felix Kubin (DE), 2010

Project Space of Kunstraum Kreuzberg/Bethanien » 28.1.–5.2. » daily 12–19:00

In the late 50s, the first vinyl audio recordings for home use appeared. They had names like »The Set«, »Music to Underlay« and »Sounds in Stereo, with Alignment Grooves and Announcements,« and were directed primarily at »the home-movie maker, and friend of audio and slide shows.« In the piece presented here, Felix Kubin compiled a polymorphic sound library based on this format, which aims to free sounds from the catalog. A combinatorial game with real and fake names throws modes of listening into ever greater confusion, and cedes to the audio artifacts' own communication with one another. Alignment grooves begin to flicker. A sound log dissolves into its constituent parts. The previously well-arranged recorded past attains a new anarchic presence of multiple audio fictions.

Felix Kubin was born in 1969, specializes in electro-acoustic experiments, and futuristic pop music. He runs his own record label, Gagarin Records, and produces radio plays, short films, and lecture performances, e.g. »Paralektronoia« (2004) and »Wiederhole 1-8« (2008) for WDR, »testest« for Deutschlandradio Berlin and ORF (2011), »Parasol Elektroniczny« for Radio Web Macba.

» felixkubin.com

Produced in collaboration with Deutschlandradio Klangkunst.

FEEDING ON REFLECTIONS

Triptych for three plasma monitors by Alexander Christou (DE), 2011

Kunstraum Kreuzberg/Bethanien » 28.1.–19.2.

» daily 12–19:00

Viscous deceleration facilitates the fleeting encounter of after-images in space: long departed from Brighton beach and passing on Blackfriars Bridge like ships in the night. A liquid agent vibrates and turns into an obsidian glass. There, where material reaches its end, the phantoms turn to greet us. Alexander Christou, born 12.7.1962, is a composer and visual artist. He lives and works in Berlin.

» alexander-christou.com

» see page 67

PANZER

Object by Nik Nowak (DE), 2011

LokDock, 27.1. 19:00 & 31.1.–5.2., daily 18–22:00

Performance »Nik Nowak vs. Ultramodem«, 31.1. » 22:00

Nik Nowak's »Panzer« (2011) is a sound system built from a chain dumper. A wall of speakers with 9 membranes and 4 high frequency horns and 4000 watt is raised hydraulically from the mount before bursting into action. But, more notably »Panzer« is the artistic representation of a sound weapon that echoes the aesthetics of military »stealth« technologies, the brute force of armored vehicles and the anarchic culture of mobile sound systems. This combination incites a vague fascination for the bad vibes of aggressive frequencies and impressively addresses the role of sound as a means of controlling masses and space. Nik Nowak is a Berlin-based artist whose work with sound is usually manifested in sculptural forms, particularly as fantastic sonic vehicles. His work considers the transportation of sound, the physical perception of sound waves and the notion of implementing sound as a weapon.

A project in collaboration with the Berlin curator Peter Lang.

» niknowak.de

» see page 63

DAS GESCHEHEN

A project by Nik Nowak and Moritz Stumm (DE) with contributions by Stellar Om Source (NL), Stephen O'Malley (US), Marius Rehmet (DE), MFO (DE), Michael Schultze (DE), Tim Plamper (DE)

Berghain, 31.1.–3.2., during concerts

»Das Geschehen« (The Happening) is an object reminiscent of an underwater mine in which 24 slide viewers have been embedded. Since 2009, Nik Nowak and Moritz Stumm have invited various artists to use this exhibition platform to present their work beyond traditional art venues, and to thereby juxtapose and/or oppose their personal artistic positions. The slides are collected and archived. »Das Geschehen«, here in its fifth edition, is curated by Jan Rohlf.

» niknowak.de

ELECTRO-ACOUSTIC CAFÉ

Installation/performance by James Brewster (SE/UK)

1.–5.2. HAU 2/WAU, 16–19:00

James Brewster turns coffee-making at the WAU restaurant in HAU 2 into a otherworldly experience: Contact microphones attached to all of the coffee-making equipment (espresso machine, milk jug, grinder, drip tray, water tank, espresso pump, etc) pick up the noises of the machinery. These are then fed through a laptop, subjected to subtle digital processing in real time, and amplified.

James Brewster is an English-Swedish sound artist and professional barista who has competed in »Latte-Art«, and came second in the 2010 Swedish Championships in Stockholm.

» fragment-cafe.com

» straydogarmy.co.uk/jb



»THE SOUL FLITTERS OUT LIKE A DREAM AND FLIES AWAY.«

—

ODYSSEY, 11.222



IN/COMPATIBLE

TRANSMEDIALE 2012

At transmediale 2012, which will take place from 31 January to 5 February at the Haus der Kulturen der Welt under the new artistic direction of Kristoffer Gansing, everything will revolve around the theme in/compatible. As always, transmediale runs parallel to and in cooperation with CTM.

Incompatibility is the condition arising when things are not working together. With the theme in/compatible, the festival probes the productive and destructive sides of incompatibility as a fundamental condition of cultural production. To be in/compatible means to refuse a quick return to business as usual. It means to instead dare an investment in the unusual: aesthetic, ambiguous and nervous expressions of politics and technology that are contingent with the dark sides of network culture.

Since years we have heard about the coming »promised land« of convergent technology, culture and economy as proclaimed by new media entrepreneurs, neo-liberal economists and development experts. Instead of a smooth operation, it is increasingly clear that processes of convergence bring about new tensions in everyday life, economy, politics and technology. Tensions and states of crisis are not contradictory to convergence which is instead a process that should be understood as dependent on the production of the incompatible.

The simultaneous monumental failure and global ubiquity of technology seems to move us beyond the polarity of utopia and dystopia. Instead we are entering the blurred environments of the unadapted, monstrous and »unincorporated«. The increasingly unclear tension-states between open and closed, freedom and control, idealistic and commercial are giving rise to a new kind of »techno-cultural uneasy«. The in/compatible in this

context is a singular moment of transversal reflection. Artists, hackers and tinkers engage the imperfect nature of technology. They give it a cultural shape, developing a modular reflexivity that responds to the ever-changing social and economical terrains of the networked world.

Allowing for incompatibility is also central to the capitalist logic of always being »open to business«, the constant integration of new areas of production. But this does not necessarily mean that incompatibility always leads to co-optation. The in/compatible moment produces a gap in capitalist production, a temporary moment of stasis which may be used to reflect on where we are going, if anywhere at all, and on what conditions.

As an in/compatible being, transmediale 2012 highlights projects and cultural phenomena that savor this stop in the incessant flow of things and posits it as a moment of tension that allows for a redefinition of our initial terms of engagement. Contrary to the fear of the incompatible, so prevalent in the age of cloud-computing, the festival raises the question of what happens when incompatibility is brought to the fore rather than hidden away in the dark underbelly of digital culture?

» transmediale.de

DARK DRIVES. UNEASY ENERGIES IN TECHNOLOGICAL TIMES

In the exhibition curated by Jacob Lillemose, more than 35 works of art and artefacts of everyday culture approach the dark side of technological culture from various points of view. Under the title »Dark Drives: Uneasy Energies in Technological Times«, a constellation emerges in which our relationship to technology appears ambivalent, unpredictable and amorphous.

Featuring: [0100101110101101.ORG](#), [Art 404](#), [Ant Farm](#), [Antony Balch](#) / [William S. Burroughs](#), [Heath Bunting](#), [Chris Burden](#), [Jack Caravanos](#) (Blacksmith Institute), [Jennifer Chan](#), [Tracy Cornish](#), [Chris Cunningham](#) / [Aphex Twin](#), [Constant Dullaart](#), [\[epidemiC\]](#), [Matteo Giordano](#), [Gæoudjiparl](#), [Bjørn Erik Haugen](#), [Jaromil](#), [JODI](#), [Sture Johannesson](#), [Junko & Mattin](#), [JK Keller](#), [Mistress Koyo](#) / [Karla Grundig](#), [Peter Luining](#), [Vibek Raj Maurya](#), [jon.satrom](#), [Nikola Tesla](#), [VNS Matrix](#), a. o.

RESOURCE FOR TRANSMEDIAL CULTURE

»reSource for transmedial culture« is a new initiative of transmediale in collaboration with CTM and the Kunstraum Kreuzberg/Bethanien to sponsor an all-year platform for the exchange of methodologies and knowledge. The reSource program at transmediale 2012 is curated by Tatiana Bazzichelli and will be distributed into five different sub-themes: reSource methods, reSource activism, reSource networks, reSource markets and reSource sex.

Featuring: [Geoff Cox](#), [Katrien Jacobs](#), [Jaromil](#), [Joasia Krysia](#), [Steve Lambert](#), [linux virgins](#), [Sergio Messina](#), [Telekommunisten](#), [Johannes P. Osterhoff](#), [Morten Riis](#) and [Shu Lea Cheang](#), [Kathy Rae Huffman](#), [Florian Wüst](#) a.o.

SATELLITE STORIES

The video program Satellite Stories, curated by Marcel Schwirin, raises the question of the compatibility between human beings and the products they create. The products seem to develop a life of their own, and are no longer adapted to suit human needs; instead, we are forced to adapt to them in order to avoid becoming incompatible ourselves.

Featuring video works by [Babak Afrassibi](#) & [Nasrin Tabatabai](#), [Hanspeter Ammann](#), [Dalibor Baric](#), [Susan Bowman](#), [Peter Callas](#), [Dellbrügge & de Moll](#), [Harun Farocki](#), [Dominic Gagnon](#), [Henna-Riikka Halonen](#), [Isabelle Hayeur](#), [etteam](#), [Bjørn Melhus](#), [Neozoon](#), [Till Nowak](#), [Rotraut Pape](#) & [Andreas Coerper](#) (Raskin), [People Like Us](#), [Roe Rosen](#), [Maria Vedder](#), a. o.

GHOSTS IN THE MACHINE

The performance program The Ghosts in the Machine, curated by Sandra Naumann, reflects upon the compatibility and incompatibility of old and new, of analog and digital media. The artists draw on the practices of media archaeology by using digital instruments to explore analog media. In a series of audio-visual performances, this tactic reveals qualities that are specific to older media, thus luring the »ghosts out of the machine«. Featuring performances by [Joshua Light Show](#), [Billy Roisz](#), [dieb13](#) & [Mario de Vega](#), [Flora Könemann](#), [Valerio Tricoli](#), [Wolf-gang Spahn](#) & [Martin Howse](#), a. o.

IN/COMPATIBLE: SYSTEMS | PUBLICS | AESTHETICS

From 3 to 4 February, the interdisciplinary panels and artist presentations of the symposium in/compatible: systems | publics | aesthetics will examine recent and emerging developments in network culture as well as the in/compatible in terms of its logics of production within different fields. Whether politics, economics or culture: the phenomenon of in/compatibility – with its productive and also destructive forces – seems to permeate all social systems.

Featuring: [Jacob Appelbaum](#), [Gabriella Coleman](#), [Florian Cramer](#), [Jodi Dean](#), [Michael Dieter](#), [Matthew Fuller](#), [Orit Halpern](#), [Graham Harman](#), [Tsila Hassine](#) & [Ziv Neeman](#), [Stefan](#) & [Ralph Heidenreich](#), [Olia Lialina](#) & [Dragan Espenschied](#), [Rosa Menkman](#), [Jussi Parikka](#) a. o.

McLuhan Lecture: Andrew Feenberg

In cooperation with the Embassy of Canada we also present this year's Marshall McLuhan Lecture held by Andrew Feenberg (ca), giving the lecture Ten Paradoxes of Technology.

McLuhan Salon: Jeremy Bailey

As part of the cooperation with the Canadian Embassy transmediale present the first German exhibition of the Canadian new media, video and performance artist Jeremy Bailey, who satirizes utopian new media vocabularies.

Labor Berlin 8: Studio Weise7 – the in/compatible laboratorium
An exhibition and experimental workspace presented in cooperation with Labor Berlin at HKW. The project comments on our dependence on machines and networks, where each work represents a unique, critical engagement with the challenges of our »techno-political condition«. Participating artists are [Bengt Sjöln](#), [Brendan Howell](#), [Danja Vasiliev](#), [Gordan Savičić](#), [Julian Oliver](#), [Servando Barreiro](#).

VORSPIEL

ART / SOUND / DIGITAL CULTURE AT 20 VENUES ACROSS BERLIN

26.–29.1.

transmediale and CTM’s Vorspiel is a pre-festival program where over 20 independent partner organizations, galleries, project spaces and other venues across Berlin invite you to a series of exhibition openings, performances, artist talks and special events that take place beyond the main venues of either festival.

Vorspiel takes place on the weekend prior to both festivals, from Thursday 26 – Sunday 29 January 2012, at independent organisations, galleries, project spaces and other venues across Berlin. The Vorspiel program partners have been selected by transmediale and CTM according to one of the following criteria: content that relates to the in/compatible and/or Spectral thematic frameworks of the festivals, key collaboration partners and high artistic quality.

Experience some of Berlin’s best experimental arts, music and sound via this unique pre-festival weekend.

» [ctm-festival/vorspiel](#)

PARTICIPATING VENUES & ORGANIZATIONS

- » [_Vilém_Flusser_Archiv](#)
[Grunewaldstraße 2-5, 10823](#) » [flusser-archive.org](#)
- » [Collegium Hungaricum Berlin](#) [.CHB]
[Dorotheenstraße 12, 10117](#) » [hungaricum.de](#)
- » [Art Laboratory Berlin](#)
[Prinzenallee 34, 13359](#) » [artlaboratory-berlin.org](#)
- » [Ausland](#)
[Lychenerstraße 60, 10437](#) » [ausland-berlin.de](#)
- » [c-base](#)
[Rungestraße 20, 10179](#) » [c-base.org](#)
- » [Computerspielemuseum](#)
[Karl-Marx-Allee 93 A, 10243](#) » [computerspielemuseum.de](#)
- » [Errant Bodies](#)
[Kollwitzstraße 97, 10435](#) » [errantbodies.org](#)
- » [Galerie \(DAM\)Berlin](#)
[Neue Jakobstr. 6/7, Innenhof, 10179](#) » [dam-berlin.de](#)
- » [Kunstraum Kreuzberg/Bethanien](#)
[Mariannenplatz 2, 10997](#) » [kunstraumkreuzberg.de](#)
- » [LEAP](#)
[Karl-Liebknechtstraße 13, 10178](#) » [leapknecht.de](#)

- » [LokDock](#)
[Am Wriezener Bahnhof / Helsingforser Str. 10243](#) » [lokdock.com](#)
- » [Nationalgalerie im Hamburger Bahnhof](#)
[Invalidenstraße 50-51, 10557](#) » [hamburgerbahnhof.de](#)
- » [NK Projekt](#)
[Elsenstraße 52 \(2. Hinterhaus Etage 2\), 12059](#) » [nkprojekt.de](#)
- » [Node Center for Curatorial Studies](#)
[Waldemarstraße 37A, 10999](#)
- » [Nordic Embassies, Fellehuset](#)
[Rauchstraße 1, 10787](#) » [nordischebotschaften.org](#)
- » [O’Tannenbaum](#)
[Sonnentallee 27, 12047](#) » [o-tannenbaum-berlin.de](#)
- » [Schering Stiftung](#)
[Unter den Linden 32–34, 10117](#) » [scheringstiftung.de](#)
- » [Supermarkt](#)
[Brunnenstraße 64, 13355](#) » [supermarkt-berlin.net](#)
- » [STYX Projects](#)
[Kottbusser Damm 7, 10967](#) » [styx-projects.com](#)
- » [Substitut](#)
[Torstraße 159, 10115](#) » [substitut-berlin.ch](#)
- » [uqbar](#)
[Schwedenstraße 16, 13357](#) » [uqbar-ev.de](#)

VORSPIEL SCHEDULE

- Thursday » 26 January
- 19:00 » [Supermarkt](#) » [Free Culture Incubator Finale – Best Practice Review](#)
 - 19:00 » [Schering Stiftung](#) » [Stones and Hand held Lava, Ilana Halperin](#)
 - 20:00 » [LEAP](#) » [BodyControlled, Alex Nowitz, Echo Ho, Mario de Vega](#)
 - 22:00 » [O’Tannenbaum](#) » [Black Ambient Enlightened Ambient, 4 days of Spectral Ambient, Hitmachine, DJ Squeaky](#)
- Friday » 27 January
- 15:00 » [_Vilém_Flusser_Archiv](#) » [Flusserian Philosophical Fridays](#)
 - 16:00 » [Computerspielemuseum](#) » [AMAZE presents Global Game Jam](#)
 - 17:00 » [Nordic Embassies, Fellehuset](#) » [transmediale 2012 text-sound salon with Pär Thörn & Tobias R. Kirstein](#)
 - 19:00 » [Galerie \(DAM\)Berlin](#) » [Reply All, Aram Bartholl](#)
 - 19:00 » [Kunstraum Kreuzberg/Bethanien](#) » [CTM.12 Exhibition](#)
 - 19:00 » [Substitut](#) » [Irreconcilably compatible – heidiwithoutcountry, Rafael Adame, Shima Asa, Corina Caviezel a.o.](#)
 - 19:00 » [LokDock](#) » [Panzer, Nik Nowak](#)
 - 20:00 » [Art Laboratory Berlin](#) » [Navigating the Everyday, plan b](#)
 - 20:00 » [Nationalgalerie im Hamburger Bahnhof](#) » [Musikwerke Bildender Künstler, »db« by Ryoji Ikeda](#)
 - 21:00 » [Ausland](#) » [umlaut im Ausland, Florian Bergmann, Pierre Borel, Hannes Lings](#)
 - 21:00 » [c-base](#) » [be future in/compatible, Improbanden, Stickman](#)
 - 21:00 » [O’Tannenbaum](#) » [Black Ambient Enlightened Ambient, 4 days of Spectral Ambient, Blue Stark, DNA Conspiracy, Innercity](#)

- Saturday » 28 January
- 16:30 » [Node Center for Curatorial Studies](#) » [Berlin Art Link presents ICI’s Project 35](#)
 - 17:00 » [Errant Bodies](#) » [Not I, Leif Elggren, Brandon LaBelle, Heimo Lattner a.o.](#)
 - 19:00 » [STYX Projects](#) » [Frozen in Stone, Benjamin Laurent Aman](#)
 - 19:00 » [uqbar](#) » [Grammophon, Emilia Badalà](#)
 - 20:00 » [LEAP](#) » [in/compatible drawing in the age of electronic expressions, David Bowen, Daniel Franke, Sanela Jahic a.o.](#)
 - 21:00 » [O’Tannenbaum](#) » [Black Ambient Enlightened Ambient, 4 days of Spectral Ambient, Lieven R. J. Moana, a.o.](#)

- Sunday 29 » January
- 17:00 » [Computerspielemuseum](#) » [Paidia Laboratory: feedback, Paidia Institute](#)
 - 18:00 » [Node Center for Curatorial Studies](#) » [Berlin Art Link presents ICI’s Project 35](#)
 - 19:00 » [Collegium Hungaricum Berlin](#) [.CHB] » [in/compatible archaeology: Light Shows Expanded, artist talk with Joshua White](#)
 - 19:00 » [NK Projekt](#) » [the immanent lie & PAN Label Night, Rumpsti Pumsti, Bill Kouligas, John Wiese, Eli Keszler](#)
 - 20:00 » [Ausland](#) » [Picture this, Aline Benecke](#)
 - 21:00 » [O’Tannenbaum](#) » [Black Ambient Enlightened Ambient, 4 days of Spectral Ambient, Bram Stadhouders & Wouter Jaspers](#)

ICAS/ECAS NETWORKS

ICAS – International Cities of Advanced Sound – is a global network of independent non-profit organizations dedicated to advancing sound cultures, music and related arts. ECAS – European Cities of Advanced Sound – is its European branch.

Nine ECAS-organizations and associated partners are currently in the middle of a 5-year project, entitled Networking Tomorrow's Art for an Unknown Future that sees the network expand cooperation, co-commissions, and knowledge exchange between member organizations and their associated artistic communities. The next ICAS/ECAS Meeting will take place during CTM.12. While these meetings are closed to the public, we welcome any artists or professionals interested in creating links with ECAS to get in touch via the general inquiry address info@ecasnetwork.org. During CTM.12, the ECAS Network will also launch a new call for artist proposals for co-commissioned works (2 projects) or an artist residency (1 selection only). Please see ecasnetwork.org for more information.

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» daily 10–24:00 at the ground floor of HAU 2

CTM.12 VIDEO BLOG

Follow the festival on the Internet: realeyz.tv presents the CTM.12 videoblog. Daily interviews, reports and concert recordings.

» realeyz.tv/ctm12/videoblog

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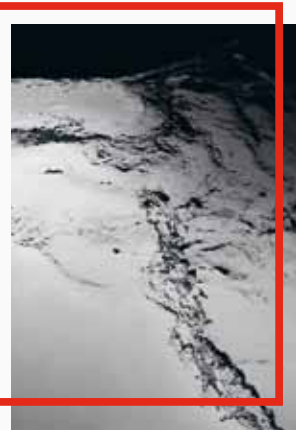
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ARTHOUSE NOUVEAU.
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Altenberg, Theo (AT) » 70	Hautzinger, Franz (AT) » 22, 23	Oneohtrix Point Never (US) » 45, 61
Ancient Methods (DE) » 34	Hayward, Robin (UK) » 22, 23	oOoOO (US) » 32
Anstam (DE) » 43	Heatsick (UK) » 33	Opium Hum (DE) » 34
Anworth Kirk (UK) » 20	Hecker, Tim (CA/QC) » 48	Oval (DE) » 46
Applehead (UK) » 20	Hennix, Catherine Christer (SE) » 22, 23	Patofa, Yokna (JP) » 70
AUDiNT (UK) » 63, 76	Heys, Toby (UK) » 63, 76	Paulun, Paul (DE) » 63, 65
Azimuth, Slant (UK) » 20	Hieroglyphic Being (US) » 33, 40	Phurpa (RU) » 25
Baby Ford (UK) » 36	Hofbauer, Andreas L. (AT) » 57, 59	Pole (DE) » 29, 40
Baecker, Ralf (DE) » 59, 74	Holy Other (UK) » 32	Pope, Doug (US) » 44
Balam Acab (US) » 32	Howse, Martin (UK) » 59, 74	Porter, Roly (UK) » 34
Belouin, Pierre (FR) » 70	Hudson Mohawke (UK) » 43	PRSZR (PL/AT) » 31
Bock, Onnen (DE) » 19	IAMTHATIAM (US) » 33, 40	Puzzle (INT) » 32
Bogner, Ursula (DE) » 77	Ismaily, Shahzad (US) » 34	Queiroz, Jorge (PT) » 70
Borngräber & Strüver (DE) » 18, 65	Ital (US) » 33, 38	Qluster (DE) » 19
Breitenfellner, Barbara (DE/AT) » 70	Jeffery, Hilary (UK) » 22, 23	Radigue, Eliane (FR) » 10, 11
Brewster, James (SE/UK) » 78	Johansson, Sven-Åke (SE/DE) » 65	Reisser, Marius (DE) » 40
Burger, Jörg (DE) » 12	Jordan, Ryan (UK) » 59, 74	Robinson, Carol (US) » 10, 11
Byetone (DE) » 28	Joshua Light Show (US) » 44, 45	Roedelius,Hans-Joachim (DE) » 16,19, 64
Cantu-Ledesma, Jefre (US) » 24	Kangding Ray (FR/DE) » 28	Rose, Simon (UK) » 17
Christou, Alexander (DE) » 67, 78	Kemp, Jonathan (UK) » 59, 74	Ross, Monica (UK) » 70
Clausen, Martin (DE) » 63	Kemper, Ruth (DE) » 70	Rumpff, Dirk (DE) » 29
Co La (US) » 35	Kettel (NL) » 35	Salter, Chris (CA/QC) » 76
Cohavi, Anat (IL) » 17	Kirby, Seth (US) » 44	Salva (US) » 43
Cosmo Vitelli (FR) » 42	Köhn (BE) » 19	Sammy Dee (DE) » 36
Cuni, Amelia (IT) » 22, 23	Koltsov, Alexej (RU) » 25	Schnitzler, Conrad (DE) » 16,17, 18, 64
Curtis, Charles (US) » 10, 11	Kouligas, Bill (GR) » 31	Schwingenschlögl, Paul (AT) » 22, 23
Cut Hands (UK) » 31	Krystufek, Elke Silvia (AT) » 70	Seidel, Wolfgang (DE) » 17, 18, 65
Damman, Martin (DE) » 70	Kubin, Felix (DE) » 77, 78	Selchukov, Pavel (RU) » 25
Davidson, Marcus (UK) » 50	Kuedo (UK) » 32	Sendai (BE) » 28
Dayal, Geeta (US) » 61, 65	Kürvers, Klaus (DE) » 17	Shlohmo (US) » 43
de Mey, Yves (BE) » 28	Kyoka (JP) » 28	Shrubbn!! (DE) » 46
De Ruyter, Thibaut (FR/DE) » 10, 11, 70	La boîte à gants Productions (FR) » 70	Solistenensemble Kaleidoskop (DE) » 30
Delfonic (DE) » 43	Lando Kal (US) » 43	Sølyst (DE) » 30
Demdike Stare (UK) » 20	Lopatin, Daniel (US) » 45, 61	Stellar Om Source (NL) » 33, 78
Denny, Alyson (US) » 44	López Paniagua, Laura (ES) » 59, 77	Strüver, Jens (DE) » 18, 65
DiskJokke (NO) » 42	Loud-E (NL) » 42	Stumm, Moritz (DE) » 78
DJ Elephant Power (BE) » 30	Luche, Ingrid (FR) » 70	Supersilent (NO) » 45
Eckardt, Anke (DE) » 76	Magnason, Borgar (IS) » 34	Taprikk Sweezee (DE) » 38
Eleh (US) » 50	Maiovvi, Antoni (UK/DE) » 42	Tegin, Alexei (RU) » 25
Favre, Valerie (DE/FR) » 70	Mara Trax (IL/DE) » 36	The Chora(s)san Time-Court Mirage » 22
Fehlmann, Thomas (CH/DE) » 46, 65	Marchetti, Lionel (FR) » 10, 11	The Eternal Chord (INT) » 50
Fell, Mark (UK) » 28	Martinez, Bruno (FR) » 10, 11	The Haxan Cloak (UK) » 31
Ferraro, James (US) » 35, 61	Matronic, Ana (US) » 44	Transforma (DE) » 46
Fisher, Mark (UK) » 67	Matthews, Charles (UK) » 50	U-matic & Telematique (DE) » 43
Forrest, Jason (US) » 70	McCarthy, Tom (UK) » 59	Utukin, Eduard (RU) » 25
Free Arts Lab (INT) » 17	McMullen, Ken (UK) » 59	Vainio, Mika (FI) » 34
Frost, Ben (IS) » 34	Meinz, Ralf (DE) » 22, 23	van Hoesen, Peter (BE) » 28
G.H. (UK) » 34	Menkes, Nina (US) » 59	van Liefland, Joep (DE/NL) » 70
Garrett, Bradley L. (UK) » 57	Metz, Armin (DE) » 19	Vandeweyer, Els (BE) » 17
Gfeller, Christian (DE/FR) » 70	MFO (DE) » 34, 78	Vialard, Christian (FR) » 70
Ghettospheric (DE/UK) » 38	Mohn (DE) » 12	Vogel, Cristian (UK) » 46
Goodman, Steve (UK) » 63, 76	Monroe, Brock (US) » 44	Vogt, Alexandra (DE) » 70
Gottlieb, Baruch (DE/CA) » 70	Morphosis (LB) » 29, 34	Voigt, Wolfgang (DE) » 12
Götsching, Manuel (DE) » 45	Mosse, Kassem (DE) » 40	von Hausswolff, Carl Michael (SE) » 70
Graf Haufen (DE) » 70	Mouse On Mars (DE) » 30	Votel, Andy (UK) » 20, 35
Grayson, Richard (AU) » 70	Negarestani, Reza (IR) » 67	Weiser, Marc (DE) » 46
Grouper (US) » 24	Niegoda, Jacek (PL) » 70	White, Joshua (US) » 44
Guðnadóttir, Hildur (IS) » 50	Novo Line (US) » 35	Winderen, Jana (NO) » 50
Hallett, Nick (US) » 44	Nowak, Nik (DE) » 63, 78	Wolfreys, Julian (US) » 57
Han, Byung-Chul (KR/DE) » 57	Nwachukwu, Tony (DE) » 29	Zip (DE) » 36
Harmonious Thelonious (DE) » 40	O'Tannenbaum DJs (NL) » 33	Zodiak Free Arts Lab » 16, 64

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- » HAU 1–3
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CREDITS

Oliver Baurhenn, Jan Rohlf, Remco Schuurbiers
» Program curators and festival direction

Andreas L. Hofbauer
» Guest curator discourse program

Thibaut de Ruyter
» Curator Exhibition »Ghosts Off The Shelf«

Falko Teichmann, Gideon Rathenow, Michail Stangl, Annie Goh, Lars Döring
» Curatorial contributions and advice

Tania Wehrs
» Festival management & administration

Karen Grzempa
» Finance, ECAS project assistance

Franziska Benkert, Benjamin Straub, Andreas Gogol
» Production managers

Ivo Krug, Magda Torres, Lilli Ebert
» Festival assistants

Elisabeth Enke, Meike Jansen
» Technical production exhibition

Guido Moebius
» Press & PR

Marius Rehmet (studio grau)
» Graphic design

Jan Rohlf, Taïca Replansky, Oliver Baurhenn, Alexander Paulick, Falko Teichmann, Andreas L. Hofbauer, Andreas Richter
» Authors & editors catalogue and web

Alexander Paulick, Jill Denton
» Translation

Radek Szcześniak, Taïca Replansky
» Online community manager

Anke Eckhardt, Mattef Kuhlmeier
» Technical production

Anja Henkel
» Volunteers

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» Web programming (typo3)

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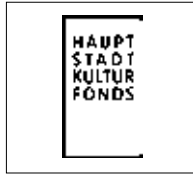
Thank You!

» All E.C.A.S. members, all I.C.A.S. activists / Carsten Seiffarth and Carsten Stabenow of Dock e.V. / Eric Mattson / Eunice & Elliot Maurice / Ingo Ohm / Armando Gómez Roo / Jason Forrest / Janet Leyton-Grant / Marco Microbi / Mat Schulz and Gosia Plysa of Unsound / Mathias Lilienthal, Christoph Gurk, Kirsten Hehmeyer, Elisabeth Knauf, and everyone at HAU / Stéphane Bauer and his team at Kunstraum Kreuzberg/Bethanien / Nadja Clarus / Norbert Thormann, Michael Teufele, Andre Jürgens, Andreas Baumecker, Gideon Rathenow, and the whole Berghain crew / Fabian Grimme, Oliver Thomas, Steven Thomas / Kristoffer Gansing, Markus Huber, Filippo Gianetta, Christine Bernauer, Susanne Bernstein, Tatjana Bazzichelli, Baruch Gottlieb and the whole transmediale team / The Members of General Public / Dirk Mielenhausen / Uwe Buhrdorf (Satis & Fy) / and the many more generous helpers, supporters and partners who have helped sustain and develop the festival. And of course everyone who keeps inspiring us and makes us laugh ...

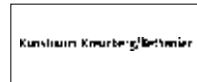
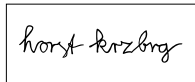
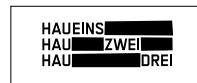
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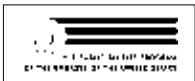
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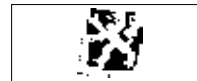
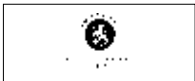
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