

CTM – FESTIVAL FOR
ADVENTUROUS MUSIC & ART

10 DAYS OF SONIC DISCOVERY ACROSS BERLIN



»Deep Web« by Robert Henke and Christopher Bauder, CTM 2016 Festival, Kraftwerk Berlin. Photo Camille Blake.

»ONE OF THE WORLD'S LEADING
EXPERIMENTAL MUSIC FESTIVALS«

CRACK MAGAZINE

»AHEAD OF ITS TIME«

TRAX

»CTM IS THE QUINTESSENTIAL
EXPERIMENTAL MUSIC FESTIVAL«

RESIDENT ADVISOR



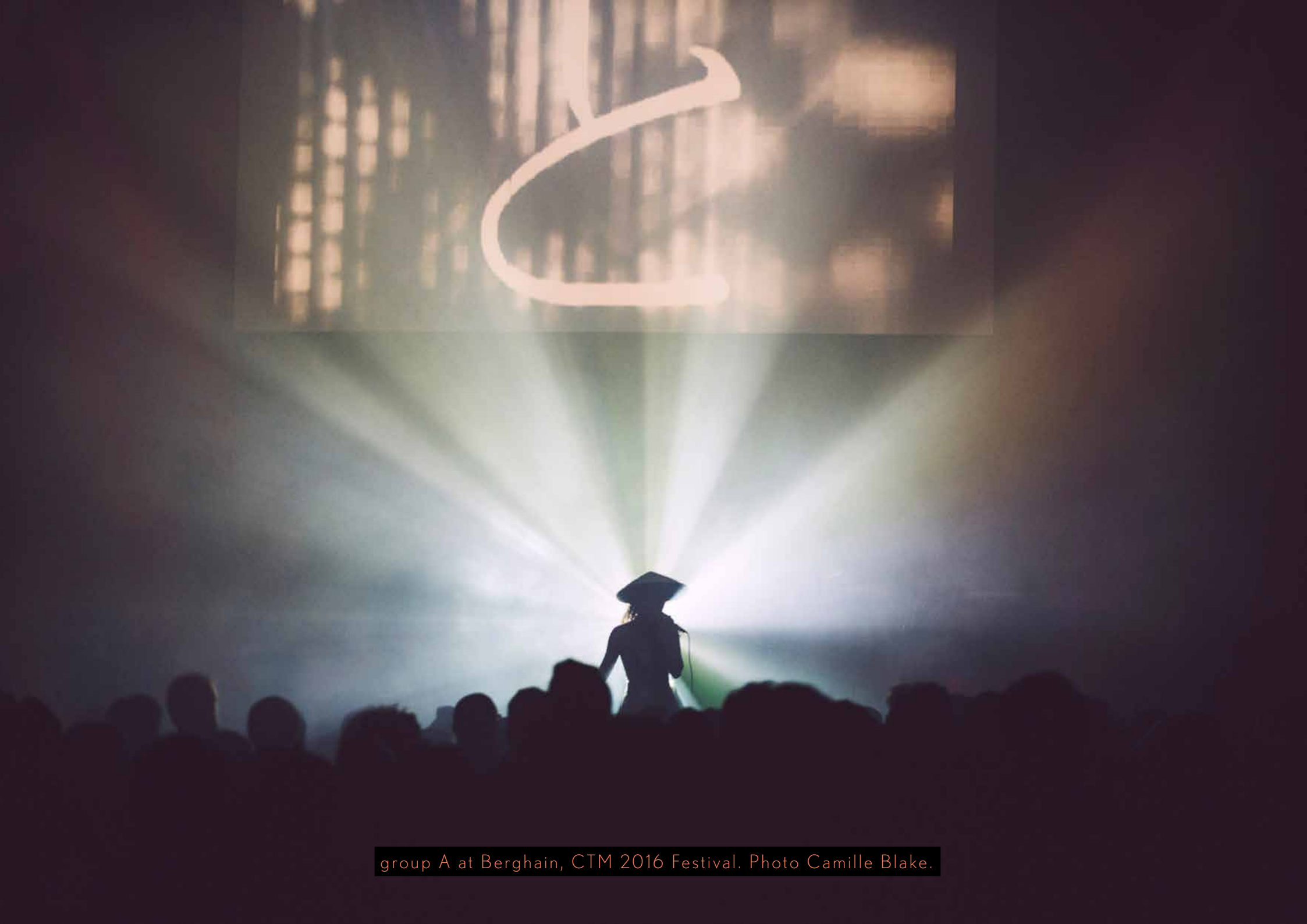
CTM 2017 finale with The Bug vs Dylan Carson, CTM 2017 Festival, Heimathafen Neukölln. Photo Stefanie Kulisch.

»CTM IS MORE THAN A FESTIVAL –
IT'S A FROTHING PETRI DISH OF
MUSICAL IDEAS, IN EQUAL
MEASURE ENTERTAINING AND
ENLIGHTENING, FOR THE ARTISTS
AS WELL AS THE AUDIENCE«

RESIDENT ADVISOR

»TRANSFORMATIVE, INCLUSIVE
AND CELEBRATORY«

CRACK MAGAZINE



group A at Berghain, CTM 2016 Festival. Photo Camille Blake.

»CTM EXCELS ABOVE OTHER
FESTIVALS: NOT BECAUSE IT
SIDELINES TRADITIONAL FESTIVAL
HEDONISM IN FAVOUR OF
DISCOURSE BUT BECAUSE IT HAS
FOUND THE EMPATHETIC BALANCE
BETWEEN THE TWO«

THE QUIETUS, UK



Sunn O))) at Heimathafen Neukölln, CTM weekend 2015. Photo Markus Werner.

EXPERIENCE, THINK ABOUT AND SHARE MUSIC

Founded in 1999, CTM – Festival for Adventurous Music and Art is one of the world's leading international festivals dedicated to leftfield pop, contemporary electronic, and experimental music.

Presented under a yearly theme, each edition tests the current possibilities and limits of music, and supports a wide range of artists working in the context of music and sound cultures. The festival's 10-day programme opens up room for unusual experiences. Cutting across genres, scenes, and disciplines, it couples first-hand experience with critical reflection, exchange, and learning.

Deeply-rooted in the city's music and art scene, CTM embodies everything that currently makes Berlin one of the world's cultural hot spots.

10 DAYS OF CONCERTS,
CLUB NIGHTS, EXHIBITION,
CONFERENCE PROGRAMME
AND MORE

PLATFORM FOR NEW
COMMISSIONED WORKS AND
EMERGING TALENT

YEARLY THEME LINKING NEW
MUSIC TRENDS WITH SOCIETAL
DISCOURSE

MIX OF BERLIN'S MOST
EXCITING CULTURAL AND
NIGHTLIFE VENUES

INTERNATIONAL RENDEZVOUS FOR
PROFESSIONALS IN MUSIC AND
RELATED FIELDS

SYNERGY WITH
PARALLEL-RUNNING
TRANSMEDIALE –
FESTIVAL FOR ART &
DIGITAL CULTURE



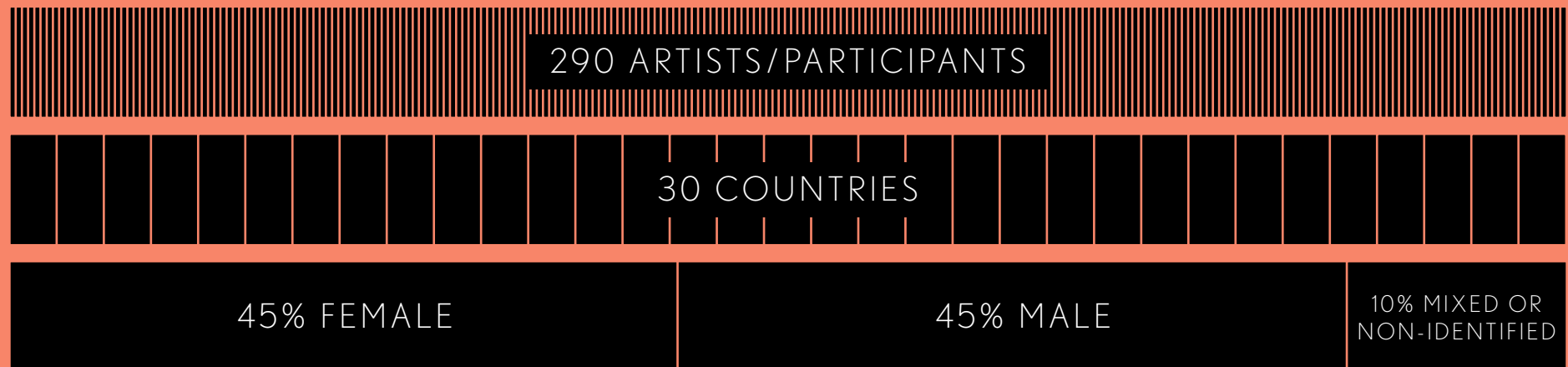
Moor Mother performing at Berghain at CTM 2017 festival. Photo by Camille Blake.

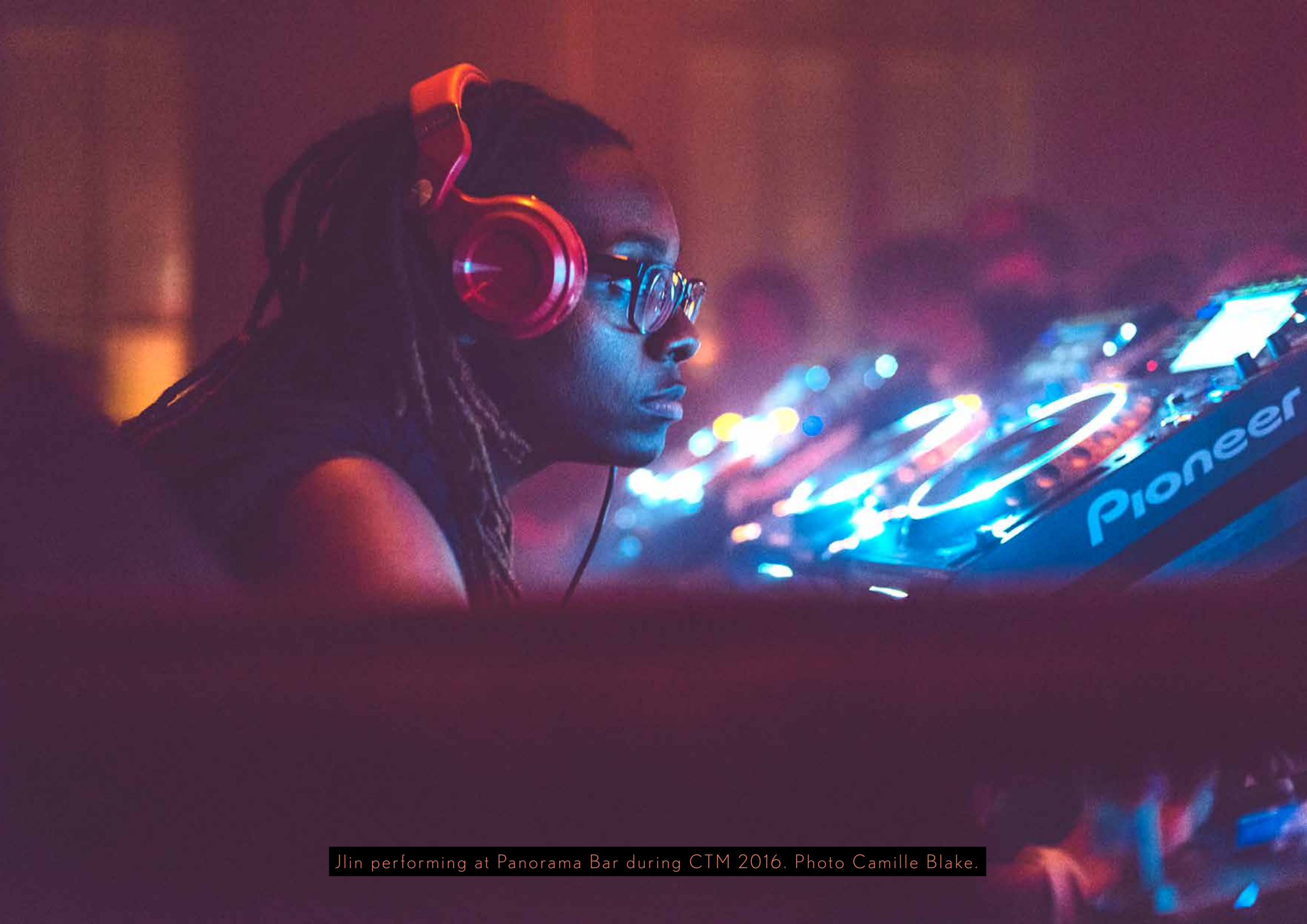
ARTISTIC DIVERSITY AT THE FOREFRONT

CTM Festival gives space to a multitude of voices and perspectives, with the aim of acknowledging and supporting diversity on all levels.

It covers a wide range of sonic and music practices, and of interdisciplinary projects that combine music, performance and visual arts with digital culture, critical theory and new technologies.

Reaching out beyond the established hotspots of current music in the West is one of the guidelines of CTM's programming. Subcultures, academic vs DIY milieus, a balance of gender identities, cultural and geographic backgrounds and ages are all reflected in the festival's scope.





Jlin performing at Panorama Bar during CTM 2016. Photo Camille Blake.

A MULTI-PERSPECTIVE APPROACH

CTM's diversity, timeliness and widely expanded artistic scope can only be met via a multi-perspective approach in programming. For each edition, CTM's artistic directors Oliver Baurhenn, Jan Rohlf and Remco Schuurbijs are joined by a creative team of curators to develop the festival programme in close collaboration with an ever-evolving network of guest curators, partners and contributors.



RABIH BEAINI
(CO-CURATOR MUSIC
PROGRAMME 2016)



ANNIE GOH
(CO-CURATOR
TRANSFER)



CARLOS PRIETO
ACEVEDO
(CURATOR EXHIBITION 2017)



IOANN MARIA
(CO-CURATOR MUSIC-
MAKERS HACKLAB 2018)



MICHAEL STANGL
(CO-CURATOR MUSIC
PROGRAMME)



DAHLIA
BORSCHÉ
(CO-CURATOR TRANSFER)



Senyawa's Rully Shabara performing at the CTM 2016 Opening Concert at HAU Hebbel am Ufer. Photo Camille Blake.

CONNECTING THE PAST WITH THE FUTURE

CTM places a strong emphasis on supporting emerging artists, while contextualising their work next to peak career artists as well as known or unsung pioneers.

Examples from the last 5 editions are:

HEADLINING ARTISTS



HOLLY
HERNDON



ACTRESS



FLOATING
POINTS



PRINCESS
NOKIA



SUNN O)))



MARCEL
DETTMANN

EMERGING ARTISTS



ELYSIA
CRAMPTON



LOTIC



TOXE



MOOR
MOTHER



PAN
DAIJING



JLIN

PIONEERING ARTISTS



ELIANE
RADIQUE



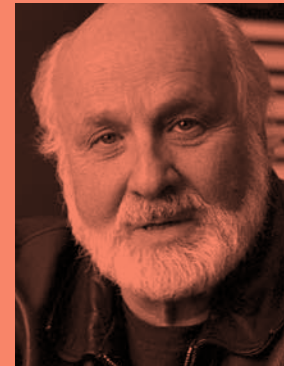
GENESIS BREYER
P-ORRIDGE



LEON
THEREMIN



KEIJI
HAINO



MORTON
SUBOTNICK



SUZANNE
CIANI



Tanya Tagaq at the CTM 2017 Opening Concert at HAU Hebbel am Ufer. Photo Udo Siegfried.

AN INTERNATIONAL AUDIENCE

CTM is an essential meeting point for the international music community, professional visitors from diverse creative fields, and the public.

Since its inception, the festival has taken place concurrently and in collaboration with Berlin's media art festival transmediale. Together the two festivals create one of the most comprehensive and relevant occasions in the world for yearly reflection on the interplay of art and digital culture, offering artists, producers, agents and curators a lively platform for informed, thoughtful debate and networking opportunities.

35.000
ATTENDEES

1.000
ACCREDITED
PROFESSIONALS

50% INTERNATIONAL
40% REGIONAL
10% NATIONAL

40% FEMALE
60% MALE
18-35 YEARS OF AGE



Audience at Stattbad during CTM 2013 Festival. Photo Marcco Microbi.

PARTNERS

CTM regularly works with likeminded creative partners to realize commissions, special projects, artistic exchanges and more. A strong international network enables the development and spread of new artistic ideas in close collaboration with artists and producers. These networks feedback into each festival edition, giving CTM access to exclusive premieres, outstanding international productions and extensive knowledge.

MAIN PARTNERS (SELECTION)

 DISK BERLIN	 KULTUR PROJEKTE BERLIN	transmediale/ art& digitalculture	HAU
 [o] BERGHAIN panorama bar	HKW Haus der Kulturen der Welt	Kunstraum Kreuzberg/Bethanien	

PRODUCTION / PROJECT PARTNERS (SELECTION)



FUNDERS (SELECTION)



NETWORKS



MEDIA PARTNERS (SELECTION)



SUPPORTERS (SELECTION)





Audience at CTM daytime discourse programme, CTM 2017, Kunstquartier Bethanien. Photo Andrés Bucci.

EXPLORING BERLIN: STANDOUT VENUES

CTM partners with some of Berlin's most exciting cultural and nightlife venues to guarantee the highest quality of presentation and atmosphere. The festival's main venues are amplified each edition by one-off special events in unique locations such as churches, former power stations, recording studios, or unusual spaces.



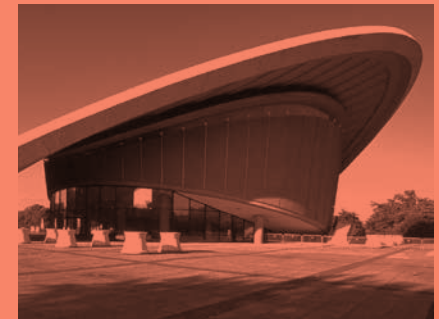
BERGHAIN / PANORAMA BAR



HAU / HEBBEL AM UFER



FESTSAAL KREUZBERG



HAUS DER KULTUREN DER WELT



KUNSTRAUM BETHANIEN



KRAFTWERK



FUNKHAUS NALEPASTRASSE



HEIMATHAFEN NEUKÖLLN

CTM FORMATS: CONCERTS

Passing through sound experiments and avant-garde pop, ground-breaking pioneers and young talent, instrumental music and electronic sound research, as well as diverse mediums of performance, improvisation, and contemporary composition, CTM's concert programme presents internationally outstanding artists in unusual constellations that cut across genres, styles, and scenes.



Peder Mannerfelt at Werkstatt der Kulturen during CTM 2016. Photo Camille Blake.



Julian Bonequi performs with the project (s i c) at Berghain at CTM 2017 Festival. Photo Stefanie Kulisch.



Sunn O))) at Heimathafen Neukölln, CTM weekender, 2015. Photo Stefanie Kulisch.

CTM FORMATS: CLUB NIGHTS

Club cultures are laboratories of new sonic and visual ideas. Mixing a festive atmosphere with carefully curated artistic content, CTM's club nights find a home in storied venues such as Berghain to present the most exciting club music of today and tomorrow.



Yves Tumor at CTM X Ableton, Prince Charles club, 2015. Photo Udo Siegfried.



SØS Gunver Ryberg at Berghain, CTM 2017 Festival. Photo Camille Blake.



Night Slug's Bok Bok at Maria am Ostbahnhof, CTM 2011 Festival. Photo Marco Microbi.

CTM FORMATS: COMMISSIONED WORKS & PREMIERES

Each festival edition hosts many exclusive premieres and supports the realisation of unusual ideas through commissioned work and artistic laboratories. Producing new musical and artistic projects is at the core of CTM's mission, and makes the festival a strong partner for artists and creatives internationally. The CTM-affiliated DISK Agency ensures the further dissemination of projects and artworks produced by CTM: www.disk-agency.de

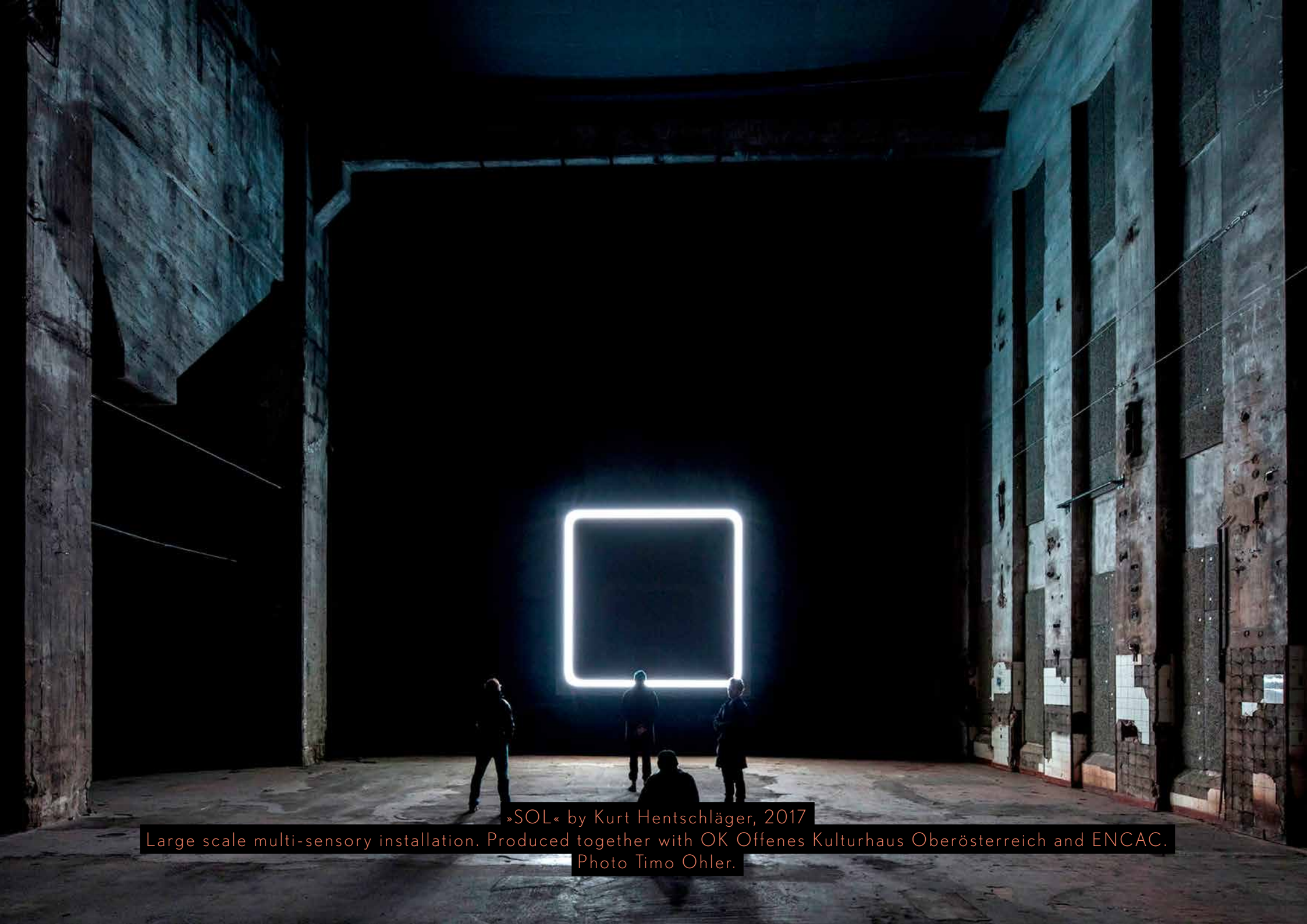


»Sacred Horror in Design« by Sote, Arash Bolouri, Behrouz Pashaei & Tarik Barri, 2017
A project merging electronics with traditional Persian acoustic instruments for a Persian techno apocalypse. Produced together with Goethe-Institut and SET Festival. Photo Stefanie Kulisch.



»The Great Disappointment« by NON Worldwide, 2017

A staged performance with Chino Amobi, Nkisi, Angel-Ho, Ligia Lewis, DJ Lady Lane, Embaci, Justin F. Kennedy, Jonathan Gonzalez, Ariel Efraim Ashbel. Produced together with HAU Hebbel am Ufer. Photo Stefanie Kulisch.



»SOL« by Kurt Hentschläger, 2017

Large scale multi-sensory installation. Produced together with OK Offenes Kulturhaus Oberösterreich and ENCAC.
Photo Timo Ohler.



»Still Be Here« with Hatsune Miku, 2016

A performance-installation by Mari Matsutoya, Laurel Halo, Darren Johnston, LaTurbo Avedon, Martin Sulzer. Produced together with transmediale, and supported by donaufestival, Barbican and Metal. Photo Camille Blake.



»Happy New Fear« by Rima Najdi, Kathy Alberici and Ana Nieves Moya, winner of the CTM Radio Lab 2017 yearly commissions that explore the hybrid possibilities of radio and live performance. Produced together with Deutschlandradio Kultur, ORF Austrian Broadcasting Service, Goethe-Institut & The Wire. Photo Stefanie Kulisch.

CTM FORMATS: EXHIBITION

An exhibition is curated and produced for each festival edition to offer visitors alternative entry points for greater understanding of sound phenomena and music cultures. Alternating emphasis is laid on the interaction with history, contemporary art, as well as social and technological developments. Together with yearly satellite installations, the yearly exhibition draws 20.000 guests.



»Alles, was Sie über Chemie wissen müssen«, exhibition for CTM 2011,
in collaboration with <tag>, Kunstquartier Bethanien.



»Disarm (Mechanized)«, installation by Pedro Reyes within the exhibition »Seismographic Sounds«, curated together with Norient for CTM 2016 Festival at Kunstraum Kreuzberg/Bethanien.



»Critical Constellations of the Audio-Machine in Mexico«, exhibition curated by Carlos Prieto Acevedo for CTM 2017 Festival, Kunstraum Kreuzberg/Bethanien.

CTM FORMATS: TRANSFER PRODUCING & SHARING KNOWLEDGE

The festival's daytime programme offers extensive opportunities to discuss current issues in music culture and personal practice. It is a rich environment of exchange and communal learning. Transfer creates a space for thinking broadly about music and its social relevance by mixing an interdisciplinary cast of experts and practitioners.

ARTISTIC LABS

WORKSHOPS

ARTIST TALKS &
LECTURES

CLASSES

FILMS

INSTALLATIONS

UNIVERSITY
PROJECTS

NETWORKING
OPPORTUNITIES



Panel discussion »Sound, Gender, Technology – Where to with Cyberfeminism«, CTM 2014 Festival, Kunstquartier Bethanien. Photo Stefanie Kulisch.

CTM FORMATS: VORSPIEL

Vorspiel is a citywide programme of events taking place before and during the CTM and transmediale festivals.

More than 45 Berlin-based project spaces, galleries and institutions that engage with digital art & culture and experimental sounds & music present projects and activities.

45 DAYS OF EVENTS & EXHIBITIONS

45+ ARTISTIC SPACES ALL OVER BERLIN

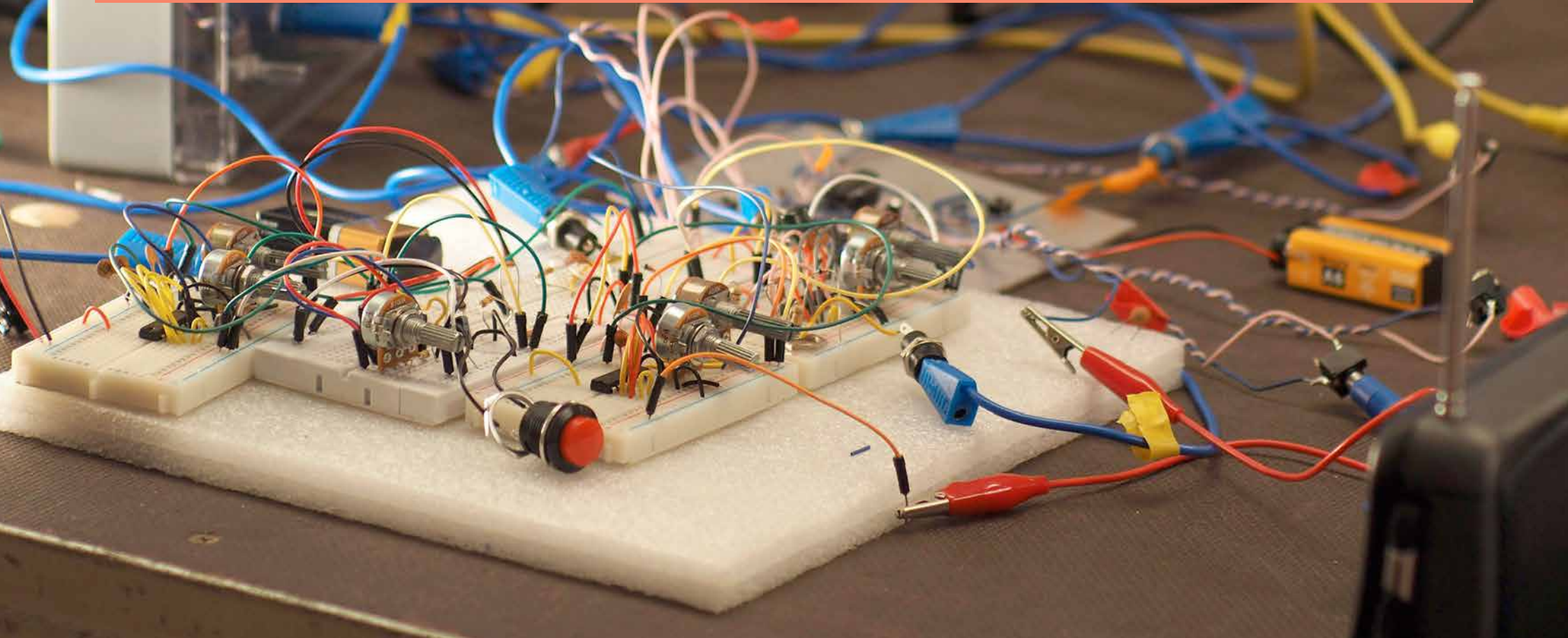


»Pulse Lab II – Works for Wave Field Synthesis« by Robert Henke and students of the Berlin University of Arts, CTM Festival 2013, HAU Hebbel am Ufer. Photo Marco Microbi.

CTM FORMATS: MUSICMAKERS HACKLAB

The CTM MusicMakers Hacklab is an open collaborative laboratory. Participants selected via a yearly open call learn and work with master artists and technologists to build and develop new concepts, systems, and instruments. Each Hacklab has a unique thematic focus and allows practitioners from a range of disciplines to create and play, and to find new ways of exploring the potentials that lie in interfacing music with technology and other fields.

The CTM MusicMakers Hacklab is supported by Native Instruments.





CTM FORMATS: MAGAZINE

With its yearly 100-page publication, CTM reflects on current developments in music culture. Featuring specially commissioned essays and contributions from artists, theorists, curators, and journalists, the magazine aims to facilitate a deeper understanding of contemporary sound practices and of the respective festival edition's theme.

The CTM Magazine is available internationally via Motto Distribution: www.mottodistribution.com

»I DON'T CARE IF I'M ATTRACTED TO T BECAUSE WHEN I TURN ON THE RADIO I HEAR T SYNTHS EVERYWHERE, OR BECAUSE WHEN I WAS 14 ALL MY FRIENDS WERE GABBERS AND I WENT TO MANY HARD T PARTIES, OR BECAUSE I JUST FIND IT COULD BE CHALLENGING TO DEAL WITH SOME OF THE MAIN CHARACTERISTIC OF THIS MUSIC ... IT'S TOO DIFFICULT TO TELL WHY I AM INTERESTED.«

laser-style. I use a very limited range of repeated movements and very few colours ... The idea is to detect structures and archetypes behind the use of this beautiful coherent light in a club and rave context.

ZKS: Back to music. How do you compose your tracks – are you writing the loops from scratch or is there some kind of sampling involved?

LS: I am writing the midi-score while the synths are playing. I adjust sound parameters and notes at the same time. No hierarchy. They constantly influence each other and when I'm happy with something I try to go deep and focus on a specific area. There is no sampling involved, only synths – digital or analogue. I love both. No prejudices – I'm interested in the sound. In terms of gear, *Quantum Jelly* is only about Roland's JP-8000; for *Superimpositions* I also used the JP-8080, TB-303, iD-990, and my beloved Dimension SDD-320 Chorus (hardware).

ZKS: What is the reason that you don't sample at all? From an outside perspective sampling would be an obvious technique of choice for someone investigating a specific field of music in such a manner ...

LS: My background is in computer music and for many years I've been working with software like Max/MSP and SuperCollider. My main interest at that time was to create my own sounds through digital synthesis. I've never been fascinated by sampling, maybe because I felt I needed more control. When I started working with T build-ups I decided to go straight to the question of «What's the T synthesizer?». The answer was ob-

vious: «It's Roland's JP-8000!». This was the first synthesizer featuring the legendary Supersaw waveform. I think using this synth is way better than sampling. On top, it's an even more accurate reference in my eyes, since the sound created with the JP-8000 is undoubtedly recognisable.

The closest thing to sampling that I do is to collect build-ups. That was and still is a very important field of work to me. I have a huge archive of sound files that last between 30 seconds and two to three minutes. Collecting those files was vital for the development of my work. Anyway, I rarely edit and place them together; the only exception is when I do mixes. I use them to explain my creative process. For AAT I will be including samples, but I'm not going to process them in any way. I need them because I think they are already perfect as they are. Build-ups are a different matter – I need to be crafting them from the first stage.

ZKS: We observe a growing interest in more «vulgar» or marginalised domains of dance / club music by various contemporary artists – M.E.S.H. or you are examples. We think that, let's say ten years ago, genres like T were marginalised institutions coming from more arty or academic domains. Would you agree?

LS: I think the answer to this question is not as obvious as it seems to be. It really depends on the point of view. I understand what you mean, but for example T was not marginalised at all for thousands of people; T's popularity is growing, transforming, creating subgenres and «the sound» is more and more present in pop songs. Coldplay just released a track last year with a trance anthem at the end, so I think that pop influences



Photo by Flor Negro

art and vice versa. Probably it's just a global feedback with no beginning and no end.

Furthermore, I don't care if I'm attracted to T because when I turn on the radio I hear T synths everywhere, or because when I was 14 all my friends were gabbers and I went to many hard T parties, or because I just find it could be challenging to deal with some of the main characteristic of this music ... It's too difficult to tell why I am interested. Lisa Blanning put it nicely however, when she shared her article for *The Fader* about me on Facebook. She wrote: «How I learned to quit worrying and embrace trance, or me writing about Lorenzo Senni».

»A STATE I'D CALL CIRCUMSCRIBED EUPHORIA«

ZKS: To finish off, let's talk about other artists. Where is home in terms of music?

LS: Even if I'm still working on my build-ups, I discover great stuff and I jump into it. To me it doesn't matter if it's old or new.

The artists that made me think of electronic music in a different way are definitely all Mego-affiliated: Florian Hecker, Pita, Russell Haswell, EVOL, or *Farmers Manual* for example, and obviously the more «academic» computer music pioneers are dear to me as well. Later on, Plastikman has become an obsession. In the most respectful way I would say that one can

recognise my obsession with Plastikman in the approach to some of my tracks.

With Presto!?, my own label, I try to get involved with artists I admire – my heroes. While putting out their work I hope to become a part of it. I'd call this a positive creative cannibalism.

Lorenzo Senni is an electronic music experimentalist currently based in Milan. His productions, largely dealing in deconstructed trance, have been released on albums for Boomkat Editions and the venerable Editions Mego label. He is the founder of Presto!?, which has served since 2008 as a platform for both complex computer music and high-concept pop from artists like EVOL, Palmistry, and Florian Hecker. Senni also operates under the alias Stargate and as One Circle with fellow Italian artists Vaghe Stelle and A.R.A. – prestorecords.com

zweikommasieben is a magazine based in Switzerland dedicated to documenting contemporary music and club culture. The collective also organises concerts, club nights, raves, and other events in various cities throughout Europe. – zweikommasieben.ch

VISUAL IDENTITY & DESIGN

CTM is widely known for its innovative visual identity to successfully communicate and amplify each edition's thematic focus.

»BOLD AND EVER-CHANGING BRANDING« – Creative Boom review 2017

»NOMINATED« – German Design Award 2015

»AWARDED« – 100 Best Posters 2013



YEAR-ROUND ACTIVITY

Beyond the festival itself, CTM offers important platforms for musicians working in Berlin and worldwide through a wealth of year-round projects.

In Berlin, CTM produces outstanding music events, such as the *Polymorphism* series (with Berghain), and the *Technosphärenklänge* series (with Haus der Kulturen der Welt), or regularly contributing to Ableton's *LOOP Summit for Musicmakers*.

With the *Berlin Current* project, CTM presents showcases of Berlin based artists at festivals and venues worldwide.

Widely recognized for its curatorial expertise, CTM is frequently invited to present artistic programmes and productions at festivals and institutions worldwide.



Tim Hecker performs within a light dramaturgy by MFO at the Technosphärenklänge event series, Haus der Kulturen der Welt, 2015. Photo Stefanie Kulisch.

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