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CTM10 CLUB TRANSMEDIALE OVERLAP

CTM 2010

OVERLAP

SOUND OTHER MEDIA

FESTIVAL FOR ADVENTUROUS MUSIC & RELATED VISUALS

WWW.CLUBTRANSMEDIALE.DE

DAY PROGRAM

FRI, 29.1.

OPENING
› 18:00
› 19:00 Performance:
„A Battre" Raphaël Isdant (FR)

› 19:00 › SPA
Opening: *Esemplasticism: „The Truth is a Compromise"*

SAT, 30.1.

OVERLAP – SOUND & OTHER MEDIA
› 15:00
Lecture:
Christopher Salter (CA/US)
„Entangled and Overlapped: Technology and the Transformation of Performance"

› 16:00
Lecture: Sandra Naumann (DE)
„Expanded Perception. The intensification of senses in audiovisual spaces."

› 18:00
Lecture: Petra Maria Meyer
„Acoustic Turn" (DE)

› 20:00
Discussion: *„Games Culture Circle"*
Markus Kühn (DE)
Andreas Lange (DE)
Paulina Bozek (UK/US)
Heiko Gogolin (DE)
Moderator: Verena Daurer (DE)

SUN, 31.1.

A MAZE. INTERACT SYMPOSIUM – THE CONVERGENCE OF SOUND & GAMES
› 15:30
Keynote: Keiichi Yano (JP)
„The Future of Music Games"

› 16:45
Lecture: Martin Pichlmair (AT)
„The History of Synaesthetic Video Games and Media Art Works"

› 17:45
Lecture: Leonard Paul (CA)
„Video Game Audio Breakdown"

› 18:45
Lecture: Michael Harenberg (CH)
„Music in Virtual Environments"

› 19:45
Lecture: Julian Oliver (NZ)
„Computer Games as Musical Instruments"

› 20:30
Discussion with all participants,
Moderator: Barbara Lippe (AT)

MON, 1.2.

SOUND ALLIANCES?
› 15:00
Lecture:
Marcel Kloppenburg (DE)
„Audio Branding, Sound Effects and Acoustic Environments – Harnessing Sound for Business"

› 18:00
Discussion: *„Equal Partners? – The Advertising Industry as Artist Contractor"*,
Marc Teissier du Cros (FR)
Christof Zollfrank (DE)
Stefan Lehmkuhl (DE)
Ewan Pearson (UK)
Moderator: Tobias Rapp (DE)

TUE, 2.2.

SOUND IN THE DATA SPHERE
› 15:00
Lecture: Joost Heijthuijsen (NL)
„Incubate – A Social Festival Model"

› 15:30
Lecture: Thomas Gilgen (CH)
„How to... Open Broadcast"

› 16:00
Lecture: Pedro Cano (ES)
„Music Similarity is Not Music Recommendation"

› 17:00
Lecture: Mark Terkessidis (DE)
„Damaged Goods: Taste Statistics, Commodity-form Problems and the Question of Good Music"

› 18:00
Discussion: *„Change of Use – The Evolution of Online Music Services"*
Stefan Possert (AT)
Caspar von Gwinner (DE)
Thomas Gilgen (CH)
David Noël (BE)
Moderator: Ji-Hun Kim (DE)

WED, 3.2.

SOUND & TECHNOLOGICAL DESIGN
› 15:00
Lecture:
Christopher Salter (CA/US)
„Sonic Interaction Design – Some Recent Projects"

› 16:00
Lecture: Takuro Mizuta Lippit (JP)
„Defining your own Instrument"

› 17:00
Lecture: Robert Henke (DE)
„Functionality to be Specified"

› 18:00
Lecture: Yutaka Makino (JP)
„Computational Formation"

› 19:00
Discussion: *„Interface and Instrument-Design – How Technology Affects Music"*
Takuro Mizuta Lippit (JP)
Robert Henke (DE)
Yutaka Makino (JP)
Christopher Salter (CA/US)
Moderator: Tony Herrington (UK)

THU, 4.2.

FRIENDS, HELPERS, DEFLECTORS
› 15:00
Lecture: Winfried Gerling &
Christina Maria Schollerer (DE)
„This is not a Game – Alternate Realities: Expanding Digital Narratives into Real Life"

› 16:00
Short presentations and discussion:
„Gadgets & Apps – A Medium for Artists?"
Jason Forrest (US)
Ralf Kollmann (DE)
Ali Demirel (TR)
Bryan McDade (CA)
Michael Breidenbruecker (AT)
Moderator:
Thaddeus Hermann (DE)

› 19:00
Lecture: Verena Kuni (DE)
„Hack A Day. Gadget Cultures: From Consumer Fetishism to Prosumer Play to DIY Makeaway"

FRI, 5.2.

MORPHING & MINGLING: SOUND & ART
› 15:00
Lecture: Cornelia & Holger Lund (DE) *„Art as Party, Party as Art – From Warhol's Exploding Plastic Inevitable to Today"*

› 16:30
Lecture: Jesper N. Jørgensen (DK)
„Sound & Art – An Institutional Perspective"

› 18:00
Presentation: Dieter Daniels &
Sandra Naumann (DE) *„See this Sound. Sound-Image Relations in Art and Media. "*

› 19:00
Talk: *„Put Your Ear on the Wall"*
Carsten Stabenow (DE)
John Grzinich (US/EE)
Sam Auinger (AT/DE)
Derek Holzer (US/DE)

SAT 6.2.

PRESENTATION OF WORKSHOPS & PROJECTS
› 15-21:00 › SPA
„Spectroscopy"
Open Studio (at SPA)

› 15:00
Open Stage: Short Presentations

› 19:00
„radio aporee ::: sound/tracks"
Udo Noll (DE) and workshop participants

› 20:00
„Spectroscopy"
Martin Kuentz (DE),
Jo FRGMNT Grys (DE), NK and workshop participants

SUN, 7.2.

PRESENTATION OF THE WORKSHOPS
› 16:00
„Berlin Philharmechanic Cobra Youth Orchestra"
Staalplaat Soundsystem (DE/NL) and workshop participants

VENUES

HBC › Karl-Liebknecht-Straße 9, 10178 Berlin-Mitte
SPA › Spandauer Straße 2, 10178 Berlin-Mitte

All events at .HBC if not indicated other.

ADMISSION

CTM Festival Pass (not including HAU2, DOM, KB & HKW)	70 €
CTM/TM-Kombi-Pass (not including HAU2, KB & DOM)	95/75 €
3-Day/Night-Pass (3 days & nights of choice at .HBC & WMF)	40 €
3-Night-Pass (3 nights of choice at WMF)	35 €
Single-Night-Ticket	12 – 16 €
Single-Day-Ticket	8 €
Exhibition	3 €

LANGUAGES: GERMAN & ENGLISH

Simultaneous translation will be provided for all events

NIGHT PROGRAM

THU. 28.1. > 20:00 > HAU 2 / CTM.10 OPENING NIGHT

» Jacob Kirkegaard (DK) – „Sabulation“ / Transforma (DE) – „Operators“ / Hiroaki Umeda (JP) – „Adapting for Distorsion“ / Dj Marius Reisser (DE)

FRI. 29.1.

20:00 > HAU 2
REPRISE
» Jacob Kirkegaard (DK) „Sabulation“
» Transforma (DE) „Operators“
» Hiroaki Umeda (JP) „Adapting for Distortion“

23:00 > WMF Floor 1
PLANET 9
» Mount Sims (US)
» Planningtorock (UK)
» Felix Martin & Al Doyle (Hot Chip, DJ Set, UK)
» Jackson (DJ Set, FR)
» Video: Telematique & U-matic (DE)

23:00 > WMF Floor 2
ITALIANS DO IT BETTER
» DJ TV DiSKO (CA/NZ)
» Noot (CA/DE)
» Desire (US)
» Glass Candy (US)
» Mike Simonetti (US)

23:00 > WMF Lounge
SELECTORS CHOICE
» Andy Blake (UK)

SAT. 30.1.

23:00 > WMF Floor 1
HEAT
» Daniel Haaksman (DE)
» Ku Bo & Joyce Muniz (AT/JM)
» Schlachthofbronx (DE)
» Sinden (UK)
» Drop the Lime (US)
» DJ Manaia (PT)
Video: VJ SNIPER (IL/DE)

23:00 > WMF Floor 2
UNQUANTIZED BASS
» Loops Haunt (UK)
» Falty DL (US)
» Brackles (UK)
» Rustie (UK)
» Paul Spymania (UK)

23:00 > WMF Lounge
SELECTORS CHOICE
» Dubco (UK)

SUN. 31.1.

15:00 > Siegessaule
YOKOMONO-PRO
» Staalplaat Soundsystem (NL/DE)
» Mika Vainio (FI)
» Ilpo Väisänen (FI)

21:00 > WMF Floor 1
ENSTATIR SUNGHIFE
» Field Agent Slow Learner (DE)
» Jason Urick (US)
» Ecstatic Sunshine (US)
» Keiji Haino (JP)

20:00 > WMF Floor 2
GROUPSHOW WITH EMPIRE
» Groupshow – performing to Warhol's „Empire“ (DE)

MON. 1.2.

21:00 > WMF Floor 1
OUTPUT STATIC
» Guido Möbius (DE)
» Shenggy (CN)
» Michael Wertmüller (CH)
» Keiji Haino / Ilpo Väisänen / Mika Vainio (JP/FI)

22:30 > WMF Floor 2
APPARATJIK
» Apparatjik (INT)

21:00 > WMF Lounge
SELECTORS CHOICE
» I.C.A.S. DJ Team (INT)

TUE. 2.2.

19:00 > HKW
TINTINNABULATIONS FOR TOMORROW & TOMORROW
transmediale.10 opening gala
» Charlemagne Palestine (US)

21:00 > WMF Floor 1
A MAZE JUMPN RUN BONUS CHEAT
» Performance C.Sugrue/D.Stewart
» Angel Galán & M.Lastra (ES)
» Wiil Timski (NL)
» STU w/ Raquel Meyers (CH/ES)
» The Horrible Plans of Flex Busterman (DE)
» Notic Nastic (DK)
» Geis&BaBa (DE)
» DJ Christian Candid (AT) & DJ Rippe (AT/UK)

20:00 > WMF Floor 2
OVERLAP
» EMW Orchestra

21:00 > WMF Lounge
SELECTORS CHOICE
» Computadora (ES)

WED. 3.2.

20:30 > HKW
PATTERN RECOGNITION
» Thomas Köner & Jürgen Reble (DE) – „Materia Obscura“
» Ryoji Ikeda (JP) – „test pattern (live set)“

22:00 > WMF Floor 1
MONADIC ZERO
» Hildur Gudnadottir (IS)
» Habsyll (FR)
» OM (US)

22:00 > WMF Lounge
SELECTORS CHOICE
» Markus Detmer (DE)

22:30 > Kino Babylon
» Making CONTAKT (The Documentary)

THU. 4.2.

20:30 > HKW
POWER
» artificiel (CA/QC) „POWEr“

21:00 > WMF Floor 1
NEEDLE THE NERVES
» Dan Friel (US)
» Holy Fuck (CA)
» Etienne Jaumet (FR)
» Oni Ayhun ( )
» Video: Jeffers Egan (US)

22:00 > WMF Floor 2
EXTENDED ECLECTICS
» Alex Nowitz (DE)
» dj sniff (JP/NL)
» Justin Bennett (UK/NL)
» Tok Tek (NL)

21:00 > WMF Lounge
SELECTORS CHOICE
» Andy Votel (UK)

FRI. 5.2.

20:00 > DOM
SPECTRAL CONTINUUM BERLIN 2010
In collaboration with transmediale
» Charlemagne Palestine (US)

23:00 > WMF Floor 1
CORNUCOPIA
» Serengeti & Band (US)
» Kelpe (UK)
» Four Tet (UK)
» Dan Deacon (US)
» Funckarma (NL)
» Video: Transforma (DE)

23:00 > WMF Floor 2
MUTATIONAL AGENTS
» Mount Kimbie (UK)
» Joker (UK)
» Scuba (UK)
» 2562 (NL)

23:00 > WMF Lounge
SELECTORS CHOICE
» The Wire Sound System (UK)
» Superclub DJ Team – Andre Herzig & Maurice (DE)

SAT. 6.2.

20:45 > HKW
TRANSMEDIALE AWARD CEREMONY

21:00 > .HBC
PLATTENSPIELER AT CTM
» Thomas Meinecke & Tobias Rapp (DE)

23:00 > WMF Floor 1
CONTINUAL REAL-TIME
» The Modern Deep Left Quartet & Guests (INT) feat. Cobblestone Jazz, The Mole Deadbeat, Tikiman
» Video: Gabriel Coutu-Dumont (CA/QC)

23:00 > WMF Floor 2
RASTER.NOTON.UNUN
» Grischa Lichtenberger (DE)
» Senking (DE)
» Aoki Takamasa (JP)
» Atom™ (DE/CL)
» Ulf Eriksson (SE)

23:00 > WMF Lounge
SELECTORS CHOICE
» Last.fm DJ Team (UK)

SUN. 7.2.

12:00 > BP
A GREEN ODYSSEY...
» Joris Voorn (NL)
» Edwin Oosterwal (NL)
» Pitto (NL)
» Rejected ft Joris Voorn & Edwin Oosterwal (NL)
» Deetron (CH)

20:00 > HKW
MYTHS OF THE NEAR FUTURE
» Feng Mengbo (CN)
» FM3_Zhang (CN)
» Xu Wenkai (AKA Aaaijiao, CN)
» Ben Huang (CN)

VENUES

WMF	› Klosterstraße 44, 10178 Berlin-Mitte
.HBC	› Karl-Liebknecht-Straße 9, 10178 Berlin-Mitte
HAU 2	› Hallesches Ufer 32, 10963 Berlin-Kreuzberg
BP	› Berghain/Panorama Bar – Wriezener Karree, 10243 Berlin-Friedrichshain
HKW	› Haus der Kulturen der Welt – John-Foster-Dulles-Allee 10, 10557 Berlin
KB	› Kino Babylon – Rosa-Luxemburg-Straße 13, 10178 Berlin-Mitte
DOM	› Französischer Dom (French Cathedral), Gendarmenmarkt 5, 10117 Berlin-Mitte

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Exhibition	3 €

DENSE SHOP > DAILY AT WMF

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

PLAY.FM

Listen to Live-Recordings of the festival concerts.
› play.fm

CLUB TRANSMEDIALE 2010

Welcome to the 11th edition of *CTM (club transmediale) – Festival for Adventurous Music and Related Visual Arts.* Over a week chock full of concerts, performances, lectures, panel discussions, a number of exhibitions and much more awaits you.

Under the motto *OVERLAP – Sound & Other Media,* the festival continues the discussion, which began at last year's anniversary edition on the current situation and future prospects for experimental music and media cultures. *OVERLAP* is the fourth and final part of a series of events within the two-year project *STRUCTURES – Backing-up Independent Audio-visual Cultures,* the focus of which is the question of how economically and artistically independent creative work can be accomplished today, and in what form, given the upheaval triggered by digitization and increasing media convergence. Network structures and micro-economies are at the center of attention as the true laboratory and breeding grounds for experimentation, interdisciplinary practice and innovative approaches, as well as the increasing intertwining of autonomous artistic practice with the so-called creative industries.

Just as it became clear in the debates of the previous year that quick and easy answers are nowhere to be found, it has also been shown that those active in music can not set out alone on the search for answers. The situation today is far more complex than even a few years ago. It is increasingly difficult to look at music only for its own sake, as a self-contained cultural or economic field. Any assumption that this had ever been the case never actually applied to pop and experimental music, where contextual, social and economic references, and objectives have always been an essential part of creative practice. As important as it is to assert and develop music as an autonomous artistic practice, it is also important in the moment to consider its many interfaces and links with other artistic disciplines and economic fields. On one hand, there are similar and even identical issues – such as the redefinition of copyright, the change in value-added chains, the devaluation or loss of existing product formats, as well as new forms of cooperation. On the other hand, the rapid spread of audiovisual and interactive media, where sound and music always appear in conjunction with something else, also offers new artistic and economic opportunities.

In this sense, CTM.10 provides a forum for an interdisciplinary exchange between those who are active in the fields of music, culture, science and business. It is also the basis for cooperation with numerous initiatives, companies and institutions from different areas. More about this year's theme can be read in the second half of this catalog on page xx.

Conventionalism has never been CTM's style, and accordingly, in 2010 the festival not only offers new themes and exciting premiers, but will also take place at new venues. In a mixture of club nights, performances and concerts, the festival's music program will be held at Berlin's legendary *WMF* club, which has reopened in new splendor. Over the course of ten days, in conjunction with numerous international partners, CTM presents the best of out-pop, experimental music and contemporary club sounds.

In close proximity, the new art and cultural center *.HBC* and the temporary exhibition spaces *SPA,* open their doors with a dense program of lectures, workshops, panel discussions, installations, exhibitions and a festival café. In the form of a thematic laboratory, the festival offers a daytime program of lectures, panel discussions and presentations by artists, experts, journalists, and theorists, for the exchange of knowledge and debate, while workshops provide practical insights for personal practice. With the second edition of the *Creative Independents Network Market* and the gathering of international festival organizers *I.C.A.S. – International Cities of Advanced Sound,* CTM.10 offers professional visitors a dedicated platform for presentation and networking.

Last but not least, these new venues also improve the transport connections with our parallel sister festival *transmediale – festival for art and digital culture Berlin.* A joint program with first rate concerts, including Charlemagne Palestine, Ryoji Ikeda, Thomas Köner & Jürgen Reble and Atom™, and the combined presentation of the *transmediale Award,* underscore the close ties between the two festivals.

Within CTM.10, the *A MAZE. Interact* festival explores and discusses the increasing convergence of music, sound and computer games in five modules: a one-day symposium, an exhibition, installations, workshops, and a club night. In keeping with the OVERLAP theme, this cooperation enables a unique and forward-looking exchange of experience between those active in the fields of music, art and computer games.
Human perception and the strategic intertwining of the individual senses – and thus the essential foundations of the discussion about media convergence – is the topic of the exhibition *Esemplasticism: The Truth is a Compromise,* curated by Hicham Khalidi, head of the <*TAG*> art space in Den Haag.

In cooperation with *CONTEXT– Platform for Contemporary Dance* at the *HAU* theatre, CTM.10 opens with three extraordinary performances by Hiroaki Umeda, Jacob Kirkegaard and Transforma, which explore the possibilities of the interplay between sound, light, images and movement, thus exemplarily introducing the theme of the festival. CTM.10 closes on the afternoon of Sunday 7 February with an after party in the *Panorama Bar* at *Berghain.*

THANK YOU!

The realization of such a large festival year after year, in relation to the modest financial resources, is only possible through the dedication of our many friends who are committed to music and art. We wish to thank them wholeheartedly, above all for their support and loyalty, for their understanding and effort.

Our 11th edition would not be possible without the support of the *Hauptstadtkulturfonds,* which remains a rare bright spot for independent projects that would, otherwise, largely have to fend for themselves, given the financial circumstances and the cultural-political priorities in Berlin. We extend our heartfelt thanks to curator Bernd Wilms and the jury. We would also particularly like to thank the *Bundeszentrale für politische Bildung,* which makes the festival's discussion program possible for the third year running. We also owe thanks to the office of Minister of State Bernd Neumann, the *Federal Government Commissioner for Culture and the Media,* for supporting the inaugural program at HAU. We would especially like to thank the *Berliner Senatskanzlei für Kulturelle Angelegenheiten,* which once again supported the festival this year with a contribution from the *European Union Fund for Regional Development.* We must not forget the many other supporters, sponsors and partners who are committed to the development of CTM – above all the *Mondriaan Stichting,* the *Initiative Musik,* the *Satis & Fy AG, Veltins AG, Geier-Tronic,* as well as the embassies of Canada and the Netherlands. Finally, we also wish to thank our media partners and all of our cooperative partners in Berlin, especially the *transmediale* and *Kulturprojekte Berlin, A MAZE. Interact, WMF, .HBC, HAU, Kino Babylon* and the *French Cathedral* for their excellent cooperation.

We send one final, particularly heartfelt thanks to our public, and to all of the participants, who have inspired us with their creativity, enthusiasm and readiness to take risks, with their dedication, knowledge and originality. And one very last thank you is due to all those who have worked to organize the festival: our colleagues, assistants and volunteers.

CLUB TRANSMEDIALE 2010

Willkommen zur 11. Ausgabe des *CTM (club transmediale) – Festival for Adventurous Music and Related Visual Arts.* Es erwartet Sie mehr als eine Woche, randvoll angefüllt mit Konzerten, Performances, Vorträgen, Diskussionsrunden, Ausstellungen und vielem mehr.

Mit dem Thema *OVERLAP – Sound & Other Media* setzt das Festival die zur letztjährigen Jubiläumsausgabe begonnene Diskussion zu Situation und Zukunftsausichten für experimentelle Musik- und Medienkulturen fort. *OVERLAP* ist der vierte und letzte Teil einer Serie von Veranstaltungen im Rahmen des zweijährigen Projektes *STRUCTURES – Backing-up Independent Audio-visual Cultures,* in dessen Zentrum die Frage, wie wirtschaftlich und künstlerisch unabhängige kreative Arbeit angesichts der durch Digitalisierung und zunehmende Medienkonvergenz angestossenen Umwälzungen heute zu erreichen und zu gestalten ist. Netzwerkstrukturen und Mikro-Ökonomien stehen dabei als die eigentlichen Laboratorien und Nährböden für Experiment, interdisziplinäre Praxis und innovative Konzepte im Zentrum des Interesses, aber auch die zunehmende Verschränkung von autonomer Kunstpraxis und den sogenannten Creative Industries.

So sehr in den Debatten der Vorjahres deutlich wurde, dass schnelle und einfache Antworten nicht zu haben sind, so hat sich auch gezeigt, dass sich die Aktiven der Musik nicht alleine auf die Suche nach Antworten machen können. Die Situation ist heute weit komplexer als noch vor wenigen Jahren. Es fällt immer schwerer, Musik nur für sich zu betrachten, als in sich geschlossenes kulturelles oder wirtschaftliches Feld. Die Annahme, das dies jemals so gewesen wäre, stimmte für die Pop- und experimentelle Musik ohnehin noch nie, waren und sind kontextuelle, gesellschaftliche und ökonomische Referenzen, Verschränkungen und Zielsetzungen dort doch stets wesentlicher Bestandteil der kreativen Praxis. So wichtig es ist, Musik weiterhin auch als autonome künstlerische Praxis zu behaupten und zu entwickeln, so wichtig ist es gegenwärtig auch, ihre zahlreichen Schnittstellen zu und Verschränkungen mit anderen künstlerischen Disziplinen und wirtschaftlichen Feldern genauer in den Blick zu nehmen. Einerseits beschäftig man sich dort nämlich mit ähnlichen und gleichen Problemstellungen – wie beispielsweise mit der Neugestaltung des Urheberrechts, dem Wandel der Wertschöpfungsketten, der Entwertung und dem Verlust bisheriger Produktformate sowie neuen Formen der Zusammenarbeit. Andererseits liegen in den sich rasant verbreitenden audiovisuellen und interaktiven Medien, in denen Sound und Musik stets zusammen mit etwas anderem erscheinen, auch neue künstlerische und ökonomische Chancen.

In diesem Sinne bietet CTM.10 ein Forum für den interdisziplinären Austausch unter Akteuren aus Musik, Kultur, Wissenschaft und Wirtschaft. Dafür stehen auch die zahlreichen Kooperationen mit Initiativen, Unternehmen und Institutionen aus unterschiedlichen Bereichen. Mehr zum diesjährigen Thema lesen Sie in der zweiten Hälfte dieses Kataloges auf Seite 56.

Gepflegte Routine war bekanntlich nie der Stil des CTM und so wartet das Festival 2010 nicht nur mit neuen Themen und aufregenden Premieren auf, sondern findet darüberhinaus an neuen Spielorten statt. In einem Mix aus Clubnächten, Performances und Konzerten bespielt das Festival die in neuem Glanz wiedereröffnete Berliner Clublegende *WMF.* An insgesamt elf Tagen präsentiert CTM gemeinsam mit zahlreichen internationalen Partnern in Clubnächten, Konzerten und ungewöhnlichen Performances das Beste aus Out-Pop, experimenteller Musik und aktuellen Clubsounds.

In unmittelbarer Nähe präsentieren sich das neue Kunst- und Kulturzentrum *.HBC* und die temporären Ausstellungsräume *SPA* mit einem dichten Programm aus Vorträgen, Workshops, Diskussionsrunden, Installationen, Ausstellungen und einem Festival-Café. In Form eines thematischen Labors lädt das Festival-Tagesprogramm mit Gesprächen, Vorträgen und Präsentationen von Künstlern, Fachleuten, Journalisten und Theoretikern zu Wissenstransfer und Debatten ein, während Workshops praktische Anregungen zu eigener Praxis geben. Mit der zweiten Ausgabe des *Creative Independents Network Market* und dem Treffen internationaler Festivalorganisatoren *I.C.A.S. – International Cities of Advanced Sound* bietet CTM.10 seinen Fachbesuchern eine eigene Platform für Präsentation und Vernetzung.

Nicht zuletzt verbessert sich durch die neuen Spielorte auch die verkehrstechnische Anbindung an das parallel stattfindende Schwesterfestival *transmediale – Festival für Kunst und Digitale Kultur Berlin.*

Ein gemeinsames Programm mit hochkarätigen Konzerten, u.a. mit Charlemagne Palestine, Ryoji Ikeda, Thomas Köner & Jürgen Reble und Atom™, und die gemeinsame Ausrichtung des transmediale Awards unterstreichen das Zusammenrücken beider Festivals.

Das *A MAZE. Interact* Festival innerhalb des CTM.10 erkundet und diskutiert die zunehmende Konvergenz von Musik, Sound und Computerspielen in fünf Modulen: einem eintägigen Symposium, einer Ausstellung, Installationen, Workshops und einer Clubnacht. Ganz im Sinnes des *OVERLAP*-Themas ermöglicht diese Kooperation einen einzigartigen und zukunftsträchtigen Erfahrungsaustausch zwischen Akteuren aus Musik, Kunst und Computer Games.

Die menschliche Wahrnehmung und die strategische Verschränkung der Einzelsinne – und damit wesentliche Grundlagen dessen, was heute als Medienkonvergenz und -verbund diskutiert wird – sind das Thema der vom Leiter des Medienkunstraums <*TAG*> aus Den Haag, Hicham Khalidi, kuratierten Ausstellung *Esemplasticism: The Truth is a Compromise.*

In Zusammenarbeit mit dem *CONTEXT-Festival – Plattform für zeitgenössischen Tanz* – im *HAU* Theater eröfffnet CTM.10 mit drei aussergewöhnlichen Performances von Hiroaki Umeda, Jacob Kirkegaard und Transforma, welche die Möglichkeiten des Zusammenspiels von Klang, Licht, Bild und Bewegung ausloten und damit exemplarisch das Festivalthema vorstellen. CTM.10 schliesst am Nachmittag des 7 Februar mit einer sonntäglichen After Party in der *Panorama Bar* des *Berghain.*

THANK YOU!

Ein Festival dieser Dimension jedes Jahr aufs Neue zu realisieren, ist, bei der in der Relation bescheidenen finanziellen Ausstattung, nur möglich durch das Engagement vieler Musik und Kunst verpflichteter Freunde. Diesen möchten wir hier an erster Stelle von ganzem Herzen für ihre Unterstützung, Treue, für ihr Verständnis und ihren Einsatz danken.
Auch die nun mittlerweile 11. Ausgabe wäre ohne die Unterstützung des *Hauptstadtkulturfonds* nicht möglich, der weiterhin ein seltener Lichtblick für freie Projekte bleibt, die ansonsten angsichts der Finanzlage und der kulturpolitischen Schwerpunkte Berlins weitgehend auf sich allein gestellt sind. Seinem Kurator Bernd Wilms und der Jury gilt dafür unser herzlicher Dank. Danken möchten wir insbesondere auch der *Bundezentrale für politische Bildung,* die im dritten Jahr das Gesprächsprogramm des Festivals ermöglicht. Zu Dank verpflichtet sind wir zudem dem Hause von Staatsminister Bernd Neumann, dem *Beauftragten des Bundes für Kultur und Medien,* für die Unterstützung des Eröffnungsprogramms im HAU. Besonders möchten wir auch der *Berliner Senatskanzlei für Kulturelle Angelegenheiten* danken, die das Festival in diesem Jahr erneut mit einem Beitrag aus Mitteln des *Fonds für Regionale Entwicklung* der Europäischen Union unterstützt. Nicht vergessen wollen wir auch die zahlreichen weiteren Förderer, Sponsoren und Partner, die sich für den Fortbestand und die Entwicklung des CTM engagieren – an erster Stelle seien hier genannt die *Mondriaan Stichting,* die *Initiative Musik,* die *Satis & Fy AG,* die *Veltins AG, Geier-Tronic* sowie die Botschaften von Kanada und den Niederlanden. Schliesslich wollen wir auch unseren Medienpartnern und allen Berliner Kooperationspartnern, insbesondere der *transmediale* und ihrem Träger den *Kulturprojekte Berlin, A MAZE. Interact, WMF, .HBC, HAU, Kino Babylon* und dem *Französischen Dom* für ihre hervorragende Zusammenarbeit danken.

Einen letzten, besonders herzlichen Dank widmen wir an unserem Publikum und an allen Teilnehmern der, die uns mit ihrer Kreativität, Spielfreude und Risikobereitschaft, mit Einsatz, Wissen und Eigenwilligkeit inspirieren und begeistern. Und ein allerletzter und besonders herzlicher Dank gilt all denen, die an den Festivalvorbereitungen mitgewirkt haben: den MitarbeiterInnen, AssistentInnen und Freiwilligen.

THU, 28.1. & FRI, 29.1. > 20:00 > HAU 2

CTM.10 OPENING NIGHT & REPRISE

JAKOB KIRKEGAARD
TRANSFORMA
HIROAKI UMEDA
DJ MARIUS REISSER

In collaboration with the *CONTEXT Festival – Platform for Contemporary Dance* at HAU, CTM.10 will open with three exceptional performances exploring the possibilities of interplay between sound, light, image and movement, themes very much in keeping with CTM.10's leitmotif: *OVERLAP – Sound & Other Media.*

The performative installation 'Evaporated Landscapes' by the Danish choreographer Mette Ingvartsen can be experienced beforehand at nearby HAU 3.

› See › Partner Events › page 88.

JACOB KIRKEGAARD (DK)

SABULATION (WORLD PREMIERE)

Jacob Kirkegaard focuses on the scientific and aesthetic aspects of resonance, time, sound and hearing. His installations, compositions and performances often deal with acoustic spaces and phenomena that usually remain imperceptible. In a world premiere, Kirkegaard will present his new work 'Sabulation', which is based on the acoustic phenomenon of 'singing sand'. Under certain conditions, the microsounds created by the collision of tiny particles of sand sliding in sand avalanches add up at a particular frequency, which can be heard from afar, recalling the sounds of rolling thunder or galloping horses. In 2008 Kirkegaard travelled through the desert of Oman together with scientists in search of these rare sounds. In his performance, Kirkegaard arranges recordings of the unusually deep tones of the dunes with video images of the sand's structure and movement patterns. Jacob Kirkegaard has released five albums, four of them on the British label, Touch. He has worked with JG Thirlwell, Ann Lislegaard, CM von Hausswolff, Philip Jeck and Lydia Lunch, among others.

› **fonik.dk**

TRANSFORMA (DE)

OPERATORS (GERMAN PREMIERE)

The works of the Berlin video art collective Transforma arise from workshop situations in which the artists capture material collages, light and object manipulation using cameras. Their visual language combines early cinema approaches with current computer-based filmmaking techniques, to create fragmented visions and micro stories, which invite the viewer into a world with its own internal logic. In their piece 'Operators', the artists operate between trick tables and constructions as mysterious masked performers, creators of images or 'movers' of the passive object world of their studio. Through the live manipulation of the source materials, a complex audiovisual composition is created, while the soundtrack is created using the audio material from the video recordings, augmented by electronic sounds. The production processes of the images and the underlying artistic methodology are exposed, becoming part of the work as a simultaneous 'making of' and are then once again shrouded by the atmospheric power of the images and sounds. Since 2001 Transforma have been exploring interferences between music and image and are working in the context of VJing, music videos and live cinema. They frequently collaborate with Apparat and his Shitkatapult label.

› **transforma.de**

› See also › Cornucopia › page 32.

HIROAKI UMEDA (JP)

ADAPTING FOR DISTORTION (GERMAN PREMIERE)

The Japanese dancer, choreographer, sound, image and lighting designer Hiroaki Umeda is known worldwide for his pieces in which the dancers move within precisely arranged lighting and video projections. The strict, geometrical video projections in 'Adapting for Distortion' form a frame of movement for the solo dancer (Hiroaki Umeda himself) made of light lines and simultaneously refer to the data architecture of virtual spaces. Dressed all in white, Umeda seems to merge completely with the light animation. Yet through minimalist movements, he creates discontinuities and displacements in the rigid graphic structure of the signals, only becoming visible as a disruption or interference. The impression of the instability of the data space surrounding him is complemented by abstract electronic sound compositions. Together, image and sound create an aura, with which the dancer subtly communicates. In this way, Umeda creates an extreme tension between real physicality and medial disembodiment. Hiroaki Umeda studied photography at Nihon University in Japan before turning to dance and real time audio-visuals. Umeda founded his own dance company, S20, in 2000, performing pieces influenced by ballet, hiphop and butoh. He has performed solo internationally and following his first group project with Finnish dancers in 2008, Umeda has been increasingly choreographing for others.

Production & Sound: S20 / Choreographer & dancer: Hiroaki Umeda / Coproduction: Le Studio/Le Manège – Scène nationale de Maubeuge; Romaeuropa 2008 / Associate production: Quaternaire – Sarah Ford, Aïcha Boutella, Renaud Mesini.

› **hiroakiumeda.com**

DJ MARIUS REISSER (DE)

Marius Reisser – also known as Ohboygeorgemichaeljacksonpollock from the now legendary 'Birthday Party Berlin' – has been filling clubs with genre-busting DJ sets for over 10 years now. It's no coincidence that he has shared the stage with artists as disparate as Squarepusher, Vitalic, Alva Noto, Spectrum, Scorn, Plaid, Dälek and Funkstörung. His sets inspire by virtue of their musical depth, diversity of ideas and openness, which may also be due to the fact that for years he has been right at the source: Reisser runs Berlin's best stocked record store, Dense Records.

› **dense-shop.de**

PLANET 9

MOUNT SIMS
PLANNINGTOROCK
FELIX MARTIN & AL DOYLE (HOT CHIP)
JACKSON
TELEMATIQUE & U-MATIC

Planningtorock is back with a new album and a spectacular live show!
The CTM.10 opening at WMF is the international premiere of a breathtakingly surreal new stage-show designed with custom-built, state-of-the-art audiovisual software, and featuring material from Planningtorock's brand new album, *Planet 9*. After her critically acclaimed debut album, *Have It All*, and worldwide tour, Planningtorock returns with a stage show equal parts romanticism, spectacle and satire, a *gesamtkunstwerk* of transfigured futurism, heavy with exhibitionist sensuality. PTR will be flanked by DJ sets from specially invited artists: Hot Chip's Al Doyle & Felix Martin and Jackson, who all contributed to the album, and from the original techno-sexualist, Mount Sims.

MOUNT SIMS (US)

Mount Sims (Matthew Sims) is a Berlin-based US DJ/producer/musician with three full-length albums to date, the first two on DJ Hell's International DeeJay Gigolo Records. Sims recently collaborated with The Knife and Planningtorock to create music for an opera based on Darwin's *The Origin of Species*. Mt. Sims, another incarnation of Mount Sims, is a three-piece band. As a DJ, Sims weaves techno into dark soundscapes.
› **myspace.com/mtsims**

PLANNINGTOROCK (UK)

The last few years have seen British-born, Berlin-based audiovisual artist Planningtorock (Janine Rostron) take her spectacular stage show on tour worldwide with LCD Soundsystem, Hot Chip, Peaches and The Knife. The Planningtorock project dates back to 2004 with releases on Rostron Records, via Chicks on Speed, and Twisted Nerve. After two years of writing, recording and producing, and working alongside friends such as Felix Martin and Al Doyle (Hot Chip) and Pat Mahoney (LCD Soundsystem), Planningtorock will release her second album, *Planet 9* through DFA Records in 2010.
› **myspace.com/planningtorock**
› **rostronrecords.net**

FELIX MARTIN & AL DOYLE (HOT CHIP) (UK)

Felix Martin and Al Doyle both have day jobs with British techno-pop band Hot Chip. But they have been known to work together on various side projects, mostly remixes, under the monikers Lanark and Silent Jeffs. In Hot Chip, Martin is on MPC and drum machine, while Doyle does guitar, keyboard, percussion and backing vocals. Doyle also does percussion for LCD Soundsystem.
› **hotchip.co.uk**

JACKSON (FR)

Jackson (Jackson Fourgeaud) is a Parisian DJ. As a producer he's known for collages of 'antique futurism', each track packed with glam and nostalgia built up from his audio environment like decoupage. Under the moniker Jackson & his Computer Band, Fourgeaud had underground hits with après house track 'Utopia' and a remix of M83's 'Run into Flowers' that led to a signing with Warp Records.
› **myspace.com/jacksonand**

TELEMATIQUE & U-MATIC (DE)

Two Berlin based visual artists and motion designers that have collaborated on projects and live video performances for some years. Both have worked frequently with CTM, and since 1998 have made a name for themselves with their subtle, technically skilled and increasingly minimalistic approach to visual music. Besides motion graphics and video, telematique works on media installations, often in collaboration with Berlin group visomat inc. Together, visomat inc. and Telematique are responsible for the video-mapping installation "Surface Refinement" on the walls of WMF's main floor.
› **telematique.de**
› *See also › Installations › page 79.*

› **Supported by PMD Projections.**
› **pmd-projections.com**

ITALIANS DO IT BETTER

DJ TV DISKO
NOOT
DESIRE
GLASS CANDY
MIKE SIMONETTI

When New Jersey based label Italians Do it Better released their *After Dark* compilation in 2007, it seemed no-one, in a sea of Italo and cosmic disco revival, did it better than they. The label, run by Mike Simonetti and Johnny Jewel, distilled the essence of Italo, the spacey, synth-arpeggiated disco from the 80s that never died, and syphoned it off into sophisticated, ambiguous, noirish, perfect pop evoked in equal measure by the bands, the production and the artwork on each release. The new Italians Do It Better compilation, *After Dark 2*, is due out shortly. Support is from DJ TV DiSKO, a longtime CTM collaborator, and Noot, whose psychedelic pop gems display a distinct Arthur Russel feel.

DJ TV DISKO (CA/NZ)

DJ TV DiSKO (Geoff Stahl) gives you the best in Iberian psyche, Finnish disco, Turkish prog, Mexican garage rock, Spanish freakbeat, Bollywood breaks, French go-go, Northern soul nuggets, German cosmic disco, Québécois mod madness, and a smattering of Afrobeat moog funk. Exotic trash and erotic treasures from around the globe to shake a leg to.
› **myspace.com/guymauve**

NOOT (CA/DE)

Noot (Daniel Baudin) was raised in the prairies of Canada before moving to Montréal in 2003. Following four years of art school, Noot moved to the Czech Republic before settling in Berlin in 2007. Noot has played solo internationally, provided soundtracks for runway shows in Paris and New York, dance pieces in Antwerp, and films in Montréal. He has also performed with Japanese artist Hanayo.
› **myspace.com/noot**

DESIRE (US)

The newest project from Johnny Jewel (Glass Candy, Chromatics): Montréal-based Desire. Desire is made up of Jewel (guitar & synthesizer), Megan Louise (vocals and synthesizer) and Nat Walker (drums). Jewel worked on his slow-disco-esque Desire material for two years before finding singer Megan Louise, who sings in French and English, in Montréal. Desire released their debut album, *II*, on Italians Do It Better in 2009.
› **vivaitalians.blogspot.com**

GLASS CANDY (US)

Johnny Jewel and vocalist Ida No formed Glass Candy in the mid 90s in Portland, Oregon. They independently released their first two singles under the name Glass Candy & the Shattered Theatre before signing on with New Jersey indie imprint, Troubleman Unlimited Records, in the early 00s. They've since released half a dozen albums. Jewel founded dance label Italians Do It Better with Mike Simonetti as a sub of Troubleman in 2006.
› **vivaitalians.blogspot.com**

MIKE SIMONETTI (US)

From New York's underground dance scene comes one of its hardest working members: DJ, label boss and manager Mike Simonetti. Founder of the post-punk/noise label Troubleman Unlimited, Simonetti started Troubleman's dance-oriented offshoot, Italians Do It Better, in 2006 to foster Italo-disco inspired projects like Glass Candy, Desire and Chromatics.
› **vivaitalians.blogspot.com**

SELECTORS CHOICE / 23:00 > WMF LOUNGE

ANDY BLAKE (UK)

DJ Andy Blake is the mastermind behind the spectacular, though short-lived, vinyl-only Dissident Records out of London. Touching a range of genres such as Italo disco, early house, Balearic, electronica and techno, Dissident pressed more than sixty, very limited, one-sided releases in just over two years of existence, all the while sticking to strict DIY, anti hype-machine principles, eschewing the normal routes of publicity and distribution.
› **dissidentlondon.co.uk**

HEAT

DANIEL HAAKSMAN
KU BO & JOYCE MUNIZ
SCHLACHTHOFBRONX
SINDEN
DROP THE LIME
DJ MANAIA
VIDEO: VJ SNIPER

For music travellers with an ear for global mayhem, CTM, Man Recordings and Melt! Booking serve up a fast-paced tour through baile funk, Baltimore club, grime, dancehall, breakbeat, speed garage and much, much more. Daniel Haaksman and Drop the Lime's hook-centric eclecticism are perfectly balanced by Sinden's no-rules approach club music, the high-energy antics of Schlachthofbronx, the electrifiying ragga anthems of Ku Bo and from Portugal, DJ Manaia. The momentum never drops, the heat never stops.

› **meltbooking.com**
› **manrecordings.com**

DANIEL HAAKSMAN (DE)

Berlin-based Daniel Haaksman is a DJ, producer and the brain behind Man Recordings, a label representing Brazilian producers as well as international artists inspired by baile funk styles. Haaksman has released dozens of well-received compilations including *Rio Baile Funk: Favela Booty Beats*. Haaksman is a regular contributor to German magazines and newspapers like Tagesspiegel and Spex.
› **manrecordings.com**

KU BO & JOYCE MUNIZ (AT/BR)

Stefan Mörth is one of the best-known protagonists of the current European Afro-Brazilian/dancehall/ragga movement. Vienna based Mörth, aka bass-meister Stereotyp (G-Stone Recordings), launched the club-oriented Ku Bo project in 2008 for his dancefloor tracks on Man Recordings. Ku Bo is fronted by various singers, including Brazilian vocalist Joyce Muniz. Mörth also uses the monikers Circus Moerth, Rich, Sly & Mo and Subsystem Crew.
› **myspace.com/ku-bo**

SCHLACHTHOFBRONX (DE)

This team of three (or two) are avid proponents of Munich bass – a kitchen-sink mix of bootybass, dubstep, cumbia and Bavarian schranz among other things. Their first EP, *Belly Full of Pills*, was launched by Munich-based imprint, Disko B, in early 2009 as a precursor to the Schlachthofbronx self-titled debut album, which came out later in the year. Schlachthofbronx run a regular bass night called HypieHypie at Rote Sonne in Munich.
› **schlachthofbronx.net**

SINDEN (UK)

Graeme Sinden is well known for his collaborations with Switch and, more recently, with Joshua Harvey as the Count & Sinden, a production project responsible for the surprise hit 'Beeper' and signed to Domino records. Sinden's DJ sets are a riotous mix of Baltimore club, baile funk and hiphop to RnB/soul, dancehall and house, Miami bass and grime, as heard on his renowned Kiss FM shows. Sinden is in high demand as a remixer.
› **myspace.com/graemesinden**

DROP THE LIME (US)

Brooklyn native Drop the Lime, (Luca Venezia) is an electronic producer, vocalist, DJ and head honcho of dance label, Trouble and Bass. His raw, incendiary sets with live vocals earned him a residency at London's Fabric, and he has an impressive back catalogue of productions and remixes. He also produces house under the moniker Curses! for French label, Institubes. A new DTL album is out early 2010.
› **troubleandbass.com**

DJ MANAIA (PT)

Lisbon based DJ Manaia mixes eclectic sets of kuduro, baile-funk, mashups, electro-house and hiphop. Since starting out in the late 90s, he's remixed Buraka Som Sistema, Schlachthofbronx, Sound of Stereo and the Darrow Chem Syndicate, to name just a few. Resident at (his own) Mini Mercado club in Santos, he's collaborated with Deize Tigrona and is one half of Zombies For Money, a new project with Klipar (Diogo Cunha).
› **myspace.com/djmanaia**

VJ SNIPER (IL/DE)

VJ SNIPER is Safy Etiel (1960), video artist and VJ with a unique technique and style, born in Haifa, Israel. Since 1986, he has lived and worked in Berlin. Together with the author and media artist Heinrich Dubel he runs the SNIPER project in Berlin. Etiel is in high demand for concerts, installations and multimedia-performances in Germany, Europe, North America and Israel, and has participated in various festivals and exhibitions at venues like PS1 (New York), Kunstwerke, (Berlin), NGBK, (Berlin) and ZKM (Karlsruhe).
› **sniperberlin.com**

SAT. 30.1. > 23:00 > WMF > FLOOR 2

UNQUANTIZED BASS

LOOPS HAUNT
FALTY DL
BRACKLES
RUSTIE
PAUL SPYMANIA

If quantized bass, kick or snare define four-four, the snap time-corrected beats of techno and pop cliches, the *un* of unquantized defines nothing. It's the history and the future of music. It's inclusive, encompassing swing, wonkiness and glitch, but also half-step, triplets, duplets and tuplets that are as complex as the musicians behind them are accomplished. CTM and Surefire, the International Bass Music Agency, proudly present Unquantized Bass, and revel in the lack of definition.

› **surefireagency.com**

LOOPS HAUNT (UK)

Loops Haunt (Scott Gordan) is producer from Dundee, Scotland, who has been receiving support from Radio1's Mary Anne Hobbs, Lucky Me, The Glitch Mob, Wrong Music and Rustie. His *Rubber Sun Grenade* EP was released on Glasgow's Fortified Audio, and Loops Haunt tracks were featured on France's Eklektik Rekords *Eklektic 2 Sides* (No. 4) EP in 2009.

› **myspace.com/loopshaunt**

FALTY DL (US)

Before New Yorker Falty DL (Drew Lustman) began releasing music on UK labels Ramp and Planet Mu, he built up a small catalogue on US independents Unfun, fizx-recordings and Napalm Enema Records. Lustman's first record as Falty DL was the jungle inspired *Beat Lumber* EP (Unfun 2007). Prior to that he played upright and electric bass in a jazz quartet called Luggage.

› **faltydl.com**

BRACKLES (UK)

From the cradle of 'Notts' came Brackles (Rob Kemp). In just a short couple of years, Kemp moved from warm-up DJ at London's ››Fwd to sought after producer with releases on Geiom's Berkane Sol imprint, Pollen, Applepips and now Planet Mu. Kemp attended university in Nottingham where he and partner-in-crime Shortstuff were in contact with the Futureproof club, Geiom and others in the dubstep scene. He's made appearances on Rinse FM and been involved with high-profile remixes for the likes of Kid Cudi, Tempa T, and MSTRKRFT. Kemp recently set-up his own imprint: Blunted Robots.

› **myspace.com/brackles**

RUSTIE (UK)

The electronic music world has been enamoured of Rustie (Russell Whyte), a Glaswegian producer who single handedly upholds the genre aquacrunk, since the launch of his *Jagz the Smack* EP (Stuff Records) in December 2007. Now signed to the infamous Warp Records, his reputation-building hiphop/crunk/electronica releases are on Scotland's Stuff Records, Wireblock and Hyperdub.

› **hyperdub.net**

PAUL SPYMANIA (UK)

Paul 'Spymania' Fowler relocated to Berlin in 2008 with Hotflush boss, Scuba, and launched Sub:stance, Europe's biggest dubstep night at Berlin's Berghain. In the mid 90s Fowler, together with high school buddies Hardy Finn and Tom 'Squarepusher' Jenkins, founded the Spymania label in Brighton, an imprint that garnered a reputation as a breeding ground for Warp talent. Fowler DJs everything from techno to acid house to dub to old school.

› **spymania.com**

SELECTORS CHOICE / 23:00 > WMF LOUNGE

DUBCO (UK)

Dubco – Andy Blake (Dissident) and Amy Dagley-Alsop (Drop the Bomb) – is a DJ team that started life as Dubdsco, named after a dub versions LP by Bunny Wailer. A name change ensued to avoid confusion with London's emerging disco scene. Blake and Aslop draw on extensive reggae/ heavyweight roots collections with rubadub and early dancehall from the 70s and early 80s.

SUN, 31.1. > 21:00 > WMF > FLOOR 1

ENSTATIR SUNGHIFE

FIELD AGENT SLOW LEARNER
JASON URICK
ECSTATIC SUNSHINE
KEIJI HAINO

A trip to a transitory, imprecisely mapped musical universe, somewhere between folk, free jazz improvisation, ethno-psychedelia, drone-rock and noise, in which amorphous sound transformations, endless tone loops and spectral drones waltz like a meandering stream through a bizarre landscape filled with rubbery strands of sonorousness, grotesque noise formations and abrasive textures, punctuated by bubbles of toxic atmosphere, granular particle storms, demonic wormholes and ear-splitting sound eruptions. Hypnotic music between stasis and ecstasy: incomplete, impossible, unpredictable – led by the Japanese underground icon Keiji Haino.

FIELD AGENT SLOW LEARNER (DE)

Field Agent Slow Learner is one of the many DJ aliases of Falko Teichmann – a native Berliner, subculture activist, vocalist and promoter. Alongside various music projects (The Crack-Up Collective, The Sighs, White Buildings, Nightwood), he is primarily known as one half of the promoter-duo Goldmund, with whom, among other things, he has curated one of the most visionary underground festivals in Berlin's hinterland. His DJ sets amalgamate ethno-delic field recordings, timeless drones, stellar jazz and contemporary Californian lo-fi psychedelic

JASON URICK (US)

Laptopper Jason Urick, working solo since the 2008 breakup of his band, Baltimore noise pop group WZT Hearts, released his debut LP, *Husbands*, on Thrill Jokey in 2009. Urick has been active in the Baltimore music scene for a decade: a curator at the Floristree space for the last four years, co-curator of the Once, Twice: Festival of Electronic Music from 2001-2004 and owner of a Baltimore record store. In the early 00s, Urick made music as themoonstealingproject.
› **jasonurick.com**

ECSTATIC SUNSHINE (US)

Guitarist Matt Papich is the heart and soul of Ecstatic Sunshine, a shapeshifting rock / loop / drone project based in Baltimore, Maryland. The project began in 2005 as a guitar duo (Papich and Dustin Wong) that played frenetic distorted 80s punk, (see debut album *Freckle Wars*, 2006) and has matured into loopy 60s minimalism-influenced post rock (see the delicate, low-end work on fourth album, *Yesterday's Work*.)
› **ecstaticsunshine.com**

KEIJI HAINO (JP)

Guitarist, vocalist and multinstrumentalist Keiji Haino has been a radical pioneer in the Japanese free-form noise scene for close to thirty years. Founder of seminal Japanese psych-noise band Fushitsusha, Haino is known for loud, marathon drone sessions with electric guitar and vocals; his insular sound explorations testing the limits of even the most devoted noise fan. Haino is prolific, with more than seventy albums in his catalogue including jazz-rock, free improvisation, singer-songwriter, solo percussion, psychedelic, minimalism and cathartic black noise.
› **fushitsusha.com**
› *See also › Output Static › page 22*

OUTPUT STATIC

GUIDO MÖBIUS
SHENGGY
MICHAEL WERTMÜLLER
KEIJI HAINO / ILPO VÄISÄNEN / MIKA VAINIO

The performances this evening generate high-tension fields between the poles of structure and deconstruction – with ever increasing charge potential. That potential difference builds, from Guido Moebius' loop improvisations based on live sampling of terrestrial radio wave signals, through Shenggy's cosmic vintage-noise to Michael Wertmüller's combination of precise and physically intense percussion combined with a soundtrack – until sparks start flying with the extreme noise layering of the trio Haino / Väisänen / Vainio. Between the rhythmic framework of the pulsating analogue synthesizers of the two Finns previously known as Pan Sonic, and the harsh guitar improvisations by Japanese noise extremist Keiji Haino, lies absolute high voltage. Alongside lightning-like discharges, their sound tempest displays a highly complex inner life full of surprising and nuanced textures.

SELECTORS CHOICE / 21:00 > WMF LOUNGE

I.C.A.S. DJ TEAM (INT)

Here, for once, festival organizers don't operate behind the scenes, but take centre stage, presenting highlights from their personal music collections. The I.C.A.S DJ-Team comprises participants of the festival network encounter International Cities of Advanced Sound.

> icasnetwork.org
> See also > Workshops, Labs, Actions > page 84

GUIDO MÖBIUS (DE)

Möbius is originally from Cologne; now based in Berlin. Multi-instrumentallist and collaborator extraordinaire, most of his productions feature distinguished guests, Takashi Wada and F.S. Blumm among others. With three full-lengths to date, *Klisten* (2002 Klangkrieg), *Dishoek* (2005 Dekoder) and *Gebirge* (2009 Karaoke Kalk), Möbius also runs Emphase Records and a publishing company, Autopilot Music Publishing.
› **autopilotmusic.com**

SHENGGY (CN)

Drummer/noisemaker Shenggy (aka Shen Jing, 沈静) started playing in bands as a teenager and was with underground punkniks Hang on the Box (Sister Benten Online) for seven years before graduating to Beijing's experimental noise scene in 2006. As one half of the duo White, Shenggy completed an album with partner Shou Wang under the tutelage of Einstürzende Neubauten's Blixa Bargeld in 2007.
› **myspace.com/noiselady**

MICHAEL WERTMÜLLER (CN)

Virtuoso drummer, laptopist and composer Michael Wertmüller, percussionist in the Peter Brötzmann trio, has played with Bill Laswell, Holger Czukay and John Cale to name just a few. Known for his metal and free jazz fusion band Alboth! in the 90s, Wertmüller has since played with classical ensembles and appeared in the line-up of the Laptop Orchestra. He released a solo album on German jazz/improv imprint GROB in 2000. The three compositions he performs at CTM.10 are the result of a commission from the Electronic Studio of the Berlin Academy of Arts, sounds are by Gerd Rische.
› **michaelwertmueller.com**

KEIJI HAINO (JP)

Guitarist, vocalist and multiinstrumentalist Keiji Haino has been a radical pioneer in the Japanese free-form noise scene for close to thirty years. Founder of seminal Japanese psych-noise band Fushitsusha, Haino is known for loud, marathon drone sessions with electric guitar and vocals; his insular sound explorations testing the limits of even the most devoted noise fan. Haino is prolific, with more than seventy albums in his catalogue including jazz-rock, free improvisation, singer-songwriter, solo percussion, psychedelic, minimalism and cathartic black noise.
› **fushitsusha.com**
› See also › Enstatir Sunghife › page 20.

ILPO VÄISÄNEN (FI)

As one half of Pan Sonic, Ilpo Väisänen creates the duo's grainy drones, while solo, he's been active in the abstract jazz realm as Piiri, and explored more dubby territory as Llima on his own label, Kangaroo, a sub of Raster-Noton. Väisänen is also in the groups Angel (with Schneider TM and Hildur Guðnadóttir) and VVE, with Mika Vainio and Alan Vega of Suicide.
› **phinnweb.org/panasonic/**
› See also › Architone – Yokomono-Pro › page 42.

MIKA VAINIO (FI)

One half of Finnish minimal techno pioneers Pan Sonic; Vainio forged a parallel solo career, both under his own name and various monikers, an ambient/noise producer and a sound artist creating installations across Europe. He's collaborated with a wide range of artists including Jimi Tenor, Alan Vega, Alva Noto and Fennesz; and done remix projects for Björk, People Like Us and Pomassl.
› **phinnweb.org/vainio/**
› See also › Architone – Yokomono-Pro › page 42.

A MAZE. – JUMP'N RUN BONUS CHEAT

PERFORMANCE: CHRIS SUGRUE & DAMIEN STEWART "A CABLE PLAYS"
ANGEL GALÁN & M. LASTRA
WIIJ TIMSKI
STU W/ RAQUEL MEYERS
THE HORRIBLE PLANS OF FLEX BUSTERMAN
NOTIC NASTIC
GEIS&BABA
DJ CHRISTIAN CANDID & DJANE RIPPE

For the closing party of the A MAZE. Interact program within CTM.10 a mix of game-inspired music, live acts, and DJ-sets combined with interactive installations, playful visuals, and exhibits based on computer games will be presented. By integrating the medium of the computer game into the performative space of the club the ideology of play is directly confronted. A club usually creates a space for spontaneous events, computer games on the contrary are based on rather rigid sets of rules. By subverting these differences, the night celebrates the convergence of games, art, and music.

› See also › A MAZE. Interact › page 74.

ANGEL GALÁN & M. LASTRA (ES)

Their 'Atari Cold War Show' is an audiovisual trip into the past, recreating the collective subconsciousness that divided East and West for decades. The performers are part of Addsensor – the fusion of three sensors forming an art-platform and netlabel.
› **addsensor.com**

WIIJ TIMSKI (NL)

Netherlands based WiiJ Timski (aka Tim Groeneboom) was a drum&bass and breaks DJ for five years before discovering the musical potential of Wii soon after it appeared on the market in December 2006. He has recently incorporated the Wiiguitar into his sets with custom-developed software. WiiJ Timski is one of the first Wii Remote DJs. Instead of a traditional setup standing behind decks, Timski uses Nintendo wireless controllers to cue up tracks and samples, and to control pitch and volume when he spins or plays live.
› **wiijtimski.com**

STU W/ RAQUEL MEYERS (CH/ES)

Basel based STU proves that an old home computer is not only perfect for classic video game music but is also an ideal tool to produce crunchy, up-to-date dance music. The visual part of the performance comes from Raquel Meyers, member of the LaptopsRus collective and of Bleepstreet Records. Mixing pop and retro styles, her fastpaced pixadelic shows are famous for their immersive narratives.
› **dropdabomb.org/stu**
› **raquelmeyers.com**

THE HORRIBLE PLANS OF FLEX BUSTERMAN (DE)

This is the rebirth of Flex Busterman. Patric Catani's one and only release under the Busterman moniker was a concept album from 1997, acting as a trademark of ec8or Software entertainment® – produced in 8bit with a Commodore 64 and an Amiga 500. In memoriam Rob Hubbard.
› **candiehank.com**

NOTIC NASTIC (DK)

An electronic music group from New York and Berlin that generates thrashing, pumping electronica – digital and live, poppy and experimental, dirty yet polished. The group is anonymous and wears eerie glowing masks on a dark stage. Related to the Shitkatapult label, the members of the group will not reveal their identities. No faces. No names.
› **noticnastic.com**

GEIS&BABA (DE)

This duo is the result of all possible multimedia crossovers. They are not German, they are Myspace and Commodore – they are Jump'n Run. They talk in 8bit, they see 256 colours, they hear in stereo. You never know what's going to happen next, but their performance is an audiovisual concept with truly solid potential for fun.
› **myspace.com/geisbaba**

SELECTORS CHOICE / 21:00 › WMF LOUNGE

COMPUTADORA (ES)

His sounds come from the C64, Amiga and Atari XL/ST, while his passion comes from early computer demo scene fanaticism. DJ Computadora aka Herr Galatran originates from Madrid but is based in Berlin. He also runs the Bleepstreet Records label.
› **bleepstreet.com**

DJ CHRISTIAN CANDID & DJANE RIPPE (AT)

This power duo will carry you off into a fairy dance arcade show based on tasty electro-kitsch-glitz. They charm with beloved tunes made especially for the willing joystick samurai, adding playfully bleepy music to the mix with fidget house and bomb blast basslines. Handmade by Track-Record.Net and Klein Records.
› **trackrecords.com**
› **kleinrecords.com**

CHRIS SUGRUE & DAMIAN STEWART (US/NZ)

A CABLE PLAYS. PERFORMANCE

A performance inspired by the hidden codes of human behaviour and the hidden logic of games. Two players interact in this installation. An augmented video projection displays visuals generated during play. Chris Sugrue is a teacher, artist and programmer. Damian Stewart works as a professional software programmer and a musician. Both are part of the openFrameworks development group.
› **csugrue.com**
› **frey.co.nz**

TINE PAPENDICK (DE)

DIGITAL PUPPETRY. INSTALLATION

Interactive, animated installation by Berlin media artist Tine Papendick. The piece enables users to playfully manipulate their own video image by applying different illustrated objects to the video. The hand-drawn illustrations can be dragged across a video screen by placing pink post-it notes on the screen.
› **ti-pi.de**

JULIAN OLIVER & STEVEN PICKLES (NZ/UK)

FIJUU2. INSTALLATION

3D audiovisual interactive installation – a synaesthetic composition, tool operated via six unique 3D objects. Controlled with standard game pads the results of the interaction can be recorded to a 3D track, transforming the installation into a performance engine. 'Fijuu2' is the sequel to the performance-project 'Fijuu', turning it into a public installation. The installation successfully blurs the borders between the virtual and the real.
› **selectparks.net**

WED, 3.2. › 22:00 › WMF › FLOOR 1

MONADIC ZERO

HILDUR GUDNADOTTIR
HABSYLL
OM

Three entirely different approaches with a similar effect: in the gifted hands of these musicians, music becomes a psychotropic substance, transporting the listener to within himself and simultaneously opening the expanses of inner space. Accompanied by trumpet and saxophone, the stately, melancholy melodies of cellist Hildur Guðnadóttir unravel with mysterious dark beauty and cinematic atmospherics. The abysmal, nihilistic drone doom of Habsyll opens a black void like the eye of a storm in the midst of cathartic feedback and extreme heaviness. The spartan instrumentation of bass and drums in the stoner mantras of OM combine minimalist repetition and dynamics with immense physical intensity to create spiritual meditations – psychedelic masterpieces in widescreen formation.

HILDUR GUDNADOTTIR (IS)

Hildur Ingveldardóttir Guðnadóttir is a cellist and composer well known for her collaborations with Múm, Pan Sonic, BJ Nielsen and Angel among others. 2009 saw the release of her second solo album, *Without Sinking*, on the UK-based label, Touch. At CTM.10 Guðnadóttir will perform live with improv sax player Andre Vida (NY) and trumpeter Eirikur Orri Olafsson (IS).
› **hildurness.com**

HABSYLL (FR)

Habsyll, purveyors of doom / drone / sludge, hail from Toulouse in France. The trio of Yann, guitar and vocals, Fred, bass, and Nicoblast, drums and vocals, got together in 2006 and in 2009, released their debut LP, *MMVIII*, to critical acclaim. The two-track album was co-released by no fewer than six labels, including tUMULt in the US. Habsyll are currently working on a split LP with AUN (Martin Dumais) which will be released on the US label Public Guilt
› **myspace.com/habsyll**

OM (US)

Al Cisneros, former vocalist and bass player with Californian doom-stoner bands Sleep and Asbestosdeath, and Emil Amos (aka Holy Sons), drummer with Oregon rockers, Grails, make up the duo OM. Originally formed by Al Cisneros and Sleep drummer Chris Hakius in 2003, the band released three studio albums before Amos replaced Haikus in early 2008. On *God is Good* their fourth album, released in 2009 by Chicago label Drag City, and live, Robert Lowe aka Lichens plays the Tambura.
› **omvibratory.com**

SELECTORS CHOICE / 21.00 › WMF LOUNGE

MARKUS DETMER (DE)

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

THU. 4.2. › 21:00 › WMF › FLOOR 1

NEEDLE THE NERVES

DAN FRIEL
HOLY FUCK & VIDEO: JEFFERS EGAN
ETIENNE JAUMET & VIDEO: JEFFERS EGAN
ONI AYHUN

Analogue synthesizers and machines, handmade electronics and whirring oscillators are unbeatable when it comes to generating thick, organic, psychedelic and, especially, nerve-racking sound hypnoses. All the better if you can even dance to it, like this evening. Dan Friel and Holy Fuck make euphoric electronic noise rock, full of anarchic spontaneity, somewhere between krautrock, Slayer and disco: 100% raw, 100% handmade, 100% energy. The pulsating spiral worms created by Etienne Jaumet combine the blood-freezing tension of a John Carpenter soundtrack with beats that push forward à la Carl Craig. Oni Ayhun's brilliant techno tracks spread a nervous restlessness with their complex melodies and deep atmospheres, matching the obscure persona of this mysterious producer.

DAN FRIEL (US)

Dan Friel (keyboards, electronics, guitar, voice) has been active since 2001 when he independently released *Broken Man Going to Work*. In 2002, he founded Brooklyn-based noise-pop band Parts & Labor, with BJ Warshaw (of Shooting Spires), and later Joe Wong. Friel and Warshaw created Cardboard Records, home to Ecstatic Sunshine, in 2005, and Friel's third solo LP, *Ghost Town* (Important Records) was released in 2008.
› **danfriel.com**

HOLY FUCK (CA)

Holy Fuck is a Toronto-based lo-fi instrumental project formed in 2004 by Brian Borcherdt and Graham Walsh. Initially a side project, Holy Fuck has expanded with an evolving line up including Matt Schulz and Matthew McQuaid. A self-titled debut appeared on Dependant Records in 2005; in 2007 the follow up, *LP*, came out on Young Turks. Both written while on tour. Holy Fuck has toured with Mouse On Mars, Cornelius, !!!, M.I.A. and Wolf Parade.
› **holyfuckmusic.com**

ETIENNE JAUMET (FR)

With his best known project, Zombie Zombie, on hiatus, Parisian musician Etienne Jaumet has developed solo productions enlisting Emmanuelle Parrenin (harp, vocals) and Carl Craig (mixing). Jaumet plays drum machines, vintage synths, and saxophone (which he's played in various indie bands: The Married Monk and Flóp among others) cultivating a sound described as Tangerine Dream, Reich and Goblin influenced.
› **myspace.com/etiennejaumet**

ONI AYHUN ( )

Oni Ayhun's music is (about) drama. Oni Ayhun makes records that combine disturbed dance music on the border to insanity with free dreamy drone stories without a beat. Like a surrealistic musical with a narrative based on associations, abstractions and confusion, the music is a journey through multiple settings and scenes.
› **oniayhun.com**

JEFFERS EGAN (US)

Developed entirely with handcrafted, computer based algorithmic processes, Egan's abstract animations explore the concepts of digital as organism, and software as ecosystem. His motion paintings, Live AV performances, and videos have been showcased worldwide at festivals, galleries and museums including transmediale, Netmage, Dissonanze, Plateaux, Cimatics, Interieur Biennale, Walker Art Museum, Guggenheim Bilbao, and the New York Video Festival. Egan's work has achieved international critical acclaim, nominated for media art awards at the D-Motion, Popkomm and Backup festivals.
› **jeffersegan.com**

THU. 4.2. › 22:00 › WMF › FLOOR 2

EXTENDED ECLECTICS

ALEX NOWITZ
DJ SNIFF
JUSTIN BENNETT
TOKTEK

Amsterdam's STEIM (Studio for Electro Instrumental Music) is a unique entity. Its focus – over its four decade history – has been unwaveringly on live electronic music performance; the only independent centre for research and development of interfaces, instruments and tools for performers of its kind in the world. Four artists closely associated with the organisation, including artistic director Takuro Mizuta Lippit, tonight help mark STEIM'S remarkable, important forty years of operation.

› **steim.nl**

SELECTORS CHOICE / 21:00 › WMF LOUNGE

ANDY VOTEL (UK)

Manchester-based Andy Votel (Andrew Shallcross) is renowned for his eccentric compilations of obscure folk, prog and psych: 2003's *Music to Watch Girls Cry*, 2005's *Songs in the Key of Death*, 2007'S *One Nation Under A Grave* and 2008's *Brazilika*. Label founder of indie imprint Twisted Nerve Records (with Badly Drawn Boy) and Finders Keepers, Votel is also a producer and sought after remixer.

› **twistednerve.co.uk**
› **finderskeepersrecords.com**

ALEX NOWITZ (DE)

Alex Nowitz is a composer of vocal music, chamber music, and electronic music as well as music for dance, theatre and opera. He has been granted commissions from several ensembles and institutions such as the Kammerakademie Potsdam and the Staatsoper unter den Linden Berlin. He is also a voice artist, whistling and singing virtuoso beyond the scope of purely classical singing. In 2007/08 he was invited by STEIM to develop a set-up for live electronics as an extension for his vocal performances. He uses two gestural controllers (Wii-Remote controllers), a computer (MacBookPro) and STEIM-software (LiSa, junXion)

› **nowitz.de**

DJ SNIFF (JP)

Takuro Mizuta Lippit aka dj sniff is a turntable musician, who works in the field of improvised and experimental music. He uses a unique setup consisting of hand-made hardware interfaces and custom Max/MSP software pieces along with one turntable and DJ-mixer. He is also a concert/event curator for electronic music and a music technology researcher. Since 2007 he has been the artistic director of STEIM in Amsterdam. As dj sniff he regularly performs with computer musician Yutaka Makino as Audile and with saxophonist Keir Neuringer and bassist Raed Yassin.

› **djsniff.com**

› *See also › Sound, Performance & Technological Design › page 64.*
› *See also › Connect – Map – Music › page 82.*

JUSTIN BENNETT (UK/NL)

Justin Bennett is a sound and performance artist born in England in 1964 and since 1989 based in Den Haag. His focus is mostly on field recordings, which he uses to create installations, sound walks, sound pieces and performances that reflect on the reciprocity of sound and architecture and sound and image. His recent work involves research on urban development and the transformation of public space. His aural and visual works have been exhibited and broadcasted widely, including the 10th Istanbul Biennial. He is a founding member of the performance group BMB con and has played percussion and electronics in many music projects.

› **bmbcon.demon.nl/justin/**

TOKTEK (NL)

Since 2002 visual artist and sound maker Tom Verbruggen aka TokTek has been on a quest to find the perfect instrument to be an extension of himself, enabling him to produce any sound and feeling he wants at any time. He experiments with a plethora of modified and home-made instruments as well as circuit bent sound gadgets. He also uses sound in his visual art works and installations, such as in the series 'Crackle-Canvas' – paintings that produce sound and that can be patched together with other Crackle-Canvases, making the individual paintings react to each other.

› **toktek.org**

Koninkrijk der Nederlanden

CORNUCOPIA

SERENGETI & BAND & VIDEO: TRANSFORMA
KELPE
FOUR TET
DAN DEACON
FUNCKARMA

Cornucopia promises to be a warm and joyfully colourful club night with a mix of live performances aimed both at the serious listener and the dance floor. Expect a splendid abundance of sounds and brilliant musical ideas that combine shrewd jazz inspired percussion, heavy bass and loaded drums, wonky instrumental hiphop, dense textures and multi-layered sampling, abstract beats, psyched-out disco, funked IDM and a heavy touch of cosmic krautrock – seamlessly melded together in a mesmerizing process of alchemical refinement. A sonic adventure playground for grown-ups that brings together some of the most engaging live performers to pioneer a visionary of out-of-the-regular dance music that defies genre boundaries.

SERENGETI & BAND (US)

Leftfield lyricist and MC Serengeti (David Cohn) and abstract beatmaker Polyphonic the Verbose (Will Freyman), first teamed up to produce *Don't Give Up for Audio 8* Recordings in 2007. Both from Illinois, Cohn is a prolific autodidact with seven albums to his name; Freyman played jazz trombone and set up his own 12-piece hiphop big band. Their second collaborative album, *Terradactyl*, was released on Anticon in 2009.
› **myspace.com/serengetiandpolyphonic**

KELPE (UK)

Kelpe (Kel McKeown) is from Loughborough, England. His first EP, *The People are Trying to Sleep*, was picked up by London based DC Recordings in 2003. He's since released three full-length LPs, *Sea Inside Body* (2004), *Ex-Aquarium* (2008) and *Cambio Wechsel* (2009) on DC, plus the remix companion *Extraquarium*, which featured remixes by confederates such as Zombie Zombie, The Oscillation, The Boats, Architeq, Fulgeance and more. In early 2008 Kelpe teamed up with drummer Chris Walmsley (Broadcast, Psapp, Voice Of The Seven Woods) for live performances.
› **kelpe.co.uk**

FOUR TET (UK)

Four Tet is the stage name of Kieran Hebden, electronic music producer and member of the post-rock band Fridge. In early 1997 Hebden started a solo project with the aim of experimenting with 'DJ-Shadow style sample-scapes', which became the foundation of his acclaimed Four Tet project. Having created some essential pieces of British electronica in the early 2000s, Hebden kept evolving his sound and musicality. Since releasing his last album *Everything Ecstatic* in 2005 he has played live improvised shows and recorded four albums with legendary jazz drummer Steve Reid, released the four-song EP *Ringer* (Domino, 2008), a homage to Detroit techno, and in 2009, Hebden worked on a collaboration with Burial. Under his own name, Hebden makes DJ-ing forays into dance music and club culture. The new Four Tet album *There is Love in You* is due out in end of January 2010.
› **fourtet.net**

DAN DEACON (US)

Baltimore electronic experimentalist Dan Deacon's breakthrough 2007 full-length, *Spiderman of the Rings*, and the 2009 follow up, *Bromst*, were both featured in Pitchfork's 'Best New Music'. Active solo since 2003, Deacon's musical career dates back to the mid-90s when he fronted the Long Island ska band Channel 59. Born in New York State, he moved to Baltimore's Copycat Building in 2004 to start the arts and music collective, Wham City. He has built a reputation as brilliant live performer with his table full of gadgets planted right in the middle of the dancefloor, engaging his audiences with frenetic dancing and dadaist theatrics.
› **dandeacon.com**

FUNCKARMA (NL)

Funckarama's restless momentum is underpinned by reliably jagged beats and dense basswork. The brothers, Don Funcken and Roel Funcken, are from Den Haag, and debuted with *Part 1* on Rotterdam's Djak-Up-Bitch in 1999. Funckarama is just one of dozens of projects the Funkens are involved with – with Shadow Huntaz, they produce experimental hiphop (Skam); Cane is an acid-electro incarnation (Warp Records). Recent years have seen dubstep explorations on Highpoint Lowlife, and the pair has drawn on drum&bass, ambient, hiphop, and dub for their latest full-length *Vell Vagranz* (n5MD), their first since *Bion Glent* (2006 Sublight).
› **funckarma.com**

TRANSFORMA (DE)

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

MUTATIONAL AGENTS

MOUNT KIMBIE
JOKER
SCUBA
2562

The dubstep aesthetic has seeped into larger contexts, and with it, a new sensibility has taken hold, one that liquifies time signatures like acid, corroding genres and mutating rhythms into surreal, hypercoloured dance structures. The agents of this sensibility come from not only the fringes of dubstep, but techno, electronica and the murky, dark, nameless areas in between. CTM is proud to team-up with Hotflush, one of the premier mutational beats imprints, for a fascinatingly mellifluous night.
› **hotflushrecordings.com**

SELECTORS CHOICE / 23:00 > WMF LOUNGE

THE WIRE SOUND SYSTEM (US)
SUPERCLUB DJ-TEAM (DE)

Experience The Wire's Office Ambience live in the WMF lounge as the Wire Soundsystem DJs from London present some modern music adventures. The Wire is an independently published British music magazine, founded in 1982, and described as 'the most essential music magazine of the contemporary era' (Forced Exposure). The Superclub DJ Team are DJ André Herzig and DJ Maurice Navarro, longstanding activists of Berlin club life and experts on all forms of ghettotech, bass, electro, rap, house and break beats across Miami, Detroit, Chicago and the rest of the world.
› **thewire.co.uk**
› **super-club.org**

MOUNT KIMBIE (UK)

London based Dominic Maker and Kai Campos, from the fringes of dubstep, wonky and hiphop, are at the centre of raptures from the wider electronic music community. Mount Kimbie EP's *Maybes* and *Sketched On Glass*, both released on Scuba's Hotflush in 2009, made big waves, with support coming from DJs including Mary Anne Hobbs, Rob Booth, Ramadanman and Alex Incyde. Maker and Kampos are joined by James Blake for live performances.
› **myspace.com/mountkimbie**

SCUBA (UK)

Scuba (Paul Rose) is head of Hotflush Recordings, one of London's most respected dubstep labels. Rose has been active as a DJ and producer since the start of the 00s, releasing a string of seminal EPs that cemented his reputation early. He relocated to Berlin shortly before the release of his well-received debut, *A Mutual Antipathy* (2008, Hotflush). Paul Rose is, with Paul Fowler, behind the Sub:stance night at Berlin's Berghain.
› **hotflushrecordings.com**

JOKER (UK)

Joker (Liam Mclean) surfaced in 2008 after cutting his teeth on Bristol's pirate radio stations and dubstep nights, the break coming when Tectonic boss Pinch released 'Kapsize' (Earwax, 2007) on vinyl. Joker is associated with the wonky sound and dubbed one of the 'purple trinity' along with Gemmy and Guido for his soulful take on grime. He's since seen releases on Hyperdub and Tectonic, and he founded his own label, Kapsize, in 2008.
› **jokerprod.com**

2562 (NL)

2562 is the best known moniker of Dutch producer Dave Huismans, signalling a mix of Bristol, Croydon, Detroit and Berlin. Aerial, Huismans' full-length debut, was released by Pinch's Bristol-based label Tectonic in 2008 with the follow-up, *Unbalance*, appearing a year later. As A Made up Sound, Huismans puts out techno with recent releases on Shed's Subsolo label and he has also operated under the (now retired) alias Dogdaze producing dubby, broken-beat (Flying High).
› **myspace.com/2562dub**

CONTINUAL REAL-TIME

THE MODERN DEEP LEFT QUARTET FEAT. COBBLESTONE JAZZ, THE MOLE, DEADBEAT, TIKIMAN VIDEO: GABRIEL COUTU-DUMONT

After a gala ceremony announcing the winners of the *transmediale Award* at House of World Cultures, transmediale and CTM join forces for the Award Party, offering the continual real-time opportunity of an eight-hour live set, a rare luxury in a festival context. Consumate improvisors MDLQ and friends are poised to take full advantage. Four of Canada's best – Danuel Tate on keyboards, Tyger Dhula and The Mole programming, and Mathew Jonson on SH-101 – have invited Deadbeat, Tikiman and undisclosed others to taste the extended pleasures of a full-night spread: freestyle techno, cosmic jazz, psychedelic disco.

THE MODERN DEEP LEFT QUARTET (CA)

Four musicians from Canada's west coast: Mathew Jonson, The Mole, Tyger Dhula, and Danuel Tate. Live improvised techno performances. MDLQ formed in Victoria, British Colombia 15 years ago before splintering into Cobblestone Jazz and other projects. Their debut release was *Babyfoot*, an EP on Wagon Repair. Their music is created in one take, either culled from live performances or studio mixes.
› **wagonrepair.ca**

COBBLESTONE JAZZ (CA)

Cobblestone Jazz is an improvised live techno project made up of producer Mathew Jonson, programmer Tyger Dhula, and Danuel Tate on keyboards, vocoder and vibraphone. The band came to the fore with 2002's *5th Element EP* (ItIsWhatItIs Recordings). A double album, *23 Seconds*, was released on both Berlin-based Studio !K7 and Mathew Jonson's Wagon Repair in 2007. A new album is due to be released in 2010.
› **cobblestonejazz.com**

THE MOLE (CA)

Berlin based, British Colombia expat Colin de la Plante (aka The Mole), DJ and sampleadelica producer, was acclaimed for his debut artist album, 2008's *As High As the Sky* (Wagon Repair). Plante was a member of the recently re-united Modern Deep Left Quartet with the members of Cobblestone Jazz before moving to Montréal, then Berlin, to pursue a solo career.
› **myspace.com/eslamolita**

DEADBEAT (CA)

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

PAUL ST. HILAIRE AKA TIKIMAN (DM/DE)

Reggae vocalist and guitarist Paul St. Hilaire, aka Tikiman, is best known as the smooth, poetic voice on Rhythm&Sound productions from the mid-90s. Tikiman runs the Basic Channel sub-label False Tuned, has released two full-length albums and has collaborated with a wide range of artists including Modeselektor and Stereotyp and UK dubstep innovator The Bug, Tarwater, and, more recently, Deadbeat.
› **false-tuned.com**

GABRIEL COUTU-DUMONT (CA/QC)

Berlin-based artist Gabriel-Coutu Dumont creates projects both under his own name and as co-founder of several collectives: RACAM, nAnalog, Silent Partners and 5mm (with Akufen). A trained photographer, he's done multimedia installation, photography, and graphic arts projects, as well as video-design for operas and cross-genre club shows. Recently, live performance and video scenography for sound-art events have been the main focus.
› **gabrielcoutudumont.com**

RASTER.NOTON. UNUN

GRISCHA LICHTENBERGER
SENKING
AOKI TAKAMASA
ATOM TM
ULF ERIKSSON

The disconnect between art and science – romantic dualism – and the creative overlap of the 'two cultures': these tensions are Raster-Noton's raison d'être. Tonight, CTM presents two artists from Raster-Noton's new *Unun* series, each instalment derived from the Greek atomic numbers in the periodic table, Senking with his new album, and, in a rare appearance as Atom™, Uwe Schmidt with a live performance of *Liedgut*, his meditation on machines, Romanticism and timelessness. To round-out the night, Ulf Eriksson, co-organizer of the *Full Pull* festival, will work the dance floor with a Detroit inspired DJ-set. This program is part of a series jointly curated by CTM and transmediale, for details › *see page 47*.

› **raster-noton.net**

SELECTORS CHOICE / 23:00 › WMF LOUNGE

LAST.FM DJ TEAM (UK)

The Last.fm DJ-team will surprise the audience with a wild, eclectic mix, extracted from the playlists of the users who joined the club transmediale group on Last.fm – a sonic portrait of the festival's network.

› **lastfm.de/user/DISK-CTM**

GRISCHA LICHTENBERGER (DE)

Bielefeld-born artist and musician Grischa Lichtenberger (1983), works in various media. In 2005, his debut album was released on netlabel tokyotrauma.com. 2009's *Treibgut*, part of Raster-Noton's Unun series, featured abstract and powerfully percussive compositions based on texts and drawings inspired by the landscape of the Rhine river: perceptions, memories, biographical constructs and projections. An archive of Rhine material built up by Lichtenberger has been a starting point for him since 2007, resulting in music, installations and films.

› **raster-noton.net**

SENKING (DE)

Senking is a moniker from Jens Massel, a Cologne artist known for his work as Kandis on the Karaoke Kalk label. Massel began making electronic music in the mid 90s; his first Senking release was in 1996. The post-glitch LPs *Trial* and *Tap* (2000, 2003 Raster-Noton) were widely acclaimed for their deep take on the Cologne sound. A new Senking album is slated for Raster-Noton's Unun series in 2010.

› **raster-noton.net**

AOKI TAKAMASA (JP)

Aoki Takamasa is well known for his releases over the 00s on Japanese electronic music imprints, Progressive FOrM and op.disc, and for his collaborations with Tujiko Noriko (Mego). In 2009, Takamasa toured Japan with Fennesz and has recently been brought into the Raster Noton fold with the 12-inch *Rn-Rhythm-Variations*. He was born in Osaka in 1976 and currently lives in Berlin.

› **aokitakamasa.com**

ATOM™ (DE/CL)

Aka, in alphabetical order, Almost Digital, Atom Heart, Atomu Shinzo, BASS, The Bitniks, Brown, Bund Deutscher Programmierer, CMYK, Coeur Atomique, D'Ammond, The Disk Orchestra, Don Atom, DOS Tracks, Dots, Dr. Mueller, Dropshadow Disease, Erik Satin, Flextone, Fonosandwich, Geeez 'N' Gosh, i, Interactive Music, Lassigue Bendthaus, Lisa Carbon, Los Negritos, Los Sampler's, Machine Paisley, Midisport, Mono™, Naturalist, Real Intelligence, The Roger Tubesound Ensemble, Schnittstelle, Señor Coconut, Semiacoustic Nature, Silver Sound, Slot, Soundfields, The Stereonerds, Superficial Depth, Urban Primitivism, Uwe Schmidt, VSVN, Weird Shit.

› **atom-heart.com**

ULF ERIKSSON (SE)

As DJ, label owner and event organizer, Ulf Eriksson has long been active in Sweden's electronic music scene. From Malmö, he runs the platform Kontra-Musik, through which he maintains, in addition to his connections in Sweden, particularly close connections with Berlin and Detroit. He started co-organizing the Full Pull festival in 2009. As a DJ he creates mixes of dark techno-funk, Detroit inspired electro and spartan deep house.

› **kontra-musik.com**
› **full-pull.org**

ARCHITONE – YOKOMONO PRO

STAALPLAAT SOUND SYSTEM
FEAT. MIKA VAINIO & ILPO VÄISÄNEN

'Yokomono-Pro' is an outdoor sound-performance-action by Geert-Jan Hobijn / Staalplaat Soundsystem and sound artists Ilpo Väisänen and Mika Vainio (Pan Sonic), that reflects on the relationship between sound, perception, transportation, and the urban environment.

'Yokomono-Pro' features several groups of cars – 30 vehicles in total – playing synched sound-patterns and driving a carefully choreographed route around the large Tiergarten roundabout (Großer Stern) for a period of approx. 30 minutes. Each vehicle's battery is hooked up to a specially designed horn that is triggered by low-frequency transmitters linked to a central controlling unit. After dividing the vehicles/drivers into groups and assigning each a specific route, Ilpo Väisänen and Mika Vainio are able to 'play' them like an instrument: the interaction of choreographed traffic and the horns' sound patterns creates a composition tailored to the spatial dimensions of the action.

'Yokomono-Pro' is part of Staalplaat Soundsystem's experimental project series 'Architone', aimed at exploring possibilities of transforming public spaces into objects of sonic art. Looking at the relationship between discrete signals and generalized noise, the underlying key questions for the 'Architone' series are: Is it possible to 'play' buildings, large structures and public space like an instrument? Can such an approach reveal or comment on qualities of the respective locations/structures (dimensions, materials, atmospheres) in a new and meaningful way? Can artistic compositions at all match, undermine or even surpass the scale, energy and physical impact of the noise levels already in effect within the urban environment? To find answers to these questions, Staalplaat Soundsystem carries out projects in the form of live experiments in collaboration with universities, architects and other artists active in the field.

STAALPLAAT SOUND SYSTEM (NL/DE)

The Staalplaat Sound System is a sound art group with a dadaist motor, creating installations and performances with everyday electronic objects from vacuum cleaners and washing machines to a fleet of trains. Initiated by Geert-Jan Hobijn – founder of the Staalplaat label, graphic designer, curator, and sound artist – the project also includes Carsten Stabenow, founder of the now defunct media art festival garage and curator of the Tuned City project, and Carlo Crovato, who works as a solo artist also under the pseudonym plastic-electrics.
› **staalplaat.org**
› *See also › Workshops, Laps & Actions › page 83.*

ILPO VÄISÄNEN (FI)

As one half of Pan Sonic, Ilpo Väisänen creates the duo's grainy drones, while solo, he's been active in the abstract jazz realm as Piiri, and explored more dubby territory as Llima on his own label, Kangaroo, a sub of Raster Noton. Väisänen is also in the groups Angel (with Schneider TM and Hildur Guðnadóttir) and VVE, with Mika Vainio and Alan Vega of Suicide.
› **phinnweb.org/panasonic/**
› *See also › Output Static › page 22.*

MIKA VAINIO (FI)

One half of Finnish minimal techno pioneers Pan Sonic; Vainio forged a parallel solo career, both under his own name and various monikers, as an ambient/noise producer and a sound artist creating installations across Europe. He's collaborated with a wide range of artists including Jimi Tenor, Alan Vega, noto and Fennesz; and done remix projects for Björk, People Like Us, and Pomassl.
› **phinnweb.org/vainio/**
› *See also › Output Static › page 22.*

GROUPSHOW WITH EMPIRE

GROUPSHOW

Groupshow presents an 8-hour performance with Andy Warhol's film 'Empire', a marathon event which dissolves into a hybrid of audiovisual installation and concert. Here, improvisation as a process-based art form meets a cinematic study of time unfolding. The single-shot recording of New York's Empire State Building was filmed on the night of July 25th, 1964, from 20:06 pm to 2:42 am. Warhol slowed down the number of frames per minute, giving the film a length of 8 hours and 6 min. 'Groupshow with Empire' is part of the 'Warhol Series' commissioned by the Unsound 2008 festival, a series of works giving new musical settings to Warhol films.
› **unsound.pl**

GROUPSHOW (DE)

Groupshow is the collective project of three Berlin-based musicians, Jan Jelinek (Farben, Gramm), Hanno Leichtmann (Vulva String Quartett, Static) and Andrew Pekler (Sad Rockets). From its beginnings as the live performance set-up of Jelinek's *Kosmischer Pitch* album, Groupshow has evolved into a fully-fledged project with tours and an album, *The Matyrdoom of Groupshow*, (-scape, 2009), one track of which turned up in Magda's late-2009 Fabric mix.
› **myspace.com/thegroupshow**

APPARATJIK

APPARATJIK

CTM.10 is proud to present the international debut of Apparatjik.

Apparatjik is a collective fusing interest in science and culture, founded by Jonas Bjerre, Guy Berryman, Magne F and Martin Terefe. The project is of a tangential nature, with cross-field collaborators in the worlds of music, art, fashion, and the scientific community.

Inspired by the Bauhaus movement, the 'Bauhaus Bühne', and Lazlo Moholy-Nagy's work 'Light-Space-Modulator' from 1930 in particular, this first ever performance of Apparatjik will take place inside a specially constructed cube at the WMF.
› **apparatjik.com**

OCA
Office for Contemporary Art Norway

TUE, 2.2. › 20:00 › WMF › FLOOR 2

OVERLAP

EMW ORCHESTRA

Taking CTM.10's theme as its starting point, the EMW Orchestra will explore the concept of 'OVERLAP.'

The nerve and the sinew, the retina and the fingertip flicker and spark in the will to self-expression, and in so doing slowly trace out the two layers which constitute the Orchestra's performance this evening: firstly the emergence and overlap of bodies and shadows in the form of the human/animal hybrid and secondly the description of the compositional act in its very moment of creation.

Audio and visual are not treated as mutually exclusive materials, nor do they merely accompany one another; rather, conjoined they describe the invisible and the inaudible, the sense-able and the inevitable.

The EMW Orchestra comprises students from the department for European Media Studies at the FH Potsdam and Potsdam University and is coordinated by lecturer and musician Simon Vincent.
› **emw.fh-potsdam.de**

WED, 3.2. › 22:30 › KB

MAKING CONTAKT (THE DOCUMENTARY)

FILM BY ALI DEMIREL, RICHIE HAWTIN, NIAMH UCKIAN AND PATRICK PROTZ (2010, APPROX. 90MIN).

In collaboration with m-nus and the Kino Babylon, CTM is proud to present an exclusive preview of the documetary Making CONTAKT, followed by Q&A with Richie Hawtin and Ali Demirel.

In 2008, the m-nus record label – operated by Richie Hawtin and home to artists such as Magda, Troy Pierce, Konrad Black, Marc Houle, Heartthrob and others – celebrated its ten year anniversary with CONTAKT – a free-flowing, improvisational show involving the label's top DJs and live performers backed up by state of the art visuals. This fly-on-the-wall documentary edited by Niamh Guckian (*Totally Wired* Movie) superbly documents the journey, offering a unique, behind the scenes look at what makes this crazy, passionate and highly focused group of individuals tick, as they attempt to redefine the conventional clubbing experience.

Interspersed with a running commentary from the artists, friends and backroom staff who made the event possible, it's a warts & all appraisal of the highs, lows, triumphs and near catastrophes that accompanied the tour, revealing exactly what it takes to get a performance of this magnitude on the road and keep the electronic movement pushing forward. The film will be released on DVD on February 26th, 2010.
› **m-nus.com**
› *See also › Gadgets & Apps – A Medium for Artists? › page 66*

PLATTENSPIELER AT CTM

THOMAS MEINECKE & TOBIAS RAPP

No revolution without songs, no biography without music! When Thomas Meinecke invites a guest to appear in his 'Plattenspieler' series at Berlin's HAU theatre, it is not just about contemplating the socializing power of music, which can be seen as as a kind of soundtrack to personal thoughts and lifestyles, but it is also a conversation about the socio-political influences, discourses and the attitudes which this transports. It is not only the music being played, but also the album covers which make a statement. They become a biographical emblem for the guest, which is countered by the surprising replicas of the host based on the principle of explaining the large in miniature. But it really gets exciting when Plattenspieler is held as a guest performance in .HBC during CTM.10: the explicit rejection of the gesture of authenticity in pop as manifested by Meinecke will meet a representative of the authentic pop discourse, Tobias Rapp. Rapp is surely one of the foremost experts on the Berlin techno and club scene, whose book *Lost in Sound* (Suhrkamp 2009) outlines the current Berlin techno culture and its locations, and is a homage to the current DJ culture and its prime medium, 'the vinyl record'.

In cooperation with HAU › **hebbel-am-ufer.de**

THOMAS MEINECKE (DE)

The author, musician, literary critic and radio producer Thomas Meinecke, (1955, Hamburg), lives in an Upper Bavarian village. He studied theatre, modern German literature and communication science in Munich. In 1978 he founded, in collaboration with others, the cultural journal Mode & Verzweiflung, and in 1980 the band F.S.K.. Since 1985 Thomas Meinecke has had his own radioshow on Bayern 2, Zündfunk. In 1986 his first book appeared, a prose collection, published by Suhrkamp. In 1997 he was awarded the Heimito von Doderer Award and the Rheingau Literature Award. His most recent novel *Jungfrau* (Suhrkamp) was published in 2008.

TOBIAS RAPP (DE)

Tobias Rapp used to be music and pop culture editor of the German daily, taz before he moved on to join the editorial staff of Spiegel Online in 2009. He also regularly contributes to DeutschlandRadio and the music mags Spex, Groove and De:Bug. His book *Lost in Sound. Berlin, Techno und der Easyjetset* was pubslished February 2009 (Edition Suhrkamp Taschenbuch). He lives in Berlin and Hamburg.

CTM & TRANSMEDIALE COLLABORATION PROGRAM

This year CTM and transmediale are cooperating more closely then ever with a series of jointly organised events starting 2 February 2010. Six collaborative concerts reflecting both, CTM's 'OVERLAP' and transmediale's 'FUTURITY NOW!' themes will highlight the experimental intersections between audiovisual culture and digital art, featuring some of the most important figures working within music and sound today, including Charlemagne Palestine, Ryoji Ikeda, Thomas Köner, Atom™ and others.

The series begins at the *transmediale.10 Opening Gala* on Tuesday, 2 February. The pioneering American musician Charlemagne Palestine will ring the bells of the large Tiergarten Carillon next to the House of World Cultures to announce the beginning of the festival. Later that week, on Friday, 5 February, he will perform an extended organ concert in the extraordinary surrounds of the Französischer Dom.

Consistently one of the most innovative figures within electronic audiovisual practice, Ryoji Ikeda will perform at the House of World Cultures on Wednesday, 3 February on an outstanding double bill with Thomas Köner & Jürgen Reble. The next day, Canadian media art group artificiel will present the German premiere of their new audiovisual performance.

On the evening of Saturday, 6 February the winners of the *transmediale Award* will be announced during a gala ceremony at the House of World Cultures. The award – jointly hosted by transmediale and CTM – seeks to honor outstanding experimental artworks that embrace, question and enrich our understanding and relationship to our immersed media and technologically driven society. Later that evening an Award Party will take place at WMF featuring The Modern Deep Left Quartet & Guests. Also at the WMF is a concert featuring one of the most prolific and ceaselessly inventive personalities in electronic music – Atom™ – plus performances by new talent on the Raster-Noton label.

The series culminates on Sunday, 7 February with a very special concert in the House of World Cultures, presenting artists and experimental music from China, in collaboration with the eARTS Festival in Shanghai.
› *See also › transmediale › page 86.*

TINTINNABULATIONS FOR TOMORROW & TOMORROW

TRANSMEDIALE.10 OPENING GALA CONCERT

CHARLEMAGNE PALESTINE

The commencement of transmediale.10 will be announced by the resounding sound of pealing bells, rung by the pioneering musician Charlemagne Palestine. This extraordinary concert takes place at the Tiergarten carillon, next to the House of World Cultures. The Tiergarten carillon is one of the world's largest and most distinctive carillons, comprising 68 bells weighing a total of 48 tones. It is a striking modernist element of contemporary Berlin, and a unique auditory quirk in time, space and history.

The concert launches transmediale's exploration of futurity in a location inherently bound to the concept of time. Bell towers were, in the past, important tools to communicate events within daily life which marked the passing of time. Before the invention of the mechanic clock, it was the bells of church towers which manifested a concept of shared, public time, specifically the canonic time of the church, which varied by region and season. When the first mechanic clocks were invented, they were built into the towers of churches and town halls. In combination with the automatic chime, the mechanical clock and the bell tower became the heralds of a new conception of an invariable precise and linear time. This invention in many ways has to be seen as the starting point for the following acceleration in science, commerce and technology leading to industrialization and global communication. Thus there seems no better place to begin a festival examining futurity as a condition of contemporary technologised life, than a bell tower, that traditional demarcator of time.

Charlemagne Palestine was born in 1945 in New York and studied at New York University, Columbia University, Mannes College of Music and at the California Institute of the Arts. He is a professional cantor and one of the world's few contemporary carillonists. In the 1960s he worked as a bell ringer in St. Thomas' Church in New York, which is why his earliest compositions were created specifically for bells. "I lived near the bells, played them right next to my body. The sound became physical, visceral, each crack of the clapper was like a small earthquake", says Palestine.

Palestine has produced more than twenty solo albums and given concerts worldwide, alone and in the company of artists such as Pan Sonic, Tony Conrad, David Coulter and Michael Gira. He has also exhibited visual artwork at various venues, including the documenta 8.

› **charlemagnepalestine.org**

› *See also › Spectral Continuum Berlin 2010 › page 51.*

› **Produced in association with Jeffrey Bossin and CarillonConcertsBerlin.**

PATTERN RECOGNITION

THOMAS KÖNER & JÜRGEN REBLE
RYOJI IKEDA

The two audiovisual performances of this program address the materiality of moving images. The title of the evening is a reference to William Gibson's book of the same name, which is an examination of the human desire to detect patterns or meaning in what might appear to be meaningless data. Both performances are deep explorations of the forms which emerge when materials and data are analysed and made visible in unexpected ways. The evening can be seen as an extension of the themes explored in the transmediale.10 exhibition, 'Future Obscura', which presents artistic work that uses the materials, mechanisms and machines of image-making to illuminate and define our relationship with atemporality – the collision of past, present and future. At the same time the transdisciplinary and synaesthetic nature of the performances – combining sound, programming, computer graphics and film – refer to CTM.10's theme, 'OVERLAP'.

THOMAS KÖNER & JÜRGEN REBLE (DE)

MATERIA OBSCURA

Our universe consists mostly of dark and imperceptible matter. This performance is a door to enter this world. The visual source material for 'Materia Obscura' are approximately 25.000 scans in high resolution of 16mm 'chemograms' that filmmaker Jürgen Reble produced in the past. These 'chemograms' are made by unique alchemical transformations of the film material itself. The editing of the image streams will happen live on the computer. It is a visual expedition into crystallized salts and dyes which are changing rhythm and structure constantly between moving images, revealling the bizarre richness and beauty of its materiality. In his music, Thomas Köner always moved towards the borders of perception, as if it was a means of communication with the beyond. The quadrophonic staging of 'Materia Obscura' expands the performance space, where the horizontal flow of time meets with the sonic impulse and creates a vertical dimension, in which premonition, memory and splinters of Here and Now become perceptible as the darkening of the observed Materia.

Thomas Köner's works strive to push the boundaries of visual and sonic experiences. Coming from electronic music – with many releases on labels like Mille Plateaux – he quickly began to expand his vision in collaborations with artists from other fields. His oeuvre has been honoured with international awards and exhibitions. The works of Jürgen Reble in film, performance and installation are often rooted in manual processing of film footage and reconstruction of the cinematographic apparatus. His works have been exhibited a.o. at the Museum of Modern Art, New York, the Auditorium of the Louvre, Paris and the Walker Art Center, Minneapolis.

› **koener.de**

› **filmalchemist.de**

RYOJI IKEDA (JP)

TEST PATTERN (LIVE SET)

'test pattern', the latest audiovisual work in the 'datamatics' series of Japan's leading electronic composer/artist, Ryoji Ikeda, presents intense flickering black and white imagery, which floats and convulses in darkness to a powerful, highly synchronised soundtrack. Through a real-time computer program, Ikeda converts the audio signals into tightly synchronised barcode patterns on screen. The velocity of the moving images is ultra-fast, some hundreds of frames per second, so that the work provides a performance test for the audio and visual devices, as well as a response test for the audience's perceptions.

Since his first release in 1996, Ikeda's albums published on Touch and Raster-Noton pioneered a new minimal world of electronic music, employing sine waves, electronic sounds, and white noise. His ongoing body of work, 'datamatics', is a long-term program of moving image, sculptural, sound and new media works that use data as their theme and material to explore the ways in which abstracted views of reality – data – are used to encode, understand and control the world. In April 2009, Ikeda presented his largest solo show to date at the Museum of Contemporary Art, Tokyo.

Produced by Forma.

› **ryojiikeda.com**

POWER

ARTIFICIEL

ARTIFICIEL (CA/QC)

POWEr

'POWEr' is a performance for which the only visual and sound source is a Tesla coil. Named after its inventor, the coil generates a very high-voltage alternating current that discharges in the form of visible arcs of electricity. artificiel control and modulate the voltage frequency using electrical signals. The arcs ionize the surrounding air at the same frequency as the signal, sending it into a plasma state. This creates oscillations in the air pressure, which can be heard as sound waves. The coil becomes a musical instrument. At the same time, the artists convert the sound and light events generated by the coil into digital signals. They then use computers to create an intricate, real time audio-visual composition. 'POWEr' impressively demonstrates that sound is first and foremost physical energy. It theatrically conveys how energy, when converted into pure information, can be manipulated in any way. It is a vivid example of 'atemporality' in the manner it employs century-old technology (the Tesla coil developed by Tesla at the turn of the century), and digital technology to create an entirely new performative phenomena. It also shows how the aesthetics and methodologies of natural science feed into the creation of a new materiality of electronic music.

artificiel is a digital arts group operating out of Montréal. Through music, new media and video, presented in installation and performance, they research issues of connectivity between digital art and communication. The core members of artificiel are Alexandre Burton, composer, digital instrument-maker and researcher, and Julien Roy, audio artist, musician, and one half of the electronic music duo EGG.
› artificiel.org

'POWEr' is a commission for the 10th edition of MUTEK. This project has been supported by the Canada Arts Council and the Conseil des arts et lettres du Québec. artificiel also thanks Steve Ward for his contribution to the development of the audio-modulated DRSSTC.

SPECTRAL CONTINUUM BERLIN 2010

CHARLEMAGNE PALESTINE

CHARLEMAGNE PALESTINE (US)

The pioneering musician Charlemagne Palestine will give a 90 min evening concert on the Eule organ and grand piano of the Französischer Dom (French Cathedral), at Berlin's Gendarmenmarkt. American composer, musician, performer and artist Palestine has close links with American Minimalist music of the 1960s. However, he chose to follow his own path early in his career. In contrast to the more light-hearted minimalism of his contemporaries La Monte Young, Phillip Glass, Terry Riley and Steve Reich, Palestine took a more ritualistic approach. For more than forty years, he has used the existential intensity of his drone-based 'resonant music' to fathom the transcendent qualities of sound.

Palestine is probably best known for his works for piano and organ. By slowly superimposing and thus transforming overtones and drones over lengthy periods of time, he lures from his instruments a chilling crescendo of sound that may culminate in noise. One feature of Palestine's musical style is the so-called 'strumming' effect, percussive repetitions that give rise to dense, hypnotic rhythms. A sparse yet persistent scattering of alternating notes generates shimmering overtone clusters with rich and unusual timbres.

Often of several hours duration, Palestine's performances are akin to shamanistic rituals. Both his music and the way he performs it are a testament to physical intensity taken to its outermost limits and, simultaneously, to otherworldly transcendence. Palestine seeks an expansion of time and space; the trance-like experience. Music critic Brian March describes the experience thus: "There's a transcendent timelessness about Charlemagne Palestine's music that makes me feel as if it will always be around". The very title that Charlemagne Palestine has chosen for his performance in the extraordinary space of the Französischer Dom – "Spectral Continuum Berlin 2010", emphasizes that experience. Palestine's music is vertical in the sense that it generates a state of vertical temporality or of timelessness. His pieces have neither a beginning nor an end. Rather, they consist of stratifications marked by an absence of linear progression. Although they exhibit an overwhelming dynamism, his pieces remain substantially unchanged throughout their course. What we hear seems to be an excerpt from a continuum that may well ring for eternity, an infinitely extended present that makes past and future fade away.
› **charlemagnepalestine.org**
› *See also › Tintinnabulations For Tomorrow And Tomorrow › page 48*

TRANSMEDIALE AWARD CEREMONY

FRI › 5.2. › 20:45 › HKW

Welcome: Secretary of State Barbara Kisseler.
Nominees: Free Art and Technology Lab / Aaron Koblin, Daniel Massey / Félix Luque Sánchez / James Auger, Jimmy Loizeau, Alex Zivanovic / no.w.here / Sosolimited / Michelle Teran / [The User] / Wang Yuyang.

CONTINUAL REAL-TIME

CTM & TRANSMEDIALE AWARD PARTY
FRI › 5.2. › 23:00 › WMF

The Modern Deep Left Quartet & Guests
› *See page 36.*

RASTER.NOTON.UNUN

FRI › 5.2. › 23:00 › WMF

Grischa Lichtenberger, Senking, Aoki Takamasa, Atom™, Ulf Eriksson
› *See page 38.*

MYTHS OF THE NEAR FUTURE

FENG MENGBO
FM3_ZHANG
XU WENKAI (AKA AAAIJIAO)
BEN HUANG

In collaboration with Shanghai eArts Festival and CTM.10, transmediale.10 presents a night of performance and music examining China as one of the motifs of its theme 'Futurity Now!'. With China often presented as the future of artistic practices and markets, the festival gives the stage to Chinese artists who reveal the relationship between China and the future to be in fact complex, dialogic and in a process of continual self-definition.

Featuring four artists who represent a new wave of Chinese practitioners working beyond the constraints of social, political or geographical identity, Myths Of The Near Future will open up an axis between China and Berlin, exploring a future dialogue based on shared values of experimentation, digital practice and cultural exchange. The evening begins in Cafe Global with a special reception to announce eARTS 2010 and is followed by Auditorium performances from Feng Mengbo, FM3_Zhang (Zhang Jian) and Aaaijiao (Xu Wenkai). Having been invited to Documenta in 1997 and 2002, Feng Mengbo is recognised as one of China's leading media artists. With FM3, Zhang Jian has gained exposure all over the world as the creator of the Buddha Machine. Aaajiao (Xu Wenkai) is an international blogger and the creator of we-need-money-not-art.com. Ben Huang, the man responsible for bringing Beijing's club scene to Europe (and vice versa) completes the evening with a DJ set in Cafe Global.

› **shearts.org**

A GREEN ODYSSEY

JORIS VOORN
EDWIN OOSTERWAL
PITTO
REJECTED FEAT. JORIS VOORN & EDWIN OOSTERWAL
DEETRON

CTM, Green and Extrema Music present Joris Voorn and cohorts for an unforgettable close to the 2010 festival at Berlin's most renowned electronic music venue. See the Rejected team at the top of their game – Joris Voorn had a huge 2009 producing some of the summer's top tracks and landing in RA's top ten DJs of the year – and experience the total immersion of Berlin's international centre of democratic techno and time suspension: Berghain's Panorama Bar.

› **extremamusic.com**
› **myspace.com/greenassociation**

JORIS VOORN (NL)

Joris Voorn is a producer and DJ from the Netherlands with a slew of productions and remixes on labels like Freerange, Cocoon, Audiomatique and BPitch control. He started DJing in 1997 with his first release 'muted trax pt.1' (Keynote) in 2002 and his debut LP, *Future* History, on the Sino label in 2004. In 2005, Voorn established the Green label, and he's since done mixes for Fuse and Resident Advisor and launched his sophomore album, *From a Deep Place*. In 2009 he produced an epic mix for the *Balance* mix CD series.

› **jorisvoorn.com**

EDWIN OOSTERWAL (NL)

Edwin Oosterwal is a DJ and producer from Rotterdam. He began DJing in the early 90s and now runs the very successful record labels Green and Rejected with Joris Voorn. After releasing under the Rejected moniker with Joris Voorn he released the collaborative 'Hotlips' with Warren Fellow on Rejected, one of the summer hits of 2009. And in 2010 he will host Room 4 of the excellent Dusty House series.

› **rejected.nl/category/edwi**

PITTO (NL)

Dutch DJ and producer Pitto (Geurt Kersjes) started DJing at small events in late 1998 and went on to co-found the Mood Engineering collective. In late 2000, he was resident at the Basic Grooves night (Atak), where he came into contact with Joris Voorn. Pitto started producing his own music in early 2003, and his recent efforts 'Sexvibe' and 'Feelin', were honoured in 2009 with both dance music prizes at the De Grote Prijs awards in the Netherlands 2009.

› **feelingpitto.com**

REJECTED FEAT. JORIS VOORN & EDWIN OOSTERWAL (NL)

Joris Voorn and Edwin Oosterwal met after winning tied first place in a 1996 DJ competition in the Dutch city, Enschede. They both ended up doing residencies with the Basic Grooves parties at the club that organised the competition, Atak. The pair started producing music together under the Rejected moniker in the 00s and their debut, self-titled EP was released on Sound Architecture Records in 2006. At the end of the same year they launched their own record label, Rejected.

› **rejected.nl**

DEETRON (CH)

Switzerland's Sam Geiser, aka Deetron, is a three-deck DJ and accomplished producer. Geiser started DJing in 1992 and garnered attention in the late 90s for his tribal techno 12"s on Phont, Primate and Compost under various aliases (Procreation, GSP, Karakter, Soulmate, Stardust, Starfighterz, Vamp Circus). His first long-player, *Twisted* appeared in 2006 under his best known moniker, Deetron, on Belgium's legendary techno imprint Music Man Records. And in 2009 Deetron released the excellent *Zircon/Orange* EP.

› **deetron.com**

OVERLAP

SOUND & OTHER MEDIA

With the theme *OVERLAP – Sound & Other Media,* CTM.10 continues the discussion that began during our anniversary edition in January 2009 using the motif *STRUCTURES– Backing-up Independent Audio-visual Cultures.* In 2010 the situation, conditions, and future prospects of independent self-determined creative work in music and experimental audio-visual cultures, are examined from a new perspective. While the 2009 festival focused on analysis of the internal structures of independent music and media cultures, CTM.10 extends the radius and looks into the intersection – the overlap – between music and other creative, economic and social areas.

The role of music has been subjected to massive change in recent years. On the one hand, music is becoming ever more ubiquitous with the spread of audiovisual media, and sound has become an increasingly important element of design. On the other hand, musicians' concept of themselves as actors in an independent artistic field is being eroded. Musicians are increasingly faced with challenges as their creativity is progressively bound up with different art/design forms and they are, effectively, left to pursue ambitions alien to music: for example, as designers of acoustic brand signatures, as content suppliers for internet and mobile phone operators, as sound designers for computer games, as specialists in product and information design, in architecture, as sound dramaturges in fashion's catwalk presentations and, of course, in the disciplines of filmmaking, fine arts, dance and theatre, all the way through to performance art.

The causes of this development are manifold: the desire for the interlinking of the individual senses and their corresponding aesthetic forms is an ancient motive of human creativity. It is based on a certain predisposition of the human perception apparatus, as well as the need for transgressive experiences, which go beyond everyday experience. With the rapid development of audiovisual media, it is now increasingly possible to realize these ideas. Intermediality is inherent in the electronic and digital technologies in which everything becomes electronically coded information and is processed according to the same fundamental principles, independent of objectives or output media. The growing convergence of media and, consequently, also of the artistic disciplines, is elemental in the logic of these technologies. Another engine of development is the market. Due to the profound crisis in the music industry many musicians currently find themselves looking for new fields of activity. This is just one symptom of the fundamental transformation of the economy from production of material goods towards the exploitation of intangible assets, the essential resources of which are attention, time, creativity, information and intellectual property. The intersection of media formats and economic fields is, therefore, also inherent in the logic of the so-called attention economy.

This has meant changes in the role and scope of activities for musicians, sound designers, acousticians, label operators, publishers and distributors. But also, producers in other artistic and technical disciplines have had to increase their competence in sound and music. This situation gives rise to new perceptions and modified uses of music for listeners and consumers; a new awareness of everyday sound, for example.

Overall, listening, and the different forms of sound and music, now have greater importance than ever before. At the same time, the dissolution of approved structures and value-adding chains in the music economy is often felt as a loss of music's perceived cultural importance by those involved. But what is the relation here between cause and effect? Have musicians responded inappropriately to the technological and social changes and sidelined themselves? Or is any attempt to tackle these challenges simply tilting at windmills, since individual disciplines, in the wake of growing media convergence have, inevitably, lost relevance? Should musicians, in the long term, just get used to the idea that music's pop-cultural pole-position as the societal 'difference engine' dissolved long ago in the face of the internet, social networks, fashion, game-culture, graphic design and art, and that music has become, like other fields, just one among many?

CTM.10 takes a critical look at the opportunities and risks of developments where media and creative disciplines increasingly melt together, and where previously fixed roles are now in flux. The discussion continues on how best to approach the transformation in music culture.

Mit dem Festivalthema *OVERLAP – Sound & Other Media* setzt CTM.10 die mit der Jubiläumsausgabe im Januar 2009 unter dem Thema *STRUCTURES – Backing-up Independent Audio-visual Cultures* begonnene Diskussion zu Situation, Bedingungen und Zukunftsaussichten unabhängigen, selbstbestimmten Musikschaffens und experimenteller audiovisueller Kulturen unter neuer Perspektive fort. Lag zum Festival 2009 der Schwerpunkt auf der Analyse der Binnenstrukturen unabhängiger Musik- und Medienkulturen, erweitert CTM.10 unter dem Thema OVERLAP den Radius und nimmt die Schnittstellen zwischen Musik und anderen kreativen, wirtschaftlichen und gesellschaftlichen Bereichen in den Blick.

Die Rolle von Musik ist seit einigen Jahren einem massiven Wandel unterworfen. Einerseits wird Musik durch die Verbreitung audiovisueller Medien immer allgegenwärtiger, werden Klänge zu einem zunehmend wichtigeren Gestaltungsmaterial, andererseits bröckelt das Selbstverständnis der Musikschaffenden als Akteure eines eigenständigen künstlerischen Feldes. Immer häufiger sehen sie sich vor die Herausforderung gestellt, ihre Kreativität in den Verbund anderer Gestaltungsformen und musikfremder Ambitionen zu stellen: als Gestalter akustischer Signaturen von Marken, als Contentlieferanten für Netz- und Mobilfunkbetreiber, als Sounddesigner für Computerspiele, als Spezialisten in Produkt- und Informationsdesign, in der Architektur, als Mitwirkende bei der Erstellung medialer Informationsangebote, als Klangdramaturgen für Modenschauen und selbstverständlich in den verschiedenen künstlerischen Disziplinen von Film, über Medienkunst, bildende Kunst, Tanz und Theater bis hin zur Performance Art.

Die Ursachen dieser Entwicklung sind vielfältig: Der Wunsch nach Verschränkung der Einzelsinne und den ihnen entsprechenden ästhetischen Formen ist ein uraltes Motiv menschlicher Kreativität. Ihm zugrunde liegen bestimmte Prädispositionen des menschlichen Wahrnehmungsaparates sowie das Bedürfnis nach entgrenzenden Erlebnissen, die Alltagserfahrungen zu transzendieren vermögen. Die rasante Entwicklung der audiovisuellen Medien, ermöglicht es heute zunehmend, diese Vorstellungen zu realisieren. Den elektronischen und digitalen Technologien, in denen alles zu elektrisch codierten Informationen wird, die unabhängig von Zielsetzungen oder Ausgabemedien nach grundlegend gleichen Prinzipien verarbeitet werden, ist Intermedialität inherent. Die wachsende Konvergenz der Medien und damit einhergehend auch der künstlerischen Disziplinen ist in der Logik dieser Technologien bereits angelegt. Ein vierter Entwicklungsmotor ist der Markt. Viele Musikschaffende sehen sich derzeit aufgrund der tiefgreifenden Krise der Musikwirtschaft aufgefordert, sich nach neuen Betätigungsfeldern umzusehen. Dies ist nur eines der Symptome des tiefgreifenden Wandels der Wirtschaft von der Produktion materieller Güter hin zur Verwertung immaterieller Güter, deren wesentliche Resourcen Aufmerksamkeit, Zeit, Kreativität, Informationen und geistiges Eigentum sind. Die Verschränkung von Medienformaten und Wirtschaftsfeldern ist daher auch in der Logik der sogenannten Differenz- oder Aufmerksamkeitsökonomie schon angelegt.

In der Folge ändern sich Rollen und Aufgabenfelder von Musikern, Sounddesignern, Akustikern, Labelbetreibern, Verlegern und Distributoren. Aber auch Produzenten anderer künstlerischer und technischer Disziplinen müssen sich in zunehmenden Maße Kompetenzen in Sachen Klang und Musik erwerben. Für Hörer und Konsumenten ergeben sich neue Wahrnehmungsformen und ein veränderter Gebrauch bzw. neue Formen des bewussten Umgangs mit Klang im Alltag.

Insgesamt kommt dem Hören und der Gestaltung mit Klang und Musik heute eine größere Bedeutung zu als je zuvor. Zugleich aber wird die Auflösung der bewährten Strukturen und Wertschöpfungsketten der Musikwirtschaft von ihren Akteuren oftmals als Verlust der kulturellen Bedeutung von Musik empfunden. Aber wie verhält es sich hier mit Ursache und Wirkung? Haben die Musikschaffenden auf den technologischen und gesellschaftlichen Wandel falsch reagiert und sich so selbst ins Abseits manövriert? Oder ist der Versuch, diesem Wandel erfolgreich zu begegnen lediglich ein Kampf gegen Windmühlen, da Einzeldisziplinen im Zuge der wachsenden Verschränkung von Medien und Gattungen zwangsläufig an Bedeutung verlieren? Müssen sich die Protagonisten der Musikkultur nur noch an die längst entschiedene Tatsache gewöhnen, dass die popkulturelle Polposition der Musik als DIE gesellschaftliche Differenzmaschine zwischen Internet, Sozialen Netzen, Mode, Game-Culture, Graphic Design und Kunst längst verlorengegangen ist und sie zu einem Sozialisationsangebot unter vielen geworden ist?

CTM.10 nimmt die Chancen und Risiken dieser Entwicklung, bei der Medien und kreative Disziplinen zunehmend verschmelzen und zuvor festgefügte Rollenaufteilungen in Bewegung geraten, kritisch in den Blick. Die Diskussion, wie der Wandel der Musikkultur zu gestalten ist, geht weiter.

THEMATIC LABORATORY

OPENING > FRI 29.1 > .HBC > 18:00 & > SPA > 19:00

The festival's daytime program in 2010 takes the shape, as in 2009, of a thematic laboratory. Visitors and participants alike are invited to explore the diverse issues raised by the OVERLAP theme, at both the practical and theoretical levels. With a mix of lectures, talks, workshops, installations and performances, the interdisciplinary program will transform the art and culture centre .HBC and the temporary exhibition space at the SPA into a lively hub of exchange and experiment, concerted contemplation and 'hands-on' learning.

In an academic or scientific context, 'the laboratory' connotes a protected workspace devoted to daring experiments with unforeseeable results as well as to carefully controlled and monitored tests. The perfect metaphor for what's in store at these venues.

Within the CTM.10 framework, the *A MAZE. Interact* Festival explores and debates the growing convergence of music, sound and computer games in five modules: a one-day symposium, an exhibition, installations, a series of workshops and a club night. In cooperation with the UdK's Sound Studies and the FH and University Potsdam's European Media Science Department, the *A MAZE. Interact – Music-Games-Exhibition* presents commercial computer games in which music is the major theme or aim.

At SPA, human perception and the strategic interweave of individual senses are the theme of the exhibition *Esemplasticism: The Truth is a Compromise*, curated by Hicham Khalidi and produced by Den Haag based media art space <TAG>.

The 'UdK Pulse Lab: Flächen und Punkte' presents a diverse range of audio art and audiovisual works by students from the Sound Studies program at Berlin University of Arts, put together under the guidance of their professor Robert Henke (aka Monolake).

The CTM.10 *Festival-Café* at .HBC, a central hub for festival visitors, will be open for the duration of the festival offering breakfast, nonstop coffee and snacks, internet and good music.

The two-day event *I.C.A.S. – International Cities of Advanced Sound* brings together festival organisers from all over the world for a networking session.

The second annual *Creative Independent Networks Market* on February 5 and 6 (afternoon and evening) offers a presentation and exchange platform for advocates of independent music and media cultures. Labels, festivals, projects, creative spaces, magazines and initiatives present their activities.

OPENING PERFORMANCE

19:00 > PERFORMANCE

"A BATTRE"

RAPHAEL ISDANT (FR)

'A Battre' is a performance and installation that takes the form of a musical battle using drum kits, paddles, sensors and video projection. It is an invitation to play the 'beat'em-up' computer game Tekken 3 via drumming on a physical drum-kit. The players get involved in an ambivalent battle: the fight is made audible through percussion music, while the drumming controls the game's characters and so serves to decide who wins or loses the game. Raphaël Isdant is an artist based in Paris. He has created several works based on ludic principles that combine music, interaction and game art. His performance is part of the A MAZE. Interact program at CTM.10.

› See also › A Maze. Interact › page 74.
› Raphaël Isdant (FR) › Artist, Paris › raphael.isdant.free.fr

OVERLAP – SOUND IN INTER-MEDIA CONTEXTS

The first day of the lecture program sees the growing convergence of audiovisual media analyzed from different perspectives. Contemporary everyday life is characterized by the omnipresence of audiovisual creations and products in which cultural image and sound production are inextricably intertwined medially, artistically and market strategically. Questions about the predisposition of human perception, the quest for transgressive experiences, the logic of digital technologies and the dynamics of cultural-industrial markets offer important approaches to understanding these processes. In the following days, the socio-political and cultural-theoretical implications will be discussed from the unique perspective of those who work with sound and music.

15:00 > KEYNOTE

ENTANGLED AND OVERLAPPED: TECHNOLOGY AND THE TRANSFORMATION OF PERFORMANCE

CHRISTOPHER SALTER (CA/US)

How are new digital technologies changing artistic concepts and practices of performance in the 21st century and beyond? To grapple with this question, Christopher Salter will flip back the pages of history to examine how artists/designers/composers/researchers faced similar issues at the dawning of the mechanical age of industrial modernism in the early 20th century and trace this development to the era of the digital. In a lighting fast overview of performance practices in the areas of scenography, sound, theater, dance and interactive environments in which performance practice was already constituted by machinic processes and forms, from a 'ballet of objects and lights' staged by Diaghilev's Ballet Russes in 1917 to the technologically-enabled 'responsive environments' started in the 1950s, this talk will provide a cultural and art historical bridge to give an insight into how artists have continually experimented with new technologies in order to produce new hybrid forms and experiences that defy, entangle and overlap disciplinary boundaries.

› See also › Sonic Interaction Design – Some Recent Projects › page 64.
› Christopher Salter (CA/US), Artist, researcher, Concordia University, Montréal
chissalter.com

16:00 > KEYNOTE

EXPANDED PERCEPTION: THE INTENSIFICATION OF THE SENSES IN AUDIOVISUAL SPACES

SANDRA NAUMANN (DE)

Since the early 20th century there have been manifold concepts for the creation of audiovisual spaces aiming to expand, intensify or sensitize the individual perception. The lecture will present a variety of such approaches and their respective ideas regarding the intended effect on the senses.

› See also › See This Sound: Sound-Image Relations in Art and Media › page 69.
› Sandra Naumann › Media scientist, Ludwig Boltzmann Institute, Linz › media.lbg.ac.at

18:00 > KEYNOTE

ACOUSTIC TURN

PETRA MARIA MEYER (DE)

Individually designed ring tones, specially designed car engine sounds, voice synthesis, cinematic Dolby Surround systems and the new market for audio books mark the growing significance of the audible. The ubiquitous presence of acoustic phenomena and an irrefutably expanding need to design sound in a whole range of fields allow an 'acoustic turn' to be spoken of. Although this 'turn' took place long ago in media and artistic terms, it hasn't yet been subject to sufficient scientific enquiry. Petra Maria Meyer presents a survey of the interdisciplinary diversity of this acoustic realm and its attendant phenomena. The intent behind the title of her comprehensive publication, *Acoustic Turn* (2007), is however, by no means to put the act of hearing at the top of a hierarchical scale of the senses; rather, it's a matter here of taking stock of the specific performative values and effective impact of acoustic phenomena, also in the audiovisual context.

› Petra Maria Meyer › Professor of Cultural Studies and Media Science, Muthesius Kunsthochschule, Kiel › muthesius-kunsthochschule.de

20:00 > DISCUSSION

GAMES CULTURE CIRCLE

MARKUS KÜHN (DE), PAULINA BOZEK (UK), HEIKO GOGOLIN (DE)
PATRON: ANDREAS LANGE (DE), MODERATOR: VERENA DAURER (AT)

The Games Culture Circle is an ongoing series of panel discussions with high profile Berlin-based and international speakers. The series is organized in cooperation with the Berlin Computer Games Museum and aims to intensify serious discourse on video game culture, to inspire interdisciplinary collaboration and to stimulate new partnerships.

› See also › A Maze. Interact › page 74.
› Paulina Bozek › Development Director, Atari, London › atari.com
› Heiko Gogolin › Editor in Chief, Gee – Love for Games Magazine › geemag.de
› Markus Kühn › Managing Director 100,6 Motor.FM › motorfm.de
› Andreas Lange › Director ComputerGamesMuseum, Berlin › computerspielemuseum.de
› Verena Daurer › Journalist, PAGE, Arte, PingMag, Berlin

A MAZE. INTERACT SYMPOSIUM – THE CONVERGENCE OF SOUND AND GAMES

As the core of the A MAZE. Interact program at CTM.10, this symposium presents the cultural and media-theoretical basics on the subject of the convergence of computer games and music. Both media blur the boundaries between pop culture and high culture. Both are based on creative design of new experiences. Both provide good entertainment. Both can cause despair. Both live from and with other media. Beginning with computer games, presentations by first-rate speakers offer deep insight into the intricacies and strategies of a complex media group which is changing and provoking the existing circumstances of production and reception. A specially designed soundscape comments on and leads through the program.
› www.amaze-festival.de › See also › A Maze. Interact › page 74.

15:30 › KEYNOTE
THE FUTURE OF MUSIC GAMES
KEIICHI YANO (JP)

The acclaimed game designer from Tokyo will outline his vision of the future of music games against a historical backdrop. Yano founded his own company, iNiS, in 1996. His visionary lecture draws from the profound personal experiences he underwent while working on his game-hits *Ossu! Tatakae! Ouendan, Elite Beat Agents* and *Lips.*

› Keiichi Yano › Game designer, founder of iNiS › inis.jp

16:45 › LECTURE
TRACING THE HISTORY OF SYNAESTHETIC VIDEO-GAMES AND MEDIA ARTWORKS
MARTIN PICHLMAIR (AT)

Video games that use music as main theme for gameplay are a holistic audiovisual experience. Pichlmair holds a PhD in Informatics and works as game designer, media artist and researcher in Vienna. Currently he is establishing his own game company, studio radiolaris.

› Martin Pichlmair › Research assistant, Vienna University of Technology, founder of studio radiolaris › attacksyou.net/pi

17:45 › LECTURE
DROPPIN' SCIENCE: VIDEO GAME AUDIO BREAKDOWN
LEONARD PAUL (CA)

In his lecture, the musician, composer, video game audio programmer, artist, scholar at the Vancouver Film School, and lecturer at diverse events (like the Game Developers Conference or the New Forms Festival) interconnects his experiences as a freelance game-audio-designer with his academic research.

› Leonard Paul › Game audio designer, DJ, media artist, Vancouver sfu.ca/~leonardp/VideoGameAudio/

18:45 › LECTURE
MUSIC IN VIRTUAL ENVIRONMENTS
MICHAEL HARENBERG (CH)

Professor of Sound Design and Media Theory at the University of Arts in Bern, Harenberg does extensive research on the form and function of music in 3D online communities. As chairman of the German Association for Electroacoustic Music he manages the DEGEM web-radio and successfully combines theory and practice.

› Michael Harenberg › Professor, University of Arts, Bern › medienkunst.ch

19:45 › LECTURE
COMPUTER GAMES AS MUSICAL INSTRUMENTS
JULIAN OLIVER (NZ)

This talk looks at computer games from an art perspective. With projects like 'Fijuu2' (2006) and 'q3apd' (2006), New Zealander Julian Oliver established a strong relationship between digital art and music. Performance and interactivity – with an ever present sense of audiovisual aesthetics – are his specialties.

› Julian Oliver › Game and media artist, founder of Select Parks, Berlin julianoliver.com

20:30 › DISCUSSION
PANEL DISCUSSION WITH ALL PARTICIPANTS
MODERATOR: BARBARA LIPPE (AT)

› Barbara Lippe › Art director of Avaloop, co-founder of Track-record.net lippe.at

SOUND ALLIANCES? SOUND IN CROSS-MEDIA-MARKETING

These days, sound design and music are more important than ever in the marketing activities of companies. Through diversification and the embracing of subcultural aesthetic strategies, the culture industry is developing increasingly target-specific products and identity-oriented offers. This leads to multifarious fields of activity and opportunities for artists, musicians, publishers and agencies. Yet with the increasing involvement of artistic work in commercial contexts, artistic autonomy and critical balance are often called into question. Are there role models for credible and fair cooperation between artists, advertising, and industry? The day's program introduces the sector and, in following, discusses the perspectives and experiences first hand.

15:00 › LECTURE
AUDIO BRANDING, SOUND EFFECTS & ACOUSTIC ENVIRONMENTS – HARNESSING SOUND FOR BUSINESS
MARCEL KLOPPENBURG (DE)

'Sound branding' has a long history. Much has happened in advertising history, from the first ever jingle through to today's two-second brand recognition. The lecture discusses the basics of sound branding and provides examples from practice that show what makes the sound of a brand as it is currently strategically developed and implemented. Marcel Kloppenburg has been an instructor for acoustic brand communication at the UdK Berlin since 2007 and for sound branding at the IMK Berlin. He joined the sound branding department at MetaDesign AG in 2006, where he is now the concept and production director, responsible for development and production for clients such as Siemens, eBay, Allianz and Volkswagen.

› Marcel Kloppenburg › Director Concept & Production, MetaDesign AG, Berlin metadesign.de

18:00 › DISCUSSION
EQUAL PARTNERS? – THE ADVERTISING INDUSTRY AS ARTIST CONTRACTOR
MARC TEISSIER DU CROS (FR), CHRISTOF ZOLLFRANK (DE), STEFAN LEHMKUHL (DE), EWAN PEARSON (UK), MODERATOR: TOBIAS RAPP (DE)

Catalyzed by the recent upheaval and reorientation in the music industry, opportunities to make money in advertising and marketing are of growing importance for musicians, labels and publishers. At the same time, attributes of music culture – coolness, youth, difference and community – play a prominent role in the development of strong brand profiles. Music is becoming more and more a matter of content, the task of which is essentially to heighten the appeal of non-musical products such as mobile phones, internet access or clothing. Here and elsewhere businesses increasingly profile themselves as patrons and initiators of artistic productions. Participants in the panel discussion provide an insiders' view of their daily practice and diverse strategies and explain how the various relationships between artists, agents and those who commission works are structured. Are such alliances profitable in the long term for both partners? And how does such cooperation impact on the musicians' and artists' delicate relationship with fans and club-goers?

› Marc Teissier du Cros › Head of Record Makers, Paris › recordmakers.com
› Christof Zollfrank › Head of Brand Booking, Berlin › brandbooking.com
› Stefan Lehmkuhl › Head of Melt! Booking, Berlin › meltbooking.com
› Ewan Pearson › Artist, producer, Berlin › ewanpearson.com
› Tobias Rapp › Author, journalist, Berlin › spiegel.de

SOUND IN THE DATA SPHERE – HOW STATISTICS & SOCIAL TECHNOLOGIES CHANGE THE MUSIC WORLD

Numbers always mattered in pop culture. In combination with economic success, they act as an indicator of social effectiveness. In the course of digitization and with the internet, statistics are now experiencing a new significance. Automated evaluation of buyer and user behaviour and crowdsourcing are the basis for new services and business models. However, this requires the involvement of users who are willing to make their preferences public. It is often only a fine line between an egalitarian community and the unpaid exploitation of digital labour. As a result, the question of an appropriate compensation system remains explosive. In the form of recommendation systems and rankings, the primacy of statistics is increasingly challenging traditional music criticism. It is also problematic with regard to the pricing of live concerts, when local promoters measure their offers based on the online popularity of musicians without appropriately assessing the context locally. On the other hand, social networks and statistical methods help to design new ways of creating collaborative bottom-up projects, and allow for the cataloguing and indexing of large media archives.

15:00 › PRESENTATION

INCUBATE – A SOCIAL FESTIVAL MODEL

JOOST HEIJTHUIJSEN (NL)

Joost Heijthuijsen gives an introduction to the 'social festival model', the aim of which is to allow every festival-goer to contribute to the policy development of the *Incubate Festival for Independent Culture* in Tilburg. The model is based on ideas and concepts discussed in Tapscott and Williams' 2006 book *Wikinomics: How Mass Collaboration Changes Everything,* and is comprised of a set of methods and online tools used to both stimulate organizational co-creation and learning within their organization, and to foster knowledge transfer in the form of an open-source business model.

› Joost Heijthuijsen › Director of finances and marketing, Incubate, Tilburg
incubate.org, socialfestivalmodel.org

15:30 › PRESENTATION

HOW TO... OPEN BROADCAST

THOMAS GILGEN (CH)

Open Broadcast is the first fully user-generated radio in Switzerland, with a license for innovative music, culture and knowledge. In order to realize this ambitious program, the organizers are looking for dedicated players in the fields of culture, media and science, creative people in music (artists, bookers, promoters, labels, etc.) and music obsessives of all shades, from radio producers to radio freaks, who want to actively shape Open Broadcast as users.

› Thomas Gilgen › Organizer openbroadcast.ch, Basel

16:00 › LECTURE

MUSIC SIMILARITY IS NOT MUSIC RECOMMENDATION

PEDRO CANO (ES)

The computer scientist and engineer Pedro Cano is an expert on music recommendation systems, the operation mode of complex networks and the concept of the Semantic Web. In his lecture he gives an overview about the state of the newest research and technologies in the field of music recommendation. These systems are nowadays the basis for a number of new online music services and will have a great impact in the near future on the reception and distribution of music. Music recommendation systems analyze the preferences of the consumers and the structure of songs with complex statistic methods to propose applicable similar songs or musicians. Cano will focus on the problematic question of how to curb the system's promotion of already popular bands and songs, which creates an overly homogeneous marketplace. The goal of his research is to develop a new recommendation system that reflects the true variety and diversity of the music market and introduces the so called 'Long Tail' to the public and the commercial markets.

› Pedro Cano › Computer scientist, CTO of Barcelona Music & Audio Technologies
iua.upf.es/~pcano/

17:00 › LECTURE

DAMAGED GOODS: TASTE STATISTICS, COMMODITY-FORM PROBLEMS AND THE QUESTION OF GOOD MUSIC.

MARK TERKESSIDIS (DE)

Statistical evaluation of an audience is one way to assess the behaviour of consumers who, today, are no longer in the least prepared to passively consume whatever the industry offers them. Such consumers, even though at times they may make highly subjective decisions and justify them, for example, in blogs, nevertheless also act in a statistically underpinned fashion. As they are mainly motivated by personal sensibilities and a desire to be socially embedded they often seek affinities and orient their tastes to other people's lists and profiles. This gives rise to ongoing 'series' of perception. In his lecture Terkessidis describes these statistical spheres and asks how, in this context, the question of genuine critique might be addressed.

› Mark Terkessidis (DE) › Author, journalist, Berlin › isvc.org

18:00 › DISCUSSION

CHANGE OF USE – THE EVOLUTION OF ONLINE MUSIC SERVICES

STEFAN POSSERT (AT), CASPAR VON GWINNER (DE), THOMAS GILGEN (CH), DAVID NOËL (BE), MODERATOR: JI-HUN KIM (DE)

The spectrum of online music services is rapidly expanding. The internet currently offers place enough for a diverse range of parallel concepts to co-exist in harmony. Yet every project develops its individual focus by putting a different degree of emphasis on either metaphors (digital record store, radio, magazine, archive, library or community), strategies (crowdsourcing, personalization, editorials) or technological applications (recommendation services, track recognition, metasearch engines), as well as by bringing into play various ways of making money (ad sales, pay per download, subscription, flat rate). Every platform is aimed at specific target groups and hence implies that there are different ways of using music. This is why, behind every concept, there's an individual viewpoint not only on the cultural role and everyday use of music but also on what motivates the people who write, produce and listen to it – ultimately manifesting both in content and user statistics. But how close are the concept and real-life use of a product? What do end users make of the things on offer? The panel discussion brings together experts active in the strategic and conceptual development of online music services. What prognoses, prospects and visions will shape developments in the coming years?

› Stefan Possert › Managing director design & technology zero", Berlin › zero-inch.com
› Caspar von Gwinner › Freelance strategic consultant in marketing, Berlin.
› Thomas Gilgen › Organizer openbroadcast.ch, Basel
› David Noël › Community manager soundcloud.com, Berlin
› Ji-Hun Kim › Journalist, De-Bug, endgadget.com, Berlin › de-bug.de

SOUND, PERFORMANCE & TECHNOLOGICAL DESIGN

Wednesday's program examines the interface between artistic work with sound and music and the design of appropriate hardware and software. What impact do technological developments have on musical aesthetics? What role does sound play in the development of new technologies? How do collaborations between artists, designers and engineers function, and why do many artists develop their own tools?

15:00 › LECTURE

SONIC INTERACTION DESIGN – SOME RECENT PROJECTS

CHRISTOPHER SALTER (CA/US)

While interaction has been discussed in a broad range of artistic projects focused on new technologies, the area of sound has usually been ignored in favour of screen-based, visual interactive media. More recently, however, a large-scale European Union Sonic Interaction Design (SID) network and a forthcoming new book from MIT Press in 2011 aims to throw light on this burgeoning field. From early sensory driven musical instruments like the theremin to recent projects involving ubiquitous computing and wireless sensing technologies, sound has always been explored as material to be shaped, manipulated and transformed in real time. This talk will be an introduction to some recent projects and techniques in the growing field of Sonic Interaction Design. How does sound as an indicator of non-visible processes, as a trigger of emotions and affect get researched and explored by artists in the design of new technological interfaces, the augmentation of everyday objects with sonic behaviour and the creation of interactive acoustic environments that continually transform our perception of the listened world?

› See also › Entangled and Overlapped: Technology and the Transformation of Performance › page 59.

› Christopher Salter › Artist, researcher, Concordia University, Montréal › chrissalter.com

16:00 › LECTURE

DEFINING YOUR OWN INSTRUMENT

TAKURO MIZUTA LIPPIT (JP)

STEIM's artistic director will look into how one can find new means of expression by creating highly customized instrument setups. He will present recent projects developed at STEIM that follow a set of strict criteria based on artistic results rather than academic research or gear fetishism. Between the endless possibilities offered by software and the countless generic controllers sold on the market, how do musicians find inspiring performance and production setups? STEIM, a centre for research and development of instruments and tools for performers in the electronic performance arts, is located in Amsterdam.

› See also › Extended Eclectics › Page 30.

› Takuro Mizuta Lippit › aka dj sniff, musician, Artistic Director STEIM, Amsterdam steim.nl

17:00 › LECTURE

FUNCTIONALITY TO BE SPECIFIED

ROBERT HENKE (DE)

A computer is not a musical instrument; it is an arbitrary collection of possible functions. A 'real' musical instrument is a highly specialized, optimized and structurally static object that can be mastered by a player. Which strategies do the creators of computer instruments follow when building instruments? How can a user make the most sense out those offerings? What is the role of craftsmanship on both sides? What could 'playing music' in the context of computer software mean?

› See also › UdK Pulse Lab: Flächen und Punkte › Page 78.

› Robert Henke › aka Monolake, artist, musician, programmer, Professor of Auditive Media Design, UdK Berlin › monolake.de

18:00 › LECTURE

COMPUTATIONAL FORMATION

YUTAKA MAKINO (JP)

Yutaka Makino is an artist and researcher currently based in Berlin with the Berliner Künstlerprogramm DAAD. His research seeks to amalgamate the historic precedents of computational composition and science, involving research in spatial perception, complex dynamical systems and new materiality. In the presentation he will give an insight to his work, which ranges from sculpture to sound works including computer music compositions and spatial sound installations that utilize spatial projection processes such as Wave Field Synthesis. The focus of his talk will be a dialectical relation between computational systems and the artist.

› Yutaka Makino › Artist, researcher, Berlin › yutakamakino.com

19:00 › DISCUSSION

INTERFACE AND INSTRUMENT-DESIGN – HOW TECHNOLOGY AFFECTS MUSIC

TAKURO MIZUTA LIPPIT (JP), ROBERT HENKE (DE), YUTAKA MAKINO (JP), CHRISTOPHER SALTER (CA/US), MODERATOR: TONY HERRINGTON (UK)

The guests tonight have been active for many years both as electronic musicians/artists/performers and developers of audio software and hardware. Together with Tony Herrington, editor of the music magazine, The Wire, they discuss the impact of technological developments on the progression of musical aesthetics. Are new technical opportunities such as those offered by the automated recording of music, electronic synthesizers, the electric guitar and modern music software the true motors of progress when it comes to musical forms? Who programmes whom? What role does creative vision play – and what role artistic experiment? How should new musical instruments and tools be designed, in order that their own internal parameters won't overly determine creativity but instead facilitate an open-ended artistic process? Or, given the sheer unending potential of computers, is the task of musical interfaces in fact to impose limitations and thus ultimately to lend depth to the artistic process?

› Tony Herrington › Editor in Chief of The Wire, London › thewire.co.uk

FRIENDS, HELPERS, DEFLECTORS: NETWORKS, GADGETS AND MOBILE MEDIA

The miniaturization of technology, the ubiquitous availability of networks and the decreasing price of digital technologies has led to the mass distribution of small electronic devices – or so-called gadgets. They play a key role in approaching the intersection of online worlds and the real world. But in addition, and contrary to the general trend of media convergence and the prevalence of mobile all-rounders such as PDAs and smart phones, there is also an emphasis on specialized devices, whose appeal lies precisely in their limitation. Gadgets are a paradoxical phenomenon: they are simultaneously both the engine of growth in the electronics industry as well as being firmly rooted in the DIY cultures of artists, hackers and hobbyists. As such, they are equally revered in the form of excessive product fetishism, where manufacturers and devices are celebrated as pop stars, as well as in emancipatory politics and ironic criticism of consumption. Today's program highlights the motives and opportunities presented by this development and presents gadgets developed by artists and music activists.

15:00 › LECTURE

THIS IS NOT A GAME – ALTERNATE REALITIES: EXPANDING DIGITAL NARRATIVES INTO REAL LIFE

WINFRIED GERLING (DE) & CHRISTINA MARIA SCHOLLERER (DE)

Christina Maria Schollerer and Winfried Gerling have designed several cross-media formats in conjunction with students from the European Media Studies program (FH Potsdam and Potsdam University) in recent years – such as an alternate reality game in parallel with the development of a new TV format. Currently they are working on a MMOG (Massively Multiplayer Online Game) based on a German soap opera in cooperation with Grundy UFA. The lecture will examine the evolution of Web 2.0 away from primarily screen-oriented communication through to meetings in physical spaces. The strong trend towards the feedback of digital data to real places (see: Google Earth, Flickr, smart phones, RFID, etc.) or the direct linking of this data with real spaces is a crucial turning point in the penetration of digital media into our everyday lives. Conversely, it can be observed that MMORPGs and other online formats more and more often reflect the events of 'real life', for example, a funeral service in World Of Warcraft for a deceased player. Against this background, game scenarios and forms of action which link online formats with events in the 'real world' will be critically observed and presented.

› Winfried Gerling › Professor of Concepts and Aesthetics of New Media, European Media Studies, FH Potsdam › emw.eu

› Christina Maria Schollerer › Graduate student European Media Studies, FH Potsdam emw.eu

16:00 › PRESENTATIONS & DISCUSSION

GADGETS & APPS – A MEDIUM FOR ARTISTS?

JASON FORREST (US), RALF KOLLMANN (DE), ALI DEMIREL (TR), BRYAN MCDADE (CA), MICHAEL BREIDENBRUECKER (AT), MODERATOR: THADDEUS HERMANN (DE)

In short presentations, current music gadgets and music applications for mobile electronic devices developed by artists and designers will be introduced. Afterwards, the editor of De-Bug magazine, Thaddeus Hermann, and the participants will discuss the artistic and economic potential of these new formats and applications. Are they an independent artistic medium, or are they merely used as expansions and accessories of known formats? Do they open up new artistic perspectives and new earning opportunities? How does the collaboration between artists and technology developers work? What has been the experience so far, and how do the panelists foresee the near future of this field?

› Jason Forrest › Musician, label owner, Berlin › agilepartners.com/apps/star6/

› Ralf Kollmann › Co-founder Mobilee Records, Berlin › mobilee-records.de

› Ali Demirel › Artist, Berlin › magnetmus.net

› Bryan McDade › Developer of Twitter DJ application, Berlin › m-nus.com

› Michael Breidenbruecker › Founder Reality Jockey Ltd, Vienna › rjdj.me

› Thaddeus Hermann › Journalist De-Bug and endgadget.com › de-bug.de

19:00 › LECTURE

HACK A DAY. GADGET CULTURES: FROM CONSUMER FETISHISM TO PROSUMER PLAY TO DIY MAKEAWAY

VERENA KUNI (DE)

A gadget is, by definition, a small, specialized mechanical or electronic device. A contrivance. Something considered a useful, life-enhancing helper. However, some prefer to call it thingamajig. Some simply buy it. Some would even die for it. Yet, straightforward fetishism can turn out to be incredibly boring, right? That's why we want our gadgets to be toys. But if we're already toying around with them anyway – what about getting really into it, build, rebuild, twist, turn and play them our own way?

› Verena Kuni, Professor of Visual Culture, Goethe University, Frankfurt a.M. › kuniver.se

MORPHING & MINGLING SOUND, ART, ARCHITECTURE

The topic of the day is the relationship between music, audio cultures and contemporary art and architecture. Recent years have seen an increasing closeness and downright intermingling between the fields of art and music. This did not only occur in a process of aesthetic convergence, but rather in a transfer of the subjects or fields of activity. Musicians are increasingly acting as performers and creators in artistic discourse. Artists are becoming increasingly involved in the context of music. In addition, with so-called sound art, it has been possible to observe an attempt at establishing a new artistic genre within the domains of visual art and architecture, the aesthetic core of which is work featuring sounds. Nevertheless, all three fields are structured very differently and require different artistic and social strategies.

15:00 › LECTURE

ART AS PARTY, PARTY AS ART – FROM WARHOL'S EXPLODING PLASTIC INEVITABLE TO TODAY

CORNELIA & HOLGER LUND (DE)

Music performance, projections, light shows, dancers, performative actions, participation, transgression, elimination of boundaries – the party unites many aesthetic and social demands of the artistic movements of the 1960s. In their lecture, the two art historians Cornelia and Holger Lund examine the entanglement between the phenomenon of the party and its culturally close relationship to music with contemporary art practices. Spanning the period from early audio-visual experiments of expanded cinema and the psychedelic movement of the 1960s, the happenings of the Fluxus movement and New York's pop art, up to today's club culture, they outline the role of the party as an experimental artistic space, where the concept of intermediality is central. On an aesthetic level, parties are centred on two key ideas: the accumulation of media and the intersection of media.

› Cornelia Lund › Art historian and curator, HFF Potsdam › fluctuating-images.de

› Holger Lund › Art historian and curator, University Pforzheim › fluctuating-images.de

16:30 › LECTURE

SOUND AND ART – AN INSTITUTIONAL PERSPECTIVE

JESPER N. JØRGENSEN (DK)

Separation and overlap – a shift of identity and the role of the artist and the musician seen in relation to dependency and liberation from the institution within art, sound and music production.

› Jesper N. Jørgensen › Producer, curator, art critic, editor, Copenhagen.

18:00 › PRESENTATION

SEE THIS SOUND: SOUND-IMAGE RELATIONS IN ART & MEDIA

DIETER DANIELS & SANDRA NAUMANN (DE)

Dieter Daniels and Sandra Naumann are presenting the 'Audiovisuology' books and the comprehensive web archive (see-this-sound.at), both outcomes of their 'See this Sound' project at the Ludwig Boltzmann Institute Media.Art.Research. in Linz, Austria.

› See also › Expanded Perception › page 59.

› Dieter Daniels › Professor of Art History and Media Theory, HGB Leipzig, director Ludwig Boltzmann Institute, Linz › media.lbg.ac.at

› Sandra Naumann (DE) › Media scientist, Ludwig Boltzmann Institute, Linz media.lbg.ac.at

19:00 › TALK

PUT YOUR EAR ON THE WALL – TUNED CITY: PLATFORM FOR EXAMINATIONS IN THE FIELD BETWEEN ARCHITECTURE & SOUND

CARSTEN STABENOW (DE), JOHN GRZINICH (US/EE), SAM AUINGER (AT/DE), DEREK HOLZER (US/DE)

During the initial *tuned city* event in Berlin in the summer of 2008, almost 100 artists, architects and thinkers gathered together in a variety of locations around the city to discuss issues of sound and architecture. The ongoing project draws the traditions of critical discussion about urban space within architecture and urban planning discourse – as well as its strategies and working methods – into the context of sound art. This expanded discussion reinforces the potential of the spatial and communicative properties of sound as a tool and means of urban practice. *tuned city* continues as a platform, exploring other cities and locations with their own cultural and social settings, working theoretically and practically on the question how sound and architecture are related. The panel will introduce general ideas that mark the field of research and present recent planning developed by *tuned city* for ISEA 2010 (in collaboration with the KHM Cologne) and for the European Cultural Capital Tallinn in 2011.

› See also › BUG › page 88.

› Carsten Stabenow › Artist, curator, Berlin › tunedcity.de

› John Grzinich › Media artist, project coordinator MoKS – Center for art and Social Practice › maaheli.ee

› Sam Auinger › Sound artist, visiting Professor of Experimental Sound design, UdK Berlin › samauinger.de

› Derek Holzer › Sound artist, Berlin › macumbista.net

PRESENTATION OF THE WORKSHOPS

In the closing days of the festival, the results and findings of some of the numerous workshops taking place over the course of CTM.10 will be presented and made accessible to visitors.

SAT 6.2. › 15-21:00 › SPA

SPECTROSCOPY OPEN STUDIO

At SPA, Sound art lab NK, Jo FRGMNT Grys, Martin Kuentz and the participants of the 'Spectroscopy' workshop invite visitors into their scientific laboratory of experimentation and present the various devices conceived and constructed during the workshop.

› See also › Workshops, Labs, Actions › page 81.

SAT 6.2. › 15:00 › .HBC

OPEN STAGE / SHORT PRESENTATIONS

This timeslot is reserved for project presentations from festival participants and visitors. Those interested in giving presentations can, at short notice, reserve a spot beforehand via the festival's website or at the .HBC info-counter. Participants are offered a maximum of 10 minutes for their presentations, including Q&A. Presentations may include images, video or audio; participants must bring their own gear.

SAT 6.2. › 18:00 › .HBC

RADIO APOREE ::: SOUND/TRACKS

UDO NOLL (DE) AND PARTICIPANTS

Media artist and developer of *radio aporee* Udo Noll will introduce the concept and the technology behind his project and explain the possibilities it offers. Together, Noll and workshop participants will present sound recordings, mappings, narrations and other project ideas created and developed during the *radio aporee ::: sound/tracks* workshop at CTM.10.

› See also › Workshops, Labs, Actions › page 82.

SAT 6.2. › 20:00 › .HBC

SPECTROSCOPY PRESENTATION

JO FRGMNT GRYS (DE), MARTIN KUENTZ (DE) AND PARTICIPANTS

Sound art lab NK, Jo FRGMNT Grys, Martin Kuentz and the participants of the five-day 'Spectroscopy' workshop will give practical insights into their scientific laboratory of experimentation with an in-depth, mixed format presentation combining performance and lecture.

› See also › Workshops, Labs, Actions › page 81.

SUN 7.2. › 16:00 › .HBC

BERLIN PHILHARMECHANIC COBRA YOUTH ORCHESTRA

STAALPLAAT SOUNDSYSTEM (DE/NL) AND PARTICIPANTS

At the end of the workshop the participating kids take their self-built instruments on stage and together with the Staalplaat Soundsystem form 'The Berlin Philharmechanic Cobra Youth Orchestra'. Together they create a special 'kid's version' of John Zorn's famous game piece 'Cobra', using a set of rules and cards in order to musically communicate in a collective improvisation happening and to generate fun for both players and audience.

› See also › Workshops, Labs, Actions › page 83.

EXHIBITION > OPENING > FRI 29.1 > 19:00 > SPA

30.1. - 7.2. > 15-21:00
8.-28.2. > WED-SAT > 12-17:00

ESEMPLASTICISM: THE TRUTH IS A COMPROMISE

For CTM.10 Hicham Khalidi, artistic director of the Den Haag art space <TAG> curated the exhibition 'Esemplasticism: The Truth is a Compromise' for the temporary exhibition space SPA. Focusing on human perception and the strategic interweave of individual senses, the exhibition is both comment on and backdrop to this year's festival theme OVERLAP.

Our brains are esemplastic, shaping disconnected elements – incomplete or ambiguous information from our senses – into the seamless whole of our experience. What we see, hear, touch and feel is folded into an amalgam of data, emotions and cultural baggage. But this esemplastic power is pushed to the limit in the sea of information that we are floating in: data-visualizations, scientific studies and computer analysis become increasingly abstract and disconnected from our normal experiences. Are we losing our sense of meaning as we fail to join the billions of dots? How can knowledge and experience be reconciled?

The fallibility of perception is what makes us human. This is the emotional realisation that reverberates through the works in this exhibition as each exposes a disconnect between what we experience and what we think we experience. Each jolt of realisation gives us pause: What can we understand from this?

As mid-century artists grappled with huge advances in technology; op artists mined similar epistemological territory, seeking to explore vision's connection with knowledge and reality.

Using sound, objects and synchronicity; old and new technologies like field recordings, music, video, and projection, each of these works lifts the curtain on the perceptual tactics that our esemplastic brains employ to negotiate the world; with wit and irony, they have much to say about verisimilitude as each exposes a different fracture between our expectations, our perceptions and our compromises about the objective 'truth' that exists 'out there'.
› **tag004.nl**

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Koninkrijk der Nederlanden

LIST OF WORKS

Daniel Dennis de Wit (NL) — ***'The Elevator'*, 2004, video**
A balloon is stuck, jamming an elevator door. The door closes, is blocked by the balloon and opens again. Watching the video jars our expectations, our 'knowledge' of the world against a discordant reality in playful, performative terms.

Katarina Zdjelar (RS) — ***'SHOUM'*, 2009, video**
A young Belgrade man's misinterpretation of lyrics in the song 'Shout' is a revealing investigation into what happens without the 'stencil' of language comprehension, what our ears are pre-tuned to, and the creative misunderstandings that occur.

Bram Vreven (NL) — ***'Rays'*, 2009, installation**
Vreven's kinetic sculpture fools us into seeing vertical movement when there is none. Eye vs brain in a struggle to make sense of what is 'really' happening. The pleasure of being fooled, of having the glitches in our sense of sight exposed, are alluring.

Anke Eckardt (DE) — ***'!'*, 2009, sound sculpture**
A loudspeaker plays a siren-like sound that seems to trigger an 'eruption' in the water tank. Viewers are tricked into connecting unconnected events, assuming that what they see and hear is cause and effect.

Terence Haggerty (UK) — ***'untitled'*, 2009, wall drawings**
Haggerty uses the 'formal vocabulary of Minimal and Op Art.' Smooth 2D compositions employ trompe l'oeil effects to bend and curve walls.

Pascal Petzinger (NL) — ***'H2audiO'*, 2009, installation**
To connect the behaviour of a machine with our own actions requires a psychological jump that needs some conscious effort. Without any explanation of the technology or techniques used here, visitors are left to wonder about the real level of interaction; what effect do their actions have on the work, and, on a meta level, vice-versa.

Edwin Deen (NL) — **2007–2009, misc. mixed media installations**
Edwin Deen creates cryptic events that trigger the associative values of the viewer. By putting elements together that supposedly prove cause and effect, he creates subtexts and makes the viewer rethink their preconceptions.

Mike Rijnierse, Willem Marijs (NL) — ***'Lumokinese'*, 2008, installation**
'Lumokinese' is an installation of vertical fluorescent lights in red, green and blue, scattered, overlapping spectrum-shadows lead us to reflect on the real nature of the colours we perceive everyday, how they are created and how our eyes and brains interpret them.

HC Gilje (NO) — ***'Blink'*, 2009, installation**
Space perception and re-composition, Gilje has made different spaces come to life. Exploring how audiovisual technology can be used to transform, create, expand, amplify and interpret physical spaces.

Lucinda Dayhew (AU) — ***'The disco in my mind'*, 2009, video**
Larger than life projections show fifteen people dancing two at a time to a song of their choice in seemingly random outdoor locations in Berlin. The dancers loom large, dwarfing the viewer, who can only guess what music they are dancing to. Their chosen song is not audible: all that can be heard is the clatter of their footsteps and the sounds of the street.

Alexis O'Hara (CA/QC) — ***'SQUEEEEQUE'*, 2009, audio installation**
An immersive environment, the speakers are wired to low-sensitivity microphones hanging from the ceiling.The sounds created will play on feedback between the mics and the speakers. Depending on the user the noise could be harsh or as cozy and calm as an igloo in the high arctic.

Yolande Harris (UK) — ***'Scorescapes'*, 2009, installation**
The question is to extend the ideas of navigation landscape and environment to explore musical issues pertaining to expanded consciousness and communications where the score is the central figure. The (musical) score is not just notation but an entity or process where the communications between people through sound and site are catalyzed and channeled.

Valentin Heun (DE), **Sagarika Sundaram** (IN), **Gijs Burgmeijer** (NL) — ***'I AM Display'*, 2009, installation**
The I AM Display project was born as a collaboration between Valentin Heun, Sagarika Sundaram and Gijs Burgmeijer during the Palomar 5 residency towards the end of 2009 in Berlin. Their common interest in information technology, art and design is what shaped this project.

A MAZE. INTERACT CELEBRATING THE CONVERGENCE OF GAMES, ART, AND MUSIC

A MAZE. Interact …Celebrating the Convergence of Games, Art, and Music is a festival in its own right that takes place within CTM.10. A MAZE. Interact considers the increasingly merging worlds of computer games, art and music from multiple perspectives; it highlights the both the courage in experimentation and the joy in playing; it actively reflects the relevance of technology and play in contemporary digital culture.

With its 5+2 modules consisting of the *Interact Symposium* (1), *Workshops* (2), *Installations* (3), the *A MAZE. Jump'n Run Bonus Cheat* club night (4), and the *Music-Games Exhibition* (5) the program content blurs genre and media borders. Artists display their work as installations, performances and club-acts and share their experiences within symposiums and workshops alike. Moreover, as computer games are an increasingly dominant part of the 'creative industries', the overlap between game development and music production is examined to reflect the ongoing structural transformations of the cultural economy. Accordingly, the two extra, bonus-level events, *Games Culture Circle* (+1) and *Global Game Jam* (+2), introduce a more applied approach.

As the contributions of game artist Julian Oliver, game scholar Michael Harenberg and game musician Leonard Paul, show: the computer game constitutes not only a popular point of reference for musicians and artists, but also becomes working material, an alternative channel for distribution or even a creative production environment. The same applies to the works of games producer Paulina Bozek, DJ Christian Candid and Martin Pichlmair, who just recently fulfilled his dream and founded his own music-game design start-up after writing his PhD in computer science, and experimenting with computer games as a media artist. Each with his or her own unique approach, they all contribute to the convergence of computer games, music, and art and towards a better understanding of what this convergence might lead to. Keynote speaker of the Interact Symposium, Keiichi Yano, gives a first hand example. Starting as a jazz musician in Tokyo after studying music at the University of Southern California, he soon made his name as excellent coder for music games. He's produced game hits like 'Gitarroo Man', 'Ossu! Tatakae! Ouendan', and 'Lips', but he never stopped playing music or lost sight of his roots in the arts.

Since January 2008, A MAZE. has analysed computer games from cultural, aesthetic, and social points of view. The critical appropriation and continued development of computer games as an artistic medium plays a central role. A MAZE. regularly produces exhibitions, lectures, workshops and concerts and creates a platform to communicate, express ideas, learn from each other and playfully experiment together. Creatives and scientists are encouraged to break through the borders of conventional computer games and surpass established concepts of play to merge enjoyment with critical reflection.

The cooperation of A MAZE. and CTM.10 presents these 5+2 modules, prototypes of the overlap of sound and other media, to foster interdisciplinary exchange and experimentation.
› **amaze-festival.de**

A MAZE. Interact is curated by Thorsten S. Wiedemann and Michael Liebe. Supported by Karla Höß, Emily Völker, Jöran Eitel, Martina Kellner, Katrin Werner, Christina Manoliu, Arjan Dhupia, Georg Spehr and many others.

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MODULE 1
INTERACT SYMPOSIUM - THE CONVERGENCE OF SOUND AND GAMES

The heart of the A Maze. Interact festival is the Interact Symposium. It provides the theoretical backdrop for the theme of convergence between computer games, art, and music. Renowned international speakers analyze the networks and strategies applied by media compounds, which challenge and alter existing production and reception methods. The future of music, games, and music-games is discussed in reference to the historical development of the genre and contemporary art practices.

› See page 60.

MODULE 2
WORKSHOPS

In the workshops, artists share their artistic and technological experience with participants, with the topics ranging from experimental programming to hardware hacking, interface design and music production in the context of computer games.

› See page 80.

MODULE 3
INSTALLATIONS

Augmenting the program with more performative moments of interaction, a number of installations shown at .HBC provide new forms of haptic experience as well as of auditory access to music.

› See page 78.

MODULE 4
A MAZE. JUMP'N RUN BONUS CHEAT

The most radical form of interaction may be found in the A MAZE. Jump'n Run Bonus Cheat. This club night forms the closing party of the Interact festival, featuring acts, shows, performances, and installations that all share common inspiration from digital games.

› See page 24.

MODULE 5
MUSIC-GAMES-EXHIBITION

Play forms an intersection between music and games that needs to be explored. Examples are shown in this exhibition of commercial computer games in which music is the major theme or aim.

› See page 76.

BONUS LEVEL
GAMES CULTURE CIRCLE

The Games Culture Circle is a talk-show format designed to build networks that go beyond enclosed groups sharing the same interests. It is about interdisciplinary inspiration and encouraging unexpected partnerships.

› See page 59.

BONUS LEVEL
GLOBAL GAME JAM

A unique game design event that takes place simultaneously at more than 120 spaces worldwide. For 48 hours people come together for non-stop-coding, designing, illustrating, making music, playing, and whatever else it takes to make good games, until they have made just that: good games.

› See page 80.

A MAZE. OPENING > FRI 29.1 – 7.2. > 19:00 > .HBC

30.1.-7.2. > 15 - 21:00

A MAZE.
MUSIC GAMES EXHIBITION

The exhibition is comprised of computer games with music at the core of their gameplay. The chosen exhibits were all published as consumer products, establishing both a contrast and reference to the artistic strategies applied in many of the other works shown within the A MAZE. program at CTM.10. The growing success of the music-games genre includes historical landmarks such as 'Moondust' from 1983, 'Otocky' from 1987 as well as 2009 block-busters like 'Rock-band' or 'Brütal Legend'. Links to specific music scenes – e.g. Beat-les-mania, heavy metal, DJ-culture or simply pop – are aesthetically prominent or define the game's narratives. In order to facilitate a better understanding of their specialties, the exhibition is open for play and participation.

Computer games and music – in particular electronic music – have much in common. Technology, interaction and performance all provide surprising parallels. Nevertheless, the processes and results of the experiences are quite different. On the process side, playing a computer game means to experiment with predefined rules and structures. These include goals, points, competitions and the like, as well as the demands of the varying interfaces. The result is an empirical measurement of performance, emerging acoustics and concrete input-output relations. Although there are games that allow for intuitive music composing, the contrast with spontaneous, free and improvised forms of using musical instruments is huge. But this does not make them less exciting or valuable. They are prototypes of the generally ambivalent nature of rules: although rules act restrictively on the possibilities of action, they produce new forms of interacting with music which were not possible before.

FEATURED GAMES:

Space Channel 5
United Game Artists, SEGA, 1999, Playstation 2

PaRappa the Rapper
NaNaNon-Sha, SCEE, 1996, Playstation

Rock Band: Beatles
Harmonix, EA, 2009, XBOX 360

Sing Star Series
SCEE, SCEE, 2004, Playstation Series

Vib-Ribbon
NaNaNon-Sha, SCEE, 2000, Playstation

Moondust
Creative Software, Creative Software, 1983, C64

Otocky
Sedic, Ascii Corporation, 1987, FAMICOM

Rez HD
United Game Artists, SEGA, 2008, XBOX 360

Loom
Lucasfilm Games, Lucasfilm Games, 1990, PC

Brütal Legend
Double Fine Productions, EA, 2009, XBOX 360

Grand T eft Auto IV
Rockstar Games, Take 2, 2008, XBOX 360

Electroplankton
Indies Zero, Nintendo, 2005, Nintendo DS

Patapon
Pyramid/Japan Studios, SCEE, 2008, Playstation Portable

Osu! Tatakae! Ouendan!
iNiS, Nintendo, 2005, Nintendo DS

Rhythm Paradise
Nintendo, Nintendo, 2009, Nintendo DS

Dance Dance Revolution
Konami, Konami, 1998, Arcade

DJ Hero
FreeStyle Games, Activision-Blizzard, 2009, XBOX 360

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- visit our lab from the 29th of January at the Club Transmediale location, HBC.

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Lab Location: HBC, Karl-Liebknechtstr. 9, 10178 Berlin
The lab opens on Friday, the 29th of January 2010.

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15–21:00 > .HBC

A MAZE. INSTALLATIONS

EIGHT+

COLLABORATIVE WORK BY JONAS HANSEN, THOMAS HAWRANKE, KARIN LINGNAU, LASSE SCHERFFIG, MAREK PLICHTA, JAKOB PENCA (DE)

This synaesthetic user-generated-content-post-new-rave-multiplayer-shooter in 2D is the result of a workshop held at the play09 festival for creative gaming in Potsdam. Made especially for the A MAZE. Interact program at CTM.10, the result of this artistic collaboration is an anarchic mix of rhythm, action, sounds, and visuals provoking the conventions of standardized content and feedback loops in computer games. It explores the social behaviors of groups as well as the limits of game design.

LUDIC SOUND PLAY

COLLABORATIVE WORK REALIZED AT THE LABD OF THE ACADEMY OF MEDIA ARTS COLOGNE (KHM) BY JONAS HANSEN, KATJA HARMS, GERALD SCHAUDER, AND GABRIEL VANEGAS (DE).

This playful installation creates a new form of augmented sculpture. Equipped with a standard joystick, players take control over an avatar and compose electronic music through the interplay of forms and colors. The action space transcends from the virtual into the real, heaving the logics of classical arcade games onto a new level. The virtual and the real spaces merge into an holistic space of play.

DIALOGUES

INSTALLATION BY SERVANDO BARREIRO (ES)

Two toilets, one dialogue. The installation is a love fight between genders – following the principle 'Mirror Mirror on the wall, who is the loudest in the whole country'. Noise does not only mean sound, it also refers to movement. Actions create the big picture. The gameplay is very easy: girls and boys in seperate rooms; two live streamed projections on each mirror overlaying the real reflection in real-time; stay alive and do not blur.

› See also › A MAZE. Interact › page 74.

15–21:00 > SPA

UDK PULSE LAB: FLÄCHEN UND PUNKTE

WORKS FROM STUDENTS OF THE SOUND STUDIES PROGRAM AT THE BERLIN UNIVERSITY OF ARTS, CURATED BY PROFESSOR ROBERT HENKE.

The exhibition 'Flächen und Punkte' presents a diverse range of auditive and audiovisual works, multichannel audio pieces, sound art objects, and interactive installations by students from the Sound Studies program at the Berlin University of Arts. The works reflect upon the phenomenological, physical, social and historic contexts and properties of sound, they play with associations, memories and the perception of sound as a physical event. The variety of sources tells the story: field recordings, computer generated sounds, physical objects that create sound, etc…

The exhibition was put together under the guidance of the composer and sound designer, Professor Robert Henke (aka Monolake), who heads the Sound Studies department of Auditory Media Design.

Participants include:
Gilles Aubry, Anna Bäumer, Annie Goh, Florian Göschke, Philipp Kullen, Patrick Muller, Emad Parandian, David Rusitschka, Robert Schwarz, Alexander Sieber, Olga Ulkova, Christof Wenta, and others.

› www.udk-berlin.de/sites/soundstudies/

15–21:00

INSTALLATIONS AT .HBC

25SEC. – STRUCTURES

VIDEO INSTALLATION BY ANGELIKA MIDDENDORF & ANDREAS SCHIMANSKI (DE), 2009/2010.

To be a lone wolf… or is it indeed better to howl with the wolves? The question is seldom posed as to one's professional goals – or rather: what are the utopias, visions or dreams of professional work? Asserting a conviction against the will of the majority in the knowledge that one is doing the right thing? Or orientation towards similarity, and howling with the wolves? Precarious employment requires making decisions and using one's imagination, especially in cultural fields, whether as artist, curator or organizer. This CTM-initiated video portrait presents 64 short 25-second statements, sometimes casually thrown out, sometimes carefully considered visions of participants and visitors from CTM.09. Festival participants from the fields of music and (media-)art make statements on their professional goals.

› 25sec.net

RADIO APOREE ::: MAPS

INSTALLATION BY UDO NOLL (DE), 2010

The art project radio aporee ::: maps makes it possible for users to combine self-made sound recordings with their places of origin. This way, a world map of acoustic spaces is created, based upon the visual geography of Google Maps. Various search, navigation, input and playback functions allow for the location and hearing of existing places and the adding of new sound recordings, including meta-information.

› aporee.org/aporee.html
› See also › radio aporee ::: sound/tracks › page 82.

SPATIAL SOUNDSCULPTURE

INSTALLATION BY DANIEL FRANKE & CHRISTOPHER WARNOW (DE), SOUND: RUDGER ZUYDERVELT (NL), 2009

This work by Franke & Warnow is a virtual sculpture that first unfolds when the observer walks through the room, equipped with a small flat screen. This movement models and modulates space and sound and touches the sculpture as augmented reality, as an overlapping of virtual and real space. With sound by dutch artist Rudger Zuydervelt aka machinefabriek.

› daniel-franke.com
› brian-steen.com/blog/
› machinefabriek.nu

OPEN DURING CONCERT NIGHTS

INSTALLATIONS AT WMF

THRESHOLD

WALLPAINTING / INTERVENTION BY TOM FRÜCHTL (DE), 2010

The visualization of everyday life through the medium of painting would be a fitting title for Tom Früchtl's interventionist works. Pre-existing elements such as shadows, lighting effects and architectural features are reinforced using the principles of painting, and are thus brought to the viewer's attention.

TIMELAP

INFORMATION DISPLAY SYSTEM BY TIMM RINGEWALDT (DE), 2010

Monitoring is the buzzword of the past decade. Particularly since the emergence of the phenomenon of social communities, not only being monitored, but also self-monitoring has taken on the dimensions of a cheerfully practiced mass sport. Ringewaldt's information display system 'timelap' makes use of this phenomenon of self-portrayal and of blissfully being monitored. It is an enjoyable form of monitoring, which simultaneously serves as an automated documentation of events and as a system for communicating information about the flow of the festival's program.

› autokolor.org

SURFACE REFINEMENT

INSTALLATION BY VISOMAT INC., TELEMATIQUE UND ERRORSMITH, 2009/2010

The installation 'Surface Refinement' elegantly transformed the main hall of the venue of last year's festival, MAO. This year the artists visomat inc., Telematique and Errorsmith continue their project with a new setup in the main hall of the WMF – with new effects and more visual seductive power. Modular, three-dimensional styrofoam structures are precisely traced and animated with light and color using video projections: the 'surface refinement' of an industrial material and, at the same time, of the architectural space.

› halbzeug.visomat.com

A MAZE. INTERACT GLOBAL GAME JAM

48HOUR INTERNATIONAL GAME DESIGN EVENT

29.1. - 31.1. > FRI 15:00 - SUN 15:00 > SPA

A 'game jam' is an opportunity to create games collaboratively in 48 hours. This one takes place at over 100 sites worldwide, with everyone working together, without stopping, until they finalize their games. The results are uploaded to the Global Game Jam server at the International Game Design Association (IGDA) and are available to play for free. The brief time span helps encourage creative thinking, fostering the development of small but innovative and experimental games.

› See also › A MAZE. Interact › page 74.
› amzae-festival/de/globalgamejam

A MAZE. WORKSHOPS

30.1. > 14 - 20:00 > .HBC

DIWO – ARDUINO AND PURE DATA

WORKSHOP BY RAPHAEL ISDANT (FR)

DIWO, or 'do it with others', is the usage of communicative computing with Arduino and Pure Data. Learn how to prototype collaborative spaces and create a connective, playable instrument via open software and hardware. The focus of this workshop lies in the usage of communicative computing in order to facilitate the emergence of a full-scale micro controller music performance.

› See also › A Battre › page 58.
› raphael.isdant.free.fr

PART 1 > 31.1. > 14 - 15:30, PART 2 > 1.2. > 14 - 18:00 > .HBC

EXPERIMENTAL PROGRAMMING WITH OPENFRAMEWORKS

WORKSHOP BY CHRIS SUGRUE (US) & DAMIAN STEWART (NZ)

OpenFrameworks is a cross-platform C++ library for creative coding. This workshop gives an ideal opportunity to experiment with building new systems for interaction that depart the screen and reach into physical space. After a short introduction to the library, also covering the fundamentals of computer visuals and signal processing with physical interfaces on the first day, the participants will work on individual prototypes based on these approaches.

› See also › A MAZE. – Jump'n Run Bonus Cheat › page 24.
› openframeworks.cc

1.2. > 18:30 - 21:00 > .HBC

WIIMOTE HACKING

WORKSHOP BY WIIJ TIMSKI (NL)

What if you are a DJ and get bored of the standard DJ setup? Write a piece of software to hook up some Nintendo controllers to your laptop. No? Well, WiiJ Timski (aka Tim Groeneboom) did just that! This hack enables him to perform a complete set, wirelessly, using physical movement. The seminar will show how to use the WiiMote and the WiiGuitar as mixing tools and gives some hints on how to connect these game controllers to your music-software of choice.

› See also › A MAZE. – Jump'n Run Bonus Cheat › page 24.
› www.wiijtimski.com

2.2. > 14 - 18:00 > .HBC

GAME AUDIO DESIGN

WORKSHOP BY LEONARD PAUL (CA)

The workshop gives insights into professional game audio design. Paul will share best practices, and introduce popular tools and productive methods that reveal a tendency to include fun and art in the resulting designs. Leonard Paul is a musician, composer, video game audio programmer, artist, and scholar based in Vancouver. His design references range from Rockstar Games to Electronic Arts.

› See also › Droppin' Science: Video Game Audio Breakdown › page 60.
› lotusaudio.com

SPECTROSCOPY

CONSTRUCTIVIST DIY WORKSHOP SERIES BY SOUND ART LAB NK, WITH MARTIN KUENTZ (DE) & JO FRGMNT GRYS (DE)

1. - 6.2. > 14:00 - 21:00 > SPA

Using techniques ranging from homemade kitchen chemistry and practical physics to hand-made electronics, participants of this workshop series will build a set of electronic devices to make imperceptible phenomena visible and audible. The electromagnetic spectrum will serve as the object of artistic investigation and practice. During the course of the workshop participants will discuss theoretical and practical issues, which pertain to the construction of custom electronic tools and instruments. On the last day, the results of the workshop series will be made accessible in the form of an open studio installation in the festival's exhibition spaces at SPA, and with various performances at .HBC.

The workshops are organized by the Berlin sound art lab NK, and lead by experimental artists Martin Kuentz and Jo FRGMNT Grys. Engaged in numerous participatory networks, DIY workshops and projects, and utilizing a wide spectrum of technologies, Kuentz's most recent artistic research focuses on audio-capture, the radio frequency spectrum and ad-hoc optical networks. With a background in chemistry, philosophy and mineralogy, Berlin based Jo FRGMNT Grys has long been active in a wide range of scientific and artistic experiments that involve theory, hand-made electronics, performance, feedback structures and scientific exploration.

› nkprojekt.de

1.2. > PART 1

BEYOND THE ACOUSMATIC SUPERMARKET

Discover the vibrant nature of matter; transformation of everyday objects into sounding sources; kinetic objects.
Keywords: audio capture, home-made ambient microphones, ultrasound, expanded hardware, architecture & ambience, resonance, electroacoustic experiments, NF

2.2. > PART 2

AUDIBILITY OF ELECTROMAGNETIC FIELDS

Investigate the city environment for invisible /inaudible electromagnetic fields.
Keywords: natural environmental signals, electromagnetic phenomena, low frequency radiation, ELF, VLF

3.2. > PART 3

THE WIRELESS IMAGINAIRE

Explore the worlds beyond wireless radio and the FM-communications bands, make use of available wireless gadgets, mobile phones and home made amateur radio devices.
Keywords: translocal wireless networks, eavesdropping, jamming, time & space dislocation, personal broadcast, spectrum wideband detection, signal snif ng, VHF, UHF, SHF

4.2. > PART 4

LIGHT TO SOUND MODULATION

Utilize the photo-electric effect of solar-cells and light-sensitive diodes for detection and modulation of light of various wavelengths. Build your own local optical point-to-point communications network nodes.
Keywords: Sound-to-light modulation, laser- and point-to-point communication, remote sensing, IR

5.2. > PART 5

SPATIALIZATION: MANUFACTURE A PORTABLE SPATIAL POLYPHONIC SOUND SYSTEM.

Re-localize and project sound-parameters.
Keywords: multiple relations, participatory spatial displays, detection interfaces

6.2. > PART 6

OPEN STUDIO INSTALLATION & PUBLIC PRESENTATION

› See › Presentation of Workshops & Projects › page 70.

RADIO APOREE ::: SOUND/TRACKS

WORKSHOP BY UDO NOLL (DE)

31.1. - 2.2. > 14 - 18:00 > .HBC

The art project *radio aporee :::* maps makes it possible for users to combine self-made sound recordings with their places of origin. This way, a world map of acoustic spaces is created, based upon the visual geography of Google Maps. Various search, navigation, input and playback functions allow for the location of and listening of existing places and the adding new sound recordings, including meta-information. In the workshop *radio aporee ::: sound / tracks* media artist Udo Noll explains his project and offers ideas and views on the technical, organizational and artistic aspects of the work. During the workshop, participants will make acoustic expeditions into the public space between the venues of the festival, where they can create recordings and then locate them within the project. At the same time, using GPS, specific routes through the city can be recorded, then be made available as 'sound tracks' in the sonic space of the digital map. The path of the workshop can be also followed in the installation in .HBC as well as on the website. With the use of certain GPS phones, it is also possible to explore on site.

› aporee.org/aporee.html
› See also › Presentation of Workshops & Projects › page 70.
› See also › Installations › page 79.

CONNECT - MAP - MUSIC

EXPERT WORKSHOP ON MUSIC PERFORMANCE SETUP DEVELOPMENT BY FRANK BALDÉ (NL) & TAKURO MIZUTA LIPPIT (JP)

5.2. > 15 - 20:00 > .HBC

In this workshop STEIM (Studio for Electro-Instrumental Music, Amsterdam) software designer Frank Baldé and artistic director/experimental musician Takuro Mizuta Lippit (aka dj sniff) will guide participants through building highly personalized live music performance setups. An introduction to the idea of the 'instrument' will be the topic of the first half, followed up by hands-on explorations of practical techniques in mapping data from numerous input sources using STEIM's junXion software. The overall goal of the workshop session is to show participants new ways to gain more physical control within their personal music performance setup. The workshop is aimed at advanced electronic musicians. Participants are encouraged to bring controllers that they would like to use.

› steim.nl/steim/junxion_v4.html
› steim.nl
› See also › Defining your own instrument › page 64.
› See also › Interface and Instrument-Design – How Technology Affects Music › page 65.
› See also › Extended Eclectics › page 30.

WORKSHOPS FOR KIDS

30.1. > 14 - 16:00 > .HBC

~ MAGIC MACHINE ~

SOUND MACHINE BUILDING WORKSHOP FOR KIDS (AGE 6-9)
BY KRISTINA ANDERSEN (NL/DK)

"Any sufficiently advanced technology is indistinguishable from magic."
A. C. Clarke

How do we design magic? What is magical to you? If you could make anything at all, what would it be? Have you ever built a machine? What does your imaginary machine do and what does it sound like? Together, participating children and workshop leader Kristina Andersen will build fantastical machines out of paper, cardboard, wood, string and plastic. While building, the group explores the machines and listens to them: What sound will they possibly make? What do they actually sound like? The integration of simple record & playback devices will allow the participating children to put their own sounds into the individual machines, while modifying and changing the quality of playback with the acoustical properties of the materials used. Kristina Andersen is an artist and researcher based at STEIM (Studio for Electro-Instrumental Music) in Amsterdam, where she is also the director of research and communications. She works with electronics to create unusual objects and experiences as a part of her ongoing obsession with 'naïve electronics'.

› steim.nl

6. & 7.2. > 10 - 18:00 > .HBC

BERLIN PHILHARMECHANIC COBRA YOUTH ORCHESTRA

INSTRUMENT BUIDLING WORKSHOP FOR KIDS (AGE 9-12) BY STAALPLAAT SOUNDSYSTEM (DE/NL)

In their workshop the Staalplaat Soundsystem will show participating kids that fancy Japanese devices or expensive instruments are not at all needed to make great music – instead they will demonstrate that all you really need can easily be found in everyone's own kitchen or cellar, if combined with a little bit of research and some playful modification. During their performances and installations, usually featuring odd machine orchestras constructed from a plethora of found objects, Staalplaat Soundsystem noticed early on that children were fascinated by their way of playfully misusing everyday household utilities. On the invitation of Avanto Festival in Helsinki, they consequently developed their first instrument building workshop for children in the year 2005, and have been refining their concept and approach ever since. At the core of the workshop is the idea of avoiding the 'copy' or 'rebuild' of what already exists, and instead embarking with the children on a 'research quest' for new sound sources and noise-making devices – quite similar to the Soundsystem's regular working methods: play, experiment, test, trial and error. Guided by the members of the Soundsystem, the kids will work together in small groups and help each other with their ideas. Parents are welcome to participate. The end of the workshop will see a joint performance of the young participants together with the Staalplaat Soundsystem in the form of a variation of John Zorn's 'Cobra' concept.

The Staalplaat Sound System is a collaborative group of sound art activists with a dadaist motor creating installations and performances from everyday electronic objects. Initiated by Geert-Jan Hobijn – founder of the Staalplaat label, graphic designer, curator and sound artist – the project also includes Carsten Stabenow, founder of the now defunct media art festival garage and curator of the *tuned city* project, and Carlo Crovato, who works as a solo artist also under the pseudonym plastic-electrics.

› staalplaat.org
› See also › Architone – Yokomono-Pro › page 42.
› See also › Put Your Ear on the Wall › page 69.
› See also › Presentation of Workshops & Projects › page 70.

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

MEETING OF INTERNATIONAL FESTIVAL ORGANIZERS

3. & 4.2. > .HBC > 12:00-18:00

The *I.C.A.S. – International Cities of Advances Sound* network was founded in late 2007 as an entity to support festivals and organizations for experimental music and related arts. Since then numerous meetings have taken place to shape the network's structure and goals. Its aim is to create a sustainable working platform to support the various activities of member organisations and to create a base for knowledge sharing, critical reflection, co-productions, and cross-organizational events. In line with I.C.A.S. ideals of community and collaboration, and following several day long round-tables during Montréal's Mutek festival in May 2009, the I.C.A.S. meeting at CTM.10 will be dedicated to core elements: knowledge sharing, the exchange of new projects, and the further development of the network. A one-day workshop about how to avoid the 'Idealism Trap' will be included. Idealism is one of the strongest driving forces for festival makers, but one that all too often causes multiple crises in the organisatorial processes in festival development and production. Conflicts arise between the goal of making the 'best possible' festival, time management and the human resources at hand.

During the festival, participating festival organizers will be available for one-to-one meetings. These sessions will be on February 5 and 6 between 15h and 20h at .HBC. Scheduling will be on a first come, first serve basis – see the website for details and reservations.

Recent visible results of the network's actions include the *Unsound In New York* festival this February, a collaboration of North American and EU-partners, and the *CMKY* and *Dis-Patch* North-America coast-to-coast tour, that will be followed-up by a Europeean Tour with performances at I.C.A.S.-member festivals.

› icasnetwork.org

CREATIVE INDEPENDENTS NETWORK MARKET

NETWORK PLATFORM FOR PROTAGONISTS OF INDEPENDENT MUSIC- AND MEDIA CULTURES

5. & 6.2. > 15 - 20:00

February 5 & 6 are earmarked for the second edition of the *Creative Independents Network Market*, an event at which we warmly welcome anyone active in the field of independent audio and media cultures.

In its first decade of hard-won existence, CTM has earned itself an impressive international following among audio and media professionals – and it continues to grow. In 2009, about 1000 artists and members of institutions, initiatives and businesses from music, design, media and the arts applied for the joint accreditation to CTM and its concurrent sister festival transmediale. Today, the two festivals have become a vital port of call on the international circuit, a venue where not only visiting professionals, but everyone can learn about the latest creative innovations, make new contacts, initiate projects and found partnerships. This development reflects the growing overlap between the various creative fields and between arts, technology and commercial enterprise. That's why we are once again offering visiting professionals a multidisciplinary networking-forum: the Creative Independents Network Market. On some 1000 sqm. any representatives of institutions, initiatives, projects and businesses who are committed to independent audio and media cultures can take the opportunity to present their activities and products to a broad public.

› free entrance

CTM.10 FESTIVAL CAFÉ

29.1. – 6.2. > .HBC > DAILY 10 - 24:00

On every day of the festival, the CTM.10 Festival Café operated by the team of the art and culture centre .HBC serves as a meeting point for festival guests and as a social hub for visiting professionals – with breakfast, non-stop coffee, snacks, lunch and free wi-fi internet. Various DJs will spin records each day in the early evening.

› hbc-berlin.de

DENSE SHOP

29.1. - 6.2. > WMF

Temporary record shop with music and materials from festival artists and more besides.

› dense-shop.de

CTM.10 ON PLAY.FM

Listen to live-recordings of the festival concerts › play.fm

STRUCTURES-BLOG

The Structures-Blog provides additional information related to the topics and activities of CTM.10 and CTM's two-year program *STRUCTURES – Backing-Up Independent Audio-Visual Cultures*. The blog also provides audio and video documentation of festival's discourse program.

› structures.clubtransmediale.de

CTM.10 AUDIO COMPILATION

The zero" download store and CTM media partner De:bug magazine present this year's CTM Audio Compilation: a cross-section of the festival's music program with everything from frickle beats by Raster-Noton newcomer Aoki Takamasa and electronica by Dutch veterans Funckarma, to 8bit breaks from Patric Catani and Joris Voorn's deep techno.

The compilation will be available for free as download from the middle of January on until the last day of the festival. Available exclusively from zero".

› For a free download follow the link › zero-inch/hello/ctm10

PATRICK CATANI
FUNCKARMA
HILDUR GUDNADOTTIR
AOKI TAKAMASA
JORIS VOORN
GUIDO MOEBIUS
GLASS CANDY
DESIRE
ONY AYHUN
ETIENNE JAUMET
DROP THE LIME
SCUBA
MOUNT KIMBIE
trailer of the film MAKING
CONTAKT by m-nus

zero
zero-inch.com

TRANSMEDIALE.10

FUTURITY NOW!

FESTIVAL FOR ART AND DIGITAL CULTURE BERLIN
HAVE WE CAUGHT UP WITH OUR NOTIONS OF THE FUTURE?

The transmediale.10 festival features a packed week of exhibitions, talks, conferences, performances, workshops and more, to explore its theme 'FUTURITY NOW!': The 21st century served as an object of projection for innumerable exuberant visions of future societies and techno-utopias. 2000, 2001, 2010 are emblematic as appointed dates for futuristic notions of social and economic progress to come true. Until now however this is neither the case regarding the utopian, nor the dystopian predictions. We have neither arrived in the kind of future that was foreseen for us, nor have we left this very future behind altogether. Paradoxically today we find ourselves in a future that belongs to the past – and which simultaneously contradicts our present. What we are currently experiencing above all are the limitations, ruptures and malfunctions caused by this temporal superimposition. What is the code that performs the operation future?

SELECTED HIGHLIGHTS FROM THE PROGRAM

FUTURE OBSERVATORY INTERNATIONAL CONFERENCE

The transmediale.10 conference *Future Observatory,* taking place from 5 – 7 February in the iconic House of World Cultures (HKW) in Berlin, explores the ruptures, epistemologies, limitations, and malfunctions of the future as an object of cultural projection. The conference examines the ways of perception and patterns of behaviour that are inscribed into our contemporary media cultural society. What is the code that performs the operation called 'future'?

Keynotes by › Conrad Wolfram (UK) on *'Wolfram | Alpha'* and Bruce Sterling (US) on *'Atemporality'!*

Participants include: Juliana Rotich (KE), Florian Rötzer (DE), Gabriele Gramelsberger (DE), Mercedes Bunz (DE), Alexander Rose (US), Sascha Lobo (DE), Mike Sandbothe (DE), Tiziana Terranova (IT), Steve Lambert (US), Siegfried Zielinski (DE).

The conference begins on February 5 with the *Futurity Long Conversation,* a special event with an introductory keynote by Richard Barbrook (Imaginary Futures), featuring 21 guests including Susan Neiman (US), Jem Finer (UK), Drew Hemment (UK), Andy Cameron (UK), Joy Tang (TW), Tim Edler (DE), Trebor Scholz (US), jaromil (IT), Julian Oliver (NZ), Maja Kuzmanovic (HR), Gustaff Harriman Iskandar (ID), Denisa Kera (CZ), Gabriella Gianacchi (IT), Steve Benford (UK) and Carolyn Christov-Bakargiev (US) engaged in a conversation exploring the projects, uncertainties, technologies and utopias that are determining our future now.

FUTURE OBSCURA – EXHIBTION

Guest curator Honor Harger explores the camera obscura, the historical apparatus in whose interior the image of an exterior scene can be projected, by presenting artists who re-work this mechanism by appropriating the materials, mechanisms and machines of image-making: Julius von Bismarck (DE), Ryoji Ikeda (JP), Zilvinas Kempinas (IT/US), Julien Maire (DE/FR), Yvette Mattern (DE/US), Alice Miceli (BR), Julian Oliver, Clara Boj, Diego Diaz and Damian Stewart (NZ/ES), Ken Rinaldo (US), Gebhard Sengmüller (AU), Bengt Sjölén, Adam Somlai-Fischer & Usman Haque (SE/HU/UK), TeZ (IT/NL)

PERFORMANCES

In collaboration with CTM.10, each night new, and often rare, performances by Ryoji Ikeda, artificiel, Jürgen Reble & Thomas Köner, Atom™ and Feng Mengbo will represent the most experimental intersections of audiovisual culture and digital art. Charlemagne Palestine opens the festival with a special performance in the Tiergarten Carillon. transmediale.10 Award nominees Sosolimited perform a tandem live coding of the *The Futurity Long Conversation.*

› See › CTM & transmediale Collaboration Program › page 47.

SALON – TALKS, WORKSHOPS & PROJECTS

With a specific focus on free culture, collaborative strategies and process-based art projects the transmediale.10 Salon features artists, cultural theorists and activists developing and implementing the future of global network strategies now.

The *Free Culture Incubator* curated by Ela Kagel explores the new cultural and economic realities where traditional industries have been replaced by the creative sector, with creativity and networks ousting steel and coal. Maybe the norm of the economy supporting the growth of culture is due to be reversed?

Participants include Andy Cameron (UK), Barbara Lippe (DE), Matteo Pasquinelli (IT), Kate Rich (UK) Trebor Scholz (US/DE), I-Wei Li (DE), Adam Somlai-Fischer (HU), Bas van Heur (NL), Ares Kalandides (GR/DE), Mustafa Tazeoglu (DE), Jaime Stapleton (UK), Matthias Fristch (DE).

The *Phuturama* Salon Sub-conference on fictional, speculative and futuristic design curated by Gregor Sedlag features leading designers and 'future thinkers' including Herbert W. Franke, Michael Khaimzom and Christian Heller (to be held in German).

FILM & VIDEO PROGRAM

The film & video program curated by Marcel Schwierin consists of eleven programs feature, documentary, animation, experimental film and video art from 20 countries looking at FUTURITY NOW! in terms of failed utopias and illuminate various sub-topics such as the role of the media, the future human body or the post-socialist era.

Guest curator Rasha Salti presents ArabShorts.net, discussing the relevance of digital media for the Arab world.

In the matinée on Sunday 7 February the plot of the GDR's first science fiction film *Der Schweigende Stern* (1959) by Kurt Maetzig pictures the dark vision of a failed civilisation.

› For the full program please see › transmediale.de

PARTNER EVENTS

BUG

PERMANENT INSTALLATION BY MARK BAIN IN COOPERATION WITH B&K, ARNO BRANDLHUBER

Brunnenstr. 9, 10119 Berlin-Mitte
Opening 22.1. with performance by Mark Bain

The building Brunnenstraße 9 is a completely new construction over the husks of two older, unfinished building projects from the 90s. Designed by architect Arno Brandlhuber, the construction makes use of the existing basements of the abandoned projects, over which a very light and transparent, five storey, concrete structure is built. The sound artist Mark Bain was involved in the construction process from the beginning to develop a site-specific work that transformed the whole building into a sound installation. He implanted a system of geodata and seismic sensors into the structure, embedding sensors into wet concrete as it was laid. The raw signals of these sensors are fed into a permanent generative audio composition that passers-by can listen to by plugging headphones into public headphone jacks that are embedded in the building's façade. The installation was commissioned by *tuned city* in 2008.

› tunedcity.de
› See also › Put Your Ear on the Wall › page 69.

EVAPORATED LANDSCAPES

PERFORMATIVE INSTALLATION BY METTE INGVARTSEN

HAU 3, Tempelhofer Ufer 10, 10963 Berlin
28.1. › 19:00

The performative installation 'Evaporated Landscapes' emerged from work on the piece 'Giant City', where the Danish choreographer Mette Ingvartsen looks into the phenomena of the ephemeral. The piece stays true to its title, and indeed, no bodies actually appear on the stage to the strains of composer and sound artist Gerald Kurdian, but only materials such as light, sound, fog and foam. Some of these landscapes look like imitations of nature, others recall a fireworks display or a bird's eye view of a mountain. It is an all-round sensory experience, which allows relaxation, but also holds some moments of enchantment in store. The installation is part of the festival *CONTEXT – Platform for Contemporary Dance,* which is held at HAU from 26.01. to 06.02.2010 under the title 'Anesthesia of Emotions' and which is cooperating with CTM in the realization this year's opening program.

› hebbel-am-ufer.de
› See also › CTM.10 Opening Night & Reprise› page 10.

UBIQUITOUS OSCILLATIONS² OR ABOUT RHYTHMIC STRUCTURES OF MEDIA

EXHIBITION

General Public, Schönhauser Allee 167c, 10435 Berlin
Opening 27.1. › 19:00
28.1. – 7.2. › 14 – 20:00

In resonance with CTM.10's theme OVERLAP – Sound & Other Media, this exhibition investigates the rhythmic structures of every day media technology with two very contrasting sound-based installations, emphasising the importance of sound for understanding media. The first installation '2nd Order Diatoms' by Akitoshi Honda and Shintaro Miyazaki senses the rhythms emanated by everyday mobile electronic gadgets. The electromagnetic waves produced by those devices are then rendered visible and audible to synthesize forms of artificial life. The second installation, 'Spiel-Tisch' by Wolfgang Spahn and Thomas Gerwin, is an interactive audiovisual table. Twelve distinct sound objects are visualized in colourful circular patterns inspired by Chladni-figures. 'Spiel-Tisch' explores sounds for the eye and thus provokes a new understanding of the visual from the point of 'hearing' with the eye.

› algorhythmics.com
› generalpublic.de

PHUTURITY NOW!

INSTALLATIONS, MEETINGS, EVENTS

c-base, Rungestrasse 20, 10179 Berlin
1. – 6.2. › daily 17:00

As every year, c-base, an open structured, independent research hub for the pursuit of scientific, cultural, and artistic concerns of public utility, presents a several day program of media art and activism coinciding with CTM and transmediale. The c-base main hall will be transformed into a 'vintage 3d wireframe' environment by Stefan Baumgärtner's installation 'Bobblespace', while the c-lab team will display their 'c-base 3d-printer-demo' and ' c-base multi-touch console' installations

› c-base.org

MON 1.2. › 20:00 › 5 € entrance
(free entrance with CTM/transmediale festival pass)
Dorkbot.bln

Doing Strange Things with Electricity, featuring: 'Talkaoke' by The People Speak, 'c-base 3d-printer' (RepMan setup, installation & first testrun) by the c-lab team, 'Scream Pong' by libavg-Team, 'C-ROVE' (Moon rover design & development) by benone & mars, c-base Open Moon Project.

› dorkbot.org/dorkbotbln

TUE, 2.2. › 20:00 › free entrance
Cosmic Open Stage Phuturity Now! Special

Electronica, krautrock, synthesizer jam sessions – the weekly c-base jam session featuring 'Playlive', an Ableton MTC live multi-touch user interface.

› openstage-berlin.de › hi-pi.de

WED 3.2. › 19:00 › free entrance
Waveloeten

Special get-together of the Berlin *freifunk* community at CTM.10/ transmediale.10. freifunk is a non-commercial, free and open initiative that takes part in the global movement for creating free communication infrastructures.

› berlin.freifunk.net

THU 4.2. › 20:00 › free entrance
Phuturama-Lounge

c-base Open Moon Project presentation, a side-event of *Phuturama – Symposium on Speculative, Fictious and Futuristic Design* at the transmediale.10 Salon.

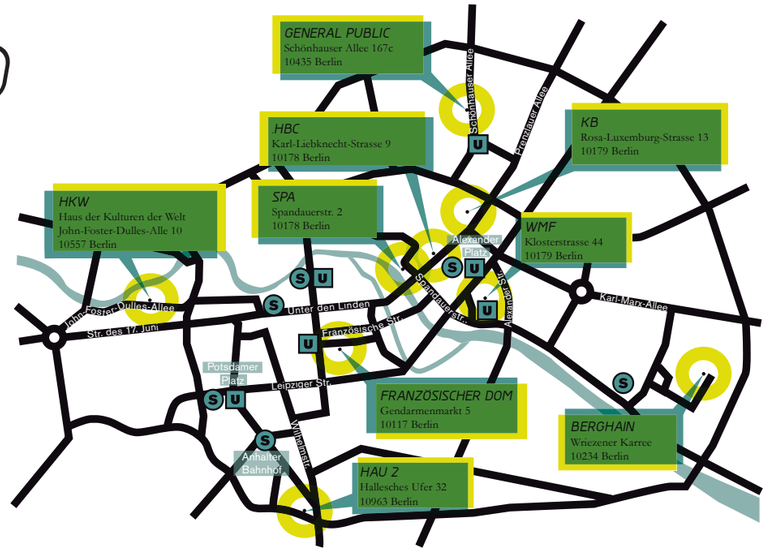
› phuturama.de
› openmoon.info

FRI 5.2. › 20:00
(free entrance with CTM/transmediale festival pass)
Phuturity Now! Mix-Up

Featuring 2d & 3d-Plotterbar (RepMan) and Video Community Lounge

SAT 6.2. › 17:00
(free entrance with CTM/transmediale festival pass)
Bobblespace Finissage & Futurity Now! Shut-down Party

CTM INFO



VENUES

WMF – Klosterstrasse 44, 10178 Berlin-Mitte
.HBC – Karl-Liebknecht-Strasse 9, 10178 Berlin-Mitte
SPA – Spandauer Strasse 2, 10178 Berlin-Mitte
HAU 2 – Hallesches Ufer 32, 10963 Berlin-Kreuzberg
BP – Berghain/Panoramabar – Wriezener Karree, 10243 Berlin-Friedrichshain
HKW – Haus der Kulturen der Welt – John-Foster-Dulles-Allee 10, 10557 Berlin
KB – Kino Babylon – Rosa-Luxemburg-Strasse 13, 10178 Berlin-Mitte
DOM – Französischer Dom, Gendarmenmarkt 5, 10117 Berlin-Mitte

TICKETS

CTM Festival Pass	70 €	(except HAU, DOM & HKW)
CTM/TM-Kombi-Pass	95/75 €	(except HAU, DOM)
3-Day/Night-Pass (.HBC & WMF)	40.– €	
3-Night-Pass (WMF)	35.– €	
Single-Night-Ticket	12–16 €	
Single-Day-Ticket	8.– €	
Exhibition	3.– €	

PRESS

press@clubtransmediale.de
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24.3. FRANÇOIS SARHAN | WILLIAM KENTRIDGE NEUE NATIONALGALERIE | AUCH 18.00 UHR
25.3. FREDERIC RZEWSKI | HEATHER O'DONNELL | THE PEOPLE UNITED NEUE NATIONALGALERIE
26.3. HEAVEN AND … | BUCK . HEATHER . SIEBERT . ZEITBLOM VOLKSBÜHNE AM ROSA-LUXEMBURG-PLATZ
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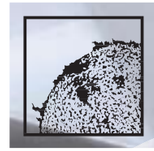

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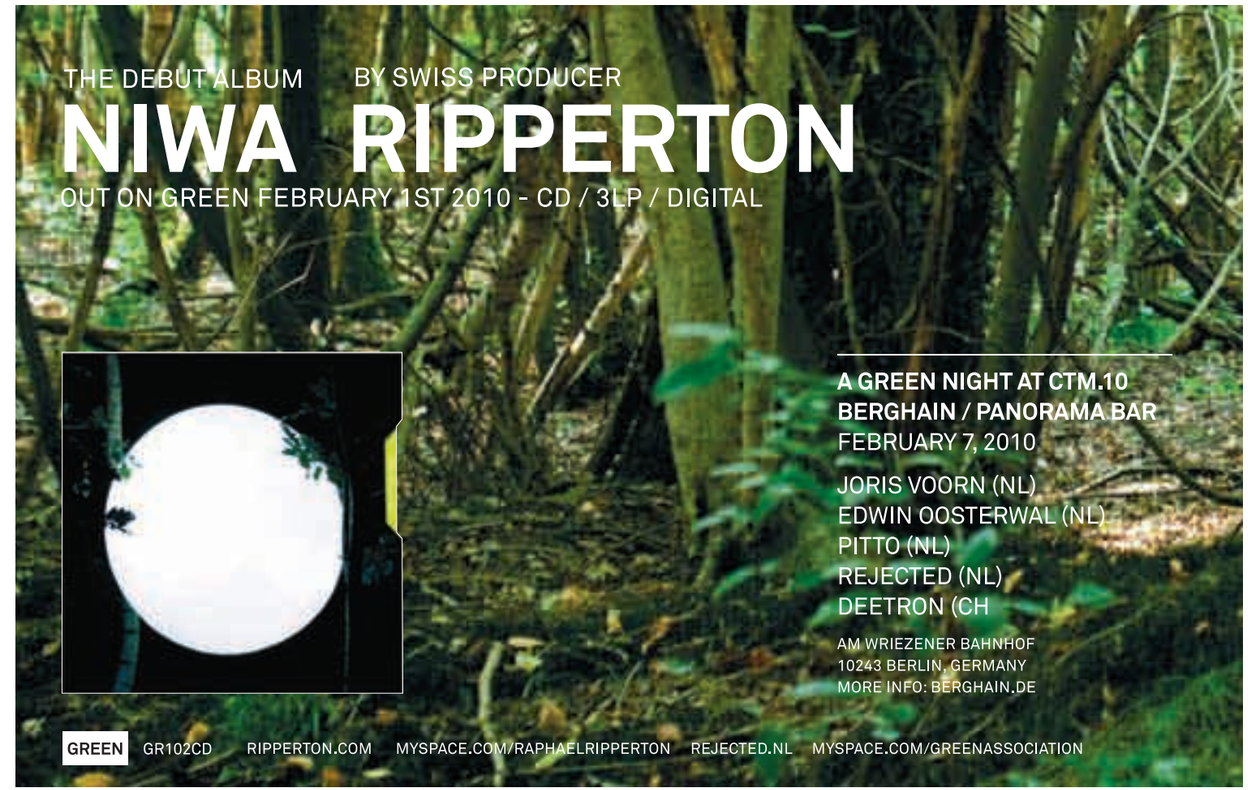

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