

TIME KRYSTAL

Music in Non-Equilibrium

April - July 2019

Kantine am Berghain, Berlin

www.time-krystal.com

Time Krystal is a concert series dealing with states of non-equilibrium. It takes its inspiration from the discovery of the time crystal, a hypothetical structure that repeats not only in space but also in time, never reaching equilibrium. This phenomenon is the starting point for a wide range of sonic experiments operating between stability and fluctuation. Twelve Berlin-based musicians and groups pursue states of continuous change, using a mix of acoustic and electronic instruments. A laboratory that render non-equilibrium audible. Locale is the Kantine am Berghain on four nights between April and July 2019.



I
April 19, 20h

Hanna Hartman

Hanno Leichtmann

Gamut Inc

II
May 24, 20h

Julia Reidy

Ercklentz Neumann

**Jan Jelinek presents
Zwischen**

III
June 21, 20h

Stine Janvin

The Pitch

Jessica Ekomane

IV
July 12, 20h

Lucy Railton

Lucio Capece

**Jasmine Guffond
w/ Ilan Katin,
live visuals**

A project by Boris Baltschun

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Design: Joe Gilmore

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Location: Kantine am Berghain, Am Wriezener Bahnhof, 10243 Berlin

www.berghain.de



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EXBERLINER

Hanna Hartman is a composer, performer and sound artist. She studied literature, theatre history and radio at the Dramatiska Institutet and electroacoustic music at EMS in Stockholm. She has been composing works for radio, electroacoustics, ensembles and sound installations since the early 1990s, and has given numerous performances all over the world. A member of the German Academy of the Arts, Hartman's work has been presented at many concerts and festivals including, among others, Wittener Tage für neue Kammermusik, Darmstädter Ferienkurse, Ultima Oslo Contemporary Music Festival, Huddersfield Contemporary Music Festival, El Nicho Aural, Akousma Montreal, Eclat Festival and Cut & Splice Festival. She will present a performance that combines an electroacoustic piece with her amplified, tactile sound objects.

www.hannahartman.de



Hanno Leichtmann is a sound artist, music producer and curator. Having started his career in the improv scene, Leichtmann has focused on electronic music since 1998. He went on to release a slew of albums and tour the world with his project Static. He released the lost soundtrack to Christoph Schlingensiefel's last movie African Twintowers in 2011 and, working with the trio Groupshow, has set music to Andy Warhol's classic eight-hour long Empire on several occasions. He has been curating festivals and club events around Berlin since 2008. He began working as a sound artist in 2013, drawing on sound archives to create the installations Nouvelles Aventures (Internationale Ferienkurse für Neue Musik, Darmstadt), Skin, Wood, Traps (HKW, Berlin), SWG25Y (Sasha Waltz & Guests) and SY4 (Syncussion Festival, Berlin). Leichtmann will present a live version of the latter, a piece based on the sounds of the iconic 1970's analog percussion synthesizer Pearl SY-1 exploring the premise of "a drum synth as a completely malleable object, not just in terms of rhythm."

www.hannoleichtmann.com

The retro-futuristic ensemble **GAMUT INC** produces music theatre and computer-controlled machine-music. The ensemble is made up of a number of self-playing acoustic music machines, controlled live by computer, that have been developed especially for and by Gamut Inc. These apparatuses translate antique acoustic considerations into a contemporary tonal language. Computer-musician Marion Wörle and composer Maciej Sledziecki are the core of the ensemble, collaborating with other musicians and artists on a project-by-project basis. The instruments allow a high degree of spontaneity and a rich spectrum of sound-fields, colors and timbres. They combine to create an evolving sonic world of thunderous drums, hypnotic drones, dense harmony and controlled freak-out. Wörle and Sledziecki also compose for film and radio, are the co-founders of the Zentrum für Aktuelle Musik and run the Satelita record label. Gamut Inc will present a performance utilizing a selection of their music machines, custom-built control software, acoustic feedback and varying degrees of composition and live-interaction.

www.gamutinc.org





Julia Reidy is a guitarist and composer focusing on instability and endurance, often through an extended palette of raw acoustic sounds, synthesized material and recorded artifacts. As a soloist she has performed works throughout Europe, Australia, South East Asia, Japan, North America and the UK. Her performance and composition practice extends into works for ensembles, installation, multi-media performance, song-forms and soundtracks. Her active projects include SPOILER, the Splitter Orchester, Tennis of All Kinds and Varg. Reidy will present brace, brace: a “dread-tinged incantation unfurling from breath-down-the-neck field recordings, auto-murmured voice, synthetic hum, and irrepressible guitar kinetics”. It combines her 12-string arpeggios with voices and electronic frequencies seemingly coming from outer territories, “at once on-fire and graceful”. www.julia-reidy.com

The electroacoustic duo **Ercklentz Neumann** has been seeking out the poetry in sound and noise since the late 1990s. Sabine Ercklentz and Andrea Neumann work with a mix of experimental instrumental sounds and analog electronics that collide with everyday noises under the lens of extreme electronic amplification. The artists embrace the inherent dynamics of these sounds and machines, which generate structures that cannot always be completely controlled. They were awarded the Prix Ars Electronica for the video performance Videobrücke Berlin-Stockholm. Their concert venues have included Beursschouwburg in Brussels, the Serralves Museum in Porto, Raw Chicks Berlin, the Resonanzen festival in Leipzig, and the Moderna Museet in Stockholm. The performance drehwurm 1 translates minimalist styles of electronic club music into the duo’s sonic world, creating a thoroughly unique interpretation of pulse-oriented music that oscillates between beat and noise.



Jan Jelinek is a musician, producer and remixer. His works deal with the transformation of sounds, translating source materials from popular music into abstract, reduced textures. Bypassing traditional musical instruments, he constructs collages using tiny sound fragments from a wide variety of recording devices including tape recorders, digital samplers and media players. The recordings are processed into repetitive loops that boil the original sound down to its essential components. Jelinek has collaborated with, amongst others, the artist Sarah Morris, the writer Thomas Meineke and the Japanese ensemble Computer Soup. He regularly plays in a duo with vibraphonist Masayoshi Fujita and as part of the trio Groupshow (with Andrew Pekler and Hanno Leichtmann). Since 2012, Jelinek has also been writing and producing experimental radio pieces that deal with fictional identities and soundscapes. He will present one of these, Zwischen, as a live performance. In this piece, non-semantic particles from the interview answers of public figures are transformed into voltages controlling a synthesizer; defective speech acts conducting synthetic sounds. www.faitiche.de/blog/2019

Stine Janvin works with experimental music, sound and audiovisual performance. Through a diverse range of projects such as Fake Synthetic Music, the live radio play In Labour, the performative installation The Subjective Frequency Transducer, field recording adaptations duo Native Instrument and alter ego ST/NE she explores and challenges the physical features of the voice, the acoustics of her external surroundings and a variety of new performance strategies. Her interest in the ambiguous and unrecognizable qualities of the voice pushes her to constantly search for new ways to expand her vocal repertoire. In 2014 Janvin released the two contrasting solo albums OK, WOW (+3db) and In Labour (Pica Disk) and most recently, in 2018, ME/WE by ST/NE and the double LP Fake Synthetic Music on PAN. She will present Hyggelig Opus, a text-based sound collage and video feedback performance inspired by Danish fluxus composer Henning Christiansen and an essential character of Scandinavian culture, hygge.

www.stinesthetics.com



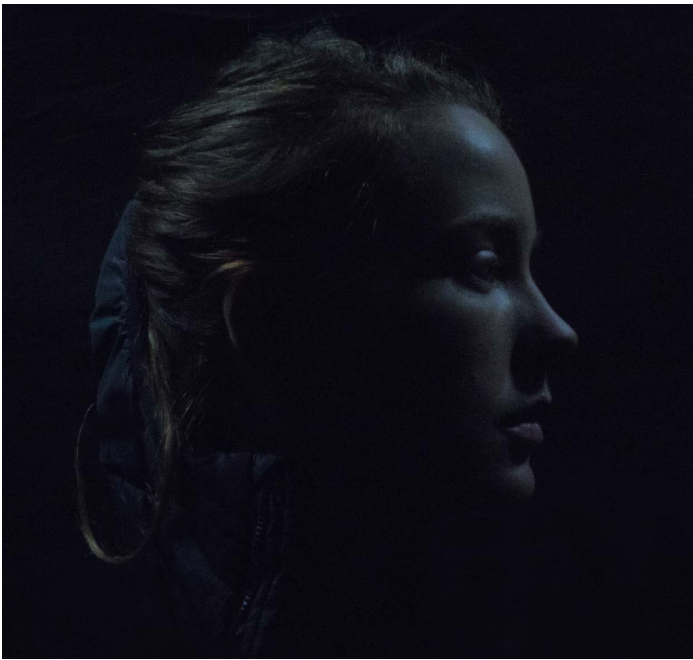
The Pitch is an ensemble that composes collectively for a set-up of four acoustic instruments and minimal live-electronics, generating hypnotic melodic movement and deep acoustic textures. The bowed and struck vibraphone of Morten J. Olsen resonates with Ken Nutters' bowed bass harmonics, doubled by Michael Thieke's airy clarinet and reinforced by the electric pump organ played by Boris Baltschun. Their monumental pieces and intensely focused performances create an atmosphere in which the listener's perception is slowed down, bending time and bringing the smallest sonic details from background to foreground. In addition to their quartet performances they regularly collaborate with and write for a variety of other artists including Valerio Tricoli, Biosphere, Lea Bertucci and the Splitter Orchester. The group has performed at venues such as the Platform Project in Moscow, the CTM Festival in Berlin and the Sonic Acts Festival in Amsterdam. They have nine audio releases to date, in various formats. The Pitch will present two recent pieces, New Pillars and Molecular Motion: „an ongoing alchemical trip... between slowness and quasi-scientific insight.”

www.thepitch.tk

Jessica Ekomané is a sound artist and electronic musician. Her practice revolves around live performances and installations, in which she creates situations where sound acts as a transformative element for the space and the audience. Her quadraphonic performances, characterized by their physical affect, seek a cathartic effect through the interplay of psychoacoustics, the perception of rhythmic structures and the interchange of noise and melody. She was recently chosen to be part of the Shape roster of artists for 2019 and currently hosts a monthly show on Cashmere Radio, Open Sources, focused on linking folk and traditional music with contemporary musical experiments. Her work has been presented in various institutions across Asia, Australia and Europe including the CTM festival in Berlin, KW Institute for Contemporary Art in Berlin, Ars Electronica in Linz, Dommune in Tokyo and MUMA in Melbourne.

www.jessicaekomane.com





Lucy Railton is a cellist and curator committed to dismantling hierarchies by performing and programming canonical works alongside those of emerging and lesser-known composers. Her expansive and variegated interests have led to countless collaborations and international appearances, most recently with inventor and electronic music pioneer Peter Zinovieff, pianist Kit Downes, producer Beatrice Dillon and composer Kali Malone. Alongside these collaborations Railton regularly performs works by composers such as Alvin Lucier, Iannis Xenakis, Morton Feldman and Pauline Oliveros; her engagement with this repertoire has occasioned extensive explorations of resonance, psychoacoustics, synthesis and microtonality. She will present *Paradise 94* (*Modern Love*, 2018), which continues her investigations into the acoustic and synthesised capacities of her instrument, merging the cello with archival recordings that narrate an autobiographical journey through layers of musique concrète, sampled organ, euphoric synths, industrial noise and speech.

www.lucyrailton.com

Lucio Capece is a musician working with a range of acoustic and electronic instruments – from bass clarinet, soprano and slide saxophone to flying speakers, helium balloons, analog synthesizers, drum machines and ultra-violet lights. Since 2010 he has dedicated himself mainly to solo work, but occasionally collaborates with other artists who share his interest in the experience of perception. He composes his own pieces, utilizing improvisation alongside a variety of writing techniques. His sound interventions have been presented at a range of spaces including Kraftwerk Berlin (*The Long Now/Maerz Musik*, Berlin), the Live Arts week (*The Mambo Museum*, Bologna), and the German Pavilion by Mies Van der Rohe (*Sonar Festival +D*, Barcelona). Capece has released around 30 records on labels such as Editions Mego (Austria), Entre'acte (UK) and PAN (Germany). He will present *Elemental Pulse 3*, a recent piece in which he extracts rhythmic pulses from sustained tones, combining slide saxophone with a sequencer and a variety of other analog devices.

www.luciocapece.blogspot.com



Jasmine Guffond is a musician, artist and composer working at the interface of social, political and technical infrastructures. Focused on electronic composition across music and art contexts, her practice spans live performance, recording, sound installation and custom-made browser plug-ins. She has exhibited and performed live internationally, and has recorded music for the Staubgold, Monika Enterprise, Sonic Pieces and Karlrecords labels. Her work draws upon influences from experimental electronic, drone, techno and avant-garde music. Working with abstract sound as much as traditional musical forms, she translates data into deeply engaging compositions. Guffond will perform with live visuals by Ilan Katin.

www.jasmineguffond.com