



A BUNCH OF NOISE 2025

Bandai Namco Shanghai Base April 3-5

- 33EMYBW
 Anton Kaun (德国)
 BLACK STUMP (意大利)
 Cheng Daoyuan 鄭道元 (台北)
 彩 Saya (日本)
 DJ誠意重&小劉 (台中)
 (DJ Rex Chen & Xiao Liu)
 Francisco Meirino (西班牙)
 G*park (瑞士)
 黑電話666 [PROTOTYPE034] (日本)
 Hemant SK (印度)
 John Duncan (美国)
 極速腦冷凍
 klaux (香港)
 Kung Chi Shin + Ken Ueno (香港/美国)
 (龔志成+上野健)
 Laurent Lettrée (法国)
 李琨 LeeKun
 Lica (台北)
 Laura Totenhagen (德国) & 钱賡 Qian Geng
 Max Weisthoff (德国)
 NVR (瑞士)
 Pakito Bolino+Fredox (法国)
 R.N.V
 RATRED (印度尼西亚)
 Sakana Koko
 上海自由音乐联盟
 (Free Music Collective of Shanghai)
 Slaughter Table (马来西亚)
 Svartvit (荷兰)
 Ursula Kei
 Vomir (法国)
 YAMAHAHA
 虞晨 YuChen
 ZK 张可
 ••• (瑞士)

按字母顺序排列 Alphabetical Order





2025 一把噪音者 A PUNCH OF NOISE



光香万象
HUM

trigger

瑞士文化基金会

prehelvetia

法国文化 INSTITUTE
FRANÇAIS

LUFF

RADIO



BANDAI NAMCO

万代南梦宫上海文化中心
Bandai Namco Shanghai Base



JAPAN FOUNDATION

日本国际交流基金会
北京日本文化中心

CONSULAT
GÉNÉRAL
DE FRANCE
À SHANGHAI

Liberté
Égalité
Fraternité



agencyand.com

This project is funded by
City of Munich
Department of
Arts and Culture

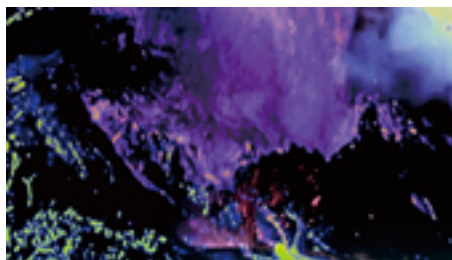
2025 一把噪音团队：
梅志勇 许婴音 董双发 黄磊 丁鼎 小鱼 施胜杰 郭瑞帅 姜灏 甘培毓 朱胤杰 小水 junky 舒骑

进入噪音，成为噪音
Enter the noise, become the noise.

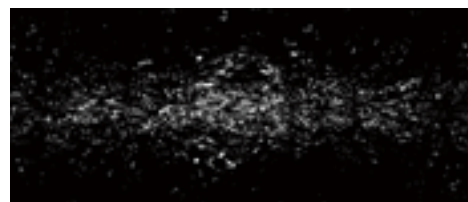
Shanghai一把噪音 2025 | A BUNCH OF NOISE 2025 Timetable 时间轴

Time	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00	21:00	22:00	23:00	00:00
展览Exhibition	@初野TRIGGER		Fredox 开幕 Exhibition Opening									
放映Screening	@初野TRIGGER				Pakito Bolino 影像 Screening							
即兴Improvisation	@初野TRIGGER								多重奏 Duo7/10/Quartet Artists Improv			
展览Exhibition	@初野TRIGGER											
放映Screening	@初野TRIGGER								Fredox			
即兴Improvisation	@初野TRIGGER									多重奏 Duo7/10/Quartet Artists Improv		
展览Exhibition	@初野TRIGGER											
放映Screening	@初野TRIGGER											
工作坊Workshop			G'Park: 聆听声音 G'park: Listen to the Sound									
表演Performance	@万代藤梦彦Bandal Namco		DJ/演奏DJ Rex Chen: 实验性 Experimental Turntablism in Concept and Equipment Operation									
表演Performance	@万代藤梦彦Bandal Namco											
表演Performance	@万代藤梦彦Bandal Namco											
工作坊Workshop												
放映Screening	@UFOTerminal											

Hypnagogia 《入睡幻境》
Pierre-Luc Vaillancourt
2018/Canada/5min



Mare Imbrium 《雨海》
Siegfried A. Fruhauf
2024/Autriche/12min

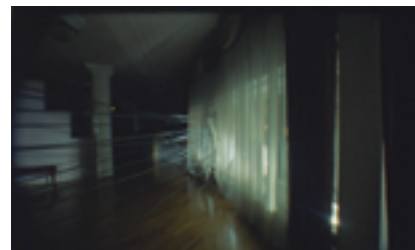


Program 2 - LUFF Experimental Films - 63 minutes, featured with the following titles

Purgatory 《炼狱》
Michael M. Frank
1999/Australia/7min



Haus der Regierung 《政府房屋》
Herwig Weiser
2018/Austria, Russia/11min



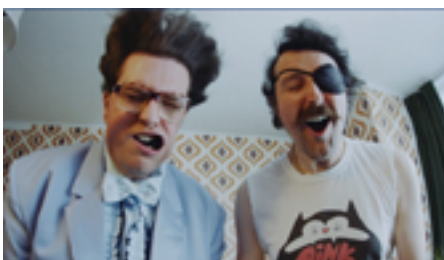
Outer Space 《外部空间》
Peter Tscherkassky
1999/Austria/10min



La Cordà 《焰火盛宴》
Milan Camille Friedlos, Luis Kunfermann & Yura Chaim
2024/Switzerland/16min



Earworm 《耳虫》
Bryan R. Ferguson
2022/UK/2min



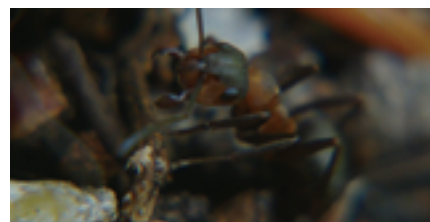
Astrogolem 《占心术》
Thorsten Fleisch
2022/Germany/6min



Inside You 《在你体内》
Erik Sémashkin
2022/France/3min



Underground Ants 《地下蚁群》
Leevi Pienihäkkinen, Kristiina Kekomäki & Oskari Koponen
2023/Finland/8min



LUFF 实验影像 | 现实的噪音, 影像的干扰

LUFF Experimental Film Screening | The Noise of Reality, the Interference of Images

4.6 20:00-22:30
4.2 14:00-16:00



洛桑地下电影和音乐节 (LUFF)

洛桑地下电影和音乐节 (Lausanne Underground Film & Music Festival, 简称 LUFF) 创立于 2002 年, 每年十月在瑞士洛桑举办, 距今已 24 届, LUFF 以完全独立策展的风格而闻名, 坚持不受商业和主流文化影响。作为欧洲极具挑战性的实验电影与音乐节之一, LUFF 以突破传统观影与听觉体验为核心, 专注于推广先锋、实验、边缘性的影像与音乐作品, 让那些被传统电影节拒绝的作品在这里找到舞台。

LUFF 采用电影与音乐双线并行的形式: 白天放映实验电影、邪典影片及先锋影像, 关注非主流叙事与另类视角; 夜间则举办现场音乐演出, 涵盖噪音、工业电子、即兴实验等不同风格的声音艺术。这里曾

展映约翰·沃特斯 (John Waters) 的狂野讽刺, 致敬 肯尼思·安格尔 (Kenneth Anger) 的神秘影像, 也呈现尼克·泽德 (Nick Zedd) 的地下电影宣言。音乐方面, LUFF 的舞台见证过金·戈登 (Kim Gordon) 在躁动音墙中的自由实验, Merzbow 对极限噪音的拆解, 潘索尼克 (Pan Sonic) 的电子工业冲击, 以及那些拒绝归类、拒绝妥协的声音探索者。

LUFF 的策展强调原创性和独立性, 对市场规则的无视——不迎合、不妥协、不被收编。这里没有主流审查的过滤, 也没有温和妥协的艺术折中, 只有纯粹、激进、超越惯性的作品。它的策展思路保持高度开放, 同时带有明确的方向——给那些真正具有颠覆性、敢于冲撞文化界限的艺术作品留出空间。

Lausanne Underground Film & Music Festival (LUFF)

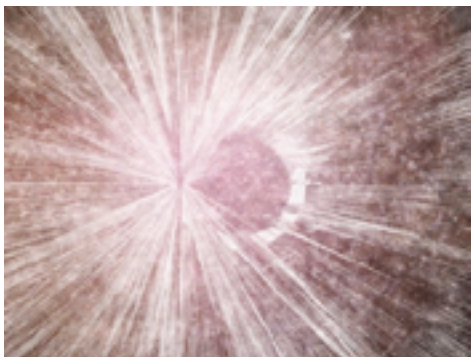
The Lausanne Underground Film & Music Festival (LUFF) was founded in 2002 and takes place every October in Lausanne, Switzerland. Now in its 24th edition, LUFF is renowned for its completely independent programming, maintaining a stance free from commercial and mainstream cultural influences. As one of the most daring experimental film and music festivals in Europe, LUFF is dedicated to breaking traditional cinematic and auditory experiences, focusing on promoting avant-garde, experimental, and fringe film and music—offering a stage to works rejected by conventional film festivals.

LUFF operates on a dual-track format that merges film and music. During the day, it screens experimental films, cult classics, and avant-garde cinema, showcasing non-mainstream narratives and unconventional perspectives. At night, it transforms into a live music venue featuring noise, industrial electronics, improvisational experiments, and a spectrum of boundary-pushing sonic artistry. The festival has screened John Waters' satirical provocations, paid homage to Kenneth Anger's esoteric visuals, and presented Nick Zedd's underground film manifestos. On the music front, LUFF's stage has hosted Kim Gordon's freeform experiments amid walls of distortion, Merzbow's deconstruction of extreme noise, Pan Sonic's industrial electronic assaults, and countless other artists who refuse categorization or compromise.

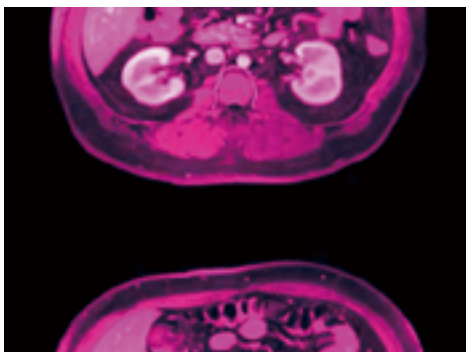
LUFF's curatorial vision emphasizes originality and independence, operating in complete disregard of market rules—it does not conform, compromise, or submit. There is no filter of mainstream censorship, nor a diluted artistic middle ground; instead, it offers only the pure, radical, and perception-altering. The festival's programming remains highly open yet firmly intentional—creating space for works that are truly disruptive, defiant, and willing to challenge cultural boundaries.

Program 1 - LUFF Experimental Films -57 minutes, featured with the following titles

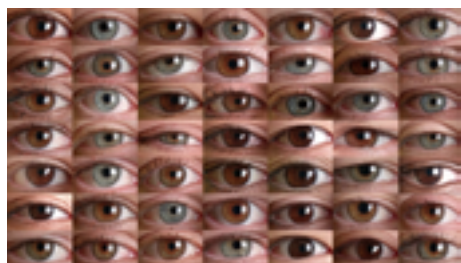
Axis of Aion 《永恒轴线》
Takashi Makino & Manuel Knapp
2019/Japan, Austria/13min



in ocula oculorum 《眼中之眼》
Anna Kipervaser
2022/Ukraine/12min



Staring Back 《回望》
Samuel Stöcklin
2022/Switzerland/4min



Silent chirping of invisible Digits
《无形数字的静默鸣响》
Vera Sebort
2023/Germany/11min



主舞台演出 | Main stage performance

4月03日 19:30 - 00:30 April 3rd 19:30 - 00:30
4月04日 13:30 - 00:30 April 4th 13:30 - 00:30
4月05日 13:30 - 00:30 April 5th 13:30 - 00:30

地点: 上海市普陀区宜昌路 179 号 | Location: 179 Yichang Road, Putuo District, Shanghai

万代南梦宫
Bandai Namco
Shanghai
Cultural Center

讲座 x 工作坊 x LUFF 实验影像 | Lectures x Workshops x LUFF Experimental Film

4月6日 13:00-19:00
April 6th 13:00-19:00

4月6日 13:00-19:00
April 6th 13:00-19:00

本次 A Bunch of Noise 在 UFO 设立多个噪音工作坊, 围绕电子噪音、身体声音、算法干预、生态噪音等议题展开探索, 打破固有的听觉惯性, 拓展噪音的多种可能。

This year's A Bunch of Noise sets up several noise workshops at UFO, exploring topics such as electronic noise, body sounds, algorithmic intervention, ecological noise, and more. These workshops will break established auditory habits and expand the possibilities of noise.

噪音不仅仅是听觉体验, 它也是关于技术、媒介、身体、控制与反控制的实验。Noise is not just an auditory experience—it's an experiment in technology, media, bodies, control, and counter-control.

UFO Terminal | 未知终端
UFO Terminal The Unknown Terminal | 1 号楼
地址: 上海市徐汇区龙腾大道 2398 号 (上海油罐艺术中心)
Location: 2398 Longteng Avenue, Xuhui District, Shanghai (Shanghai Oil Tank Art Park, Tank No. 1) | Tank No. 1

Max Weisthoff (德国)
城市材料/声音映射
Urban materials / Sonic mapping
(提前报名限 10 人)
(10:00-13:00)

Max Weisthoff (Germany)
Urban Materials / Sonic Mapping
(Pre-registration limited to 10 people)
10:00-12:00 Outdoor / Indoor 12:00-13:00

Anton Kaun & Adam (德国)
慕尼黑/德国噪音音乐场景
Munich / German Noise Music Scene
13:15-14:00 (45分钟)
13:15-14:00 (45 minutes)

李康 (成都)
身体的涌现——来自皮肤的回声
The Emergence of the Body - Echoes from the Skin
14:15-15:00 (45分钟)
14:15-15:00 (45 minutes)

TRIGGER | 噪音的裂隙 · 坍塌前的预震

每场仅限 30 人 预约制
only 30 people per session

4月01日 下午场 14:00-18:00 | 4月1日 晚场 19:30-22:30
4月02日 下午场 14:00-18:00 | 4月2日 晚场 19:30-22:30
4月03日 13:00-18:30
April 1st Afternoon Session 14:00-18:00
Evening Session 19:30-22:30
April 2nd Afternoon Session 14:00-18:00
Evening Session 19:30-22:30
April 3rd 13:00-18:30

TRIGGER 切割

地址: 上海市普陀区武宁路 350 号联合大厦 308
Location: TRIGGER I 350 Wuning Road, Putuo District, Shanghai, United Building 308

4月01日 下午场
April 1st Afternoon Session

Fredox
14:00-16:00

Pakito Bolino
16:00-18:00

4月02日 下午场
April 2nd Afternoon Session

LAUSANNE UNDERGROUND FILM & MUSIC FESTIVAL (Luff)
14:00-16:00

John Duncan
16:00-18:00

多重实验 | 失控的共振
参演艺术家共同制造非结构化噪音场域
没有指挥, 没有规则, 只有频率的吞噬
观众与表演者界限消失, 噪音成为流动体
Ensemble Experiment | Out-of-Control
Participating artists collectively create an unstructured noise field.
No conductor, no rules—only the consumption of frequencies.
The boundary between the audience and performers disappears and noise becomes a flowing entity.

重新参与 (Participating artists):
彩Sava / Ding Ding / 王鼎 / D.J. 诚蕊重 / Francisco Meirino / Laura Tolénhagen / Miao / RATED / ShuFide / Starwit / Torturing Nurse / Vornir / 王田 / 小别 / Yu / Lica / 上野健 / YAMAHARA / Zhu Songjie (首字母排列 A-Z)

4月01日 晚场 19:30-22:30
4月02日 晚场 19:30-22:30

April 1st Evening Session 19:30-22:30
April 2nd Evening Session 19:30-22:30

工作坊 | 解剖噪音, 拆解声音
Workshops | Dissecting Noise, Dismantling Sound
4月03日 13:00-18:30
April 3rd 13:00-18:30

诚蕊重
实验唱盘主义概念与器材的操作
13:30-14:30 (60分钟)
诚蕊重 (DJ Rex Chen)
Experimental Turntablism Concept and Equipment Operation
13:30-14:30 (60 minutes)

G*Park
聆听声音
14:45-15:45 (60分钟)
G*Park
Listen to the Sound
14:45-15:45 (60 minutes)

Francisco Meirino
模块化合成器作为具象音乐的演奏乐器
16:00-18:30 (2.5小时)
Francisco Meirino
Modular synthesizer as a music concrete instrument
16:00-18:30 (2.5 hours)

一把噪音 2025 | A BUNCH OF NOISE 2025

噪音无法归属，它只在此刻发生。进入噪音，成为噪音。

Noise has no ownership; it only exists in the present. Enter the noise, become the noise.

4月3日-5日

April 3rd-5th

万代南梦宫 | 失控噪音的据点

Bandai Namco | The Epicenter of Uncontrolled Noise

核心舞台

全球 34 组艺术家集结，超载失真，极限声压，听觉坍塌，噪音成为物理冲击。The core stage will feature 34 international artists, with overloaded distortion, extreme sound pressure, auditory collapse, and noise as a physical impact.

超载失真 / 听觉裂解 / 低频渗透
Overloaded distortion / Auditory fragmentation / Low-frequency infiltration

A Bunch of Noise 的核心舞台，高能噪音的试炼场，一切声音的极端形态将在这里放大、撕裂、释放。

The core stage of A Bunch of Noise, a trial ground for high-energy noise, where all extreme forms of sound will be amplified, torn apart, and unleashed

来自全球的 34 组声音艺术家，各自带着未被格式化的声音进入这个空间。他们横跨 Harsh Noise、电子实验、即兴、Industrial Noise、Harsh Noise Wall，不受风格限定，不迎合听觉惯性。声音在这里不服从，不重复，不解释，每一次发生都无法复现，每一秒都在偏离秩序，坠向未知。

34 sound artists from around the world, each bringing unformatted sounds into this space. Their music spans the range of Harsh Noise, electronic experimentation, improvisation, Industrial Noise, Harsh Noise Wall—free from stylistic constraints and refusing to cater to auditory norms. Here, sound refuses obedience, repetition, or explanation. It happens once and never again. Every second strays from order, diving into the unknown.

这里没有音轨，没有节奏，没有可预测的序列，只有噪音作为原始冲击的载体，渗透听觉，侵蚀身体

There is no track, no rhythm, no predictable sequence—only noise as a vessel for raw impact, penetrating hearing and eroding the body.

高频撕裂耳膜 低频震动侵入骨骼
模拟信号失控 电磁噪音吞噬空间
现场成为一场不可逃离的感官冲撞
High frequencies tear eardrums; low frequencies vibrate through bones.
Analog signals lose control, electromagnetic noise devours the space.
The live performance becomes an inescapable collision

超负荷噪音场域：从 Harsh Noise、Power Electronics、电子噪音、工业噪音 到更极端的实验声响，每一秒钟都在制造密度与极限的双重冲击。

Overloaded Noise Fields: From Harsh Noise, Power Electronics, Electronic Noise, Industrial Noise to even more extreme experimental sounds, every second creates a dual shock of density and limit.

物理感官的完全入侵：噪音不仅仅是听觉刺激，它的波动将渗透肌肉、骨骼、神经系统，形成一场全身性的感知失衡。低频让胸腔塌陷，高频撕裂耳膜，噪音墙吞噬所有空隙，感官在崩解与重塑之间循环。

A complete Invasion of Physical Senses: Noise transcends auditory stimulation—its fluctuations infiltrate muscles, bones, and the nervous system, causing a full-body perception imbalance. Low frequencies collapse the chest cavity, high frequencies tear the eardrums, and the noise wall devours all gaps. The senses cycle between disintegration and reconstruction.

先锋噪音集结：John Duncan、Vomir、33EMYBW、G* Park、黑电话 666、Hemant SK……世界各地的实验噪音制造者集结，他们的演出不是“表演”，而是声音与身体之间的战斗，一次对感知系统的彻底攻击。

A gathering of noise pioneers: John Duncan, Vomir, 33EMYBW, G Park, Black Phone 666, Hemant SK... Experimental noise-makers from around the world, whose performances are not "shows" but battles between sound and the body, a complete assault on the perception system.

A Bunch of Harsh Noise

彻底失控的噪音风暴特别环节：20+ 名 Harsh Noise 表演者同时登台，不合作、不配合，噪音失控蔓延。每个人只管自己，极限频率吞噬一切，干扰成为唯一的语言。现场变成无序的风暴，感官被撕裂，耳朵被扔进黑洞。

A Bunch of Harsh Noise | A Special Session of completely Uncontrolled Noise Storm chaos: More than 20 Harsh Noise performers on stage at once. No cooperation, no compromise, just let noise spread uncontrollably. Each performer only focuses on their own. Extreme frequencies consume everything, and interference becomes the only language. The space turns into a disordered storm—Sensory boundaries are shattered, and ears are dragged into a black hole.

演出阵容 (按字母顺序)

33EMYBW / Anton Kaun / BLACK STUMP / Cheng Daoyuan 鄭道元 / 彩 Saya / DJ 誠意重 & 小劉 DJ Rex Chen & Xiao Liu / Francisco Meirino / G*park / 黑 電 话 666 [PROTOTYPE034] / Hemant SK / John Duncan / 極速腦冷凍 / klaux / 龔志成 Kung Chi Shing + 上野健 Ken Ueno / Laurent Lettrée / 李琨 Lee Kun / Lica / Laura Totenhagen & 钱 赓 Qian Geng / Max Weisthoff / NVR / Pakito Bolino+Fredox / R.N.V / RATRED / Sakana Koko / 上海自由音乐联盟 Free Music Collective of Shanghai / Slaughter Table / Svartvit / Ursula Kei / Vomir / YAMAHAHA / 虞晨 Yu Chen / ZK 张可 /

Performance Lineup (A - Z)

33EMYBW / Anton Kaun / BLACK STUMP / Cheng Daoyuan / Saya / DJ 诚意重 & Xiao Liu / DJ Rex Chen & Xiao Liu / Francisco Meirino / G*Park / Black Phone 666 [PROTOTYPE034] / Hemant SK / John Duncan / Extreme Brain Freeze / Klaux / Gong Zhicheng + Ken Ueno / Laurent Lettrée / Lee Kun / Lica / Laura Totenhagen & Qian Geng / Max Weisthoff / NVR / Pakito Bolino + Fredox / R.N.V / RATRED / Sakana Koko / Free Music Collective of Shanghai / Slaughter Table / Svartvit / Ursula Kei / Vomir / YAMAHAHA / Yu Chen / ZK Zhang Ke /

虞晨



高压电力工人，面包师，业余时间演奏萨克斯、低音单簧管等乐器，尝试用萨克斯管的震动传导当下的内在感受，从混沌无序到纯粹原始的直接表达。

Yucheng is a high-voltage electrician and baker, and in his spare time, a saxophonist and bass clarinet player. He strive to express his inner emotions through the vibrations of the saxophone, moving from chaos and disorder to pure, primal direct expression.

ZK

张可，生活工作于宁波，美术教师。2009年至2010年，早期作品以代号vox发表于多张网络噪音合辑。2011至2018年，他组织了catch vox系列分享活动，聚焦实地录音。2011至2012年，以本名发布实地录音专辑《鼓楼》和《卖》。2018年继续以vox发布噪音专辑《2328》，并于2020年通过中国前沿声音艺术与电子音乐厂牌play rec再版发布《鼓楼》和《卖》。2024年10月，他以ZK为代号参加上海trigger一周年演出，11月参加trigger演出系列EarAgainstTheAmp，ZK是他目前的个人harsh noise创作代号。

在声音创作方面，张可主要从事实地录音与粗噪音创作。实地录音源于对周围环境的兴趣，强调训练聆听敏感度；而粗噪音则通过噪音形式表达情绪，将内心感受外化为不同的听觉体验。在2025年“一把噪音”音乐节的演出中，他将以简单、直接、情绪饱满的方式回应生活，用噪音反思与认清自我。近期，他完成了名为“Type”的个人绘画项目，创作幻想类飞行生物机体，且编辑并印制了“无题”手机拍照项目画册，探索生活痕迹带来的幽默感与困惑。

Zhang Ke, an art teacher based in Ningbo, began his career in 2009-2010, releasing early works under the alias vox on several online noise compilations. From 2011 to 2018, he organized the catch vox series focused on field recordings. He released two albums, GuLou and Mai, under his real name in 2011-2012, and in 2018, he released the noise album 2328 under vox. In 2020, Gulou and Mai were re-released by Play Rec. In October 2024, he performed at Shanghai Trigger's one-year anniversary and took part in the Ear Against The Amp series in November. ZK is his current alias for harsh noise work.

His sound creations include field recordings, inspired by his surroundings, and harsh noise, which amplifies emotions through sound. For his 2025 "A Bunch of Noise" festival performance, he aims to deliver intense, direct emotions with noise, reflecting on life and self-awareness. Recently, he completed a painting project titled Type, featuring fantasy flying creatures, and edited a photo project booklet, "Untitled," exploring the humor and confusion in life's traces.

... (瑞士)



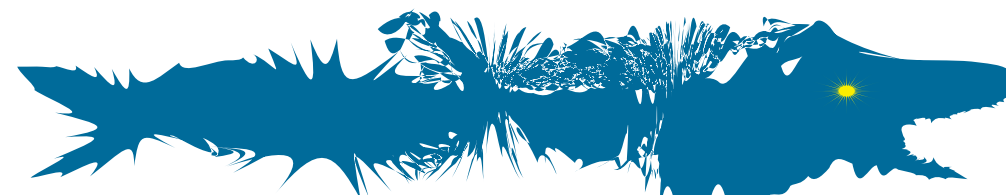
瑞士声音艺术家... (Nikola H. Mounoud) 利用模拟、数字和混合反馈技术，创造出独特、有力且极具动态的现场表演，将意想不到的密集爆炸、尖锐的质感、无意义和深不可测的非理性融合在一起，营造出连贯的瞬间，使观众和演出者都能感受到复杂和精心制作的频率组合所释放出的原始之美。他所使用的乐器是一台装有基于MAX/MSP的定制软件的笔记本电脑，以及一台自制的“无输入”模拟调音台。他的所有现场演出都是为每个活动/地点量身定制的，因此几乎可以适应任何条件。随着时间的推移，他逐渐掌握了如何利用充分音响系统和房间声学效果，在有限的时间内展示自己的艺术

除了音乐现场演出之外，... 还是互联网厂牌MEOVCO.com的联合创始人，与Nicolas J. Fasnacht共同组建乐队Overload Collapse，并策划了洛桑、东京、香港、澳门和河内的大量现场活动和音乐节（有时还伴有电影活动）。多年来，他参与了许多合作项目，例如编写技术词汇表，创建融合了摄影、声音和响应式跟踪技术的互动展览，与舞者、表演者、画家、视觉艺术家合作表演，以及在越南和法国创作了多个声音装置。2024年，他负责了《A Harsh Smoker's Sonic Compilation》的制作和艺术指导。该合辑以纸质小册子的形式发行，汇集了来自全球各地的33位声音艺术家，包括本届一把噪音的演出者

梅志勇、Laurent Lettrée和NUR。

Swiss sound artist Nikola H. Mounoud, known by moniker ..., uses analog, digital and hybrid feedbacks he produces unique, powerful and highly dynamic sonic live performances where unexpected dense blasts, sharp textures, nonsense and deep irrationality meets in a what feel like a coherent moment. Allowing both the audience and the performer alike to absorb an unleashed raw beauty of complex and carefully crafted mix of frequencies. His instruments are a laptop with a custom-made software based on MAX/MSP as well as a self-made «no-input» analog mixer. All live performance are in situ, tailored for each event/location and so to adapt to almost any conditions available. Overtime he became skillful at using the most of what a sound system and acoustic of a room have to offer and the time allowed for him to craft his art.

Aside of live music, Nikola H. Mounoud is the co-founder of netlabel MEOVCO.com, half of Overload Collapse with Nicolas J. Fasnacht has also curated numerous live events and music festivals (sometime with films) in Lausanne, Tokyo, Hong Kong, Macao and Hoa Binh. Over time he got involved in collaborative projects such as writing a technical glossary, created interactive exhibitions merging photography, sounds and responsive tracking technologies, collaborative performances with dancers, performers, painters, visual artists and did several sound installations in Vietnam and France... In 2024 he oversaw the production and artistic direction of a conceptual audio album A Harsh Smoker's Sonic Compilation, released in the form of a paper booklet and reuniting together 33 sound artists from all over the world, including this year's ABON performers Mei Zhiyong, Laurent Lettrée and NUR



Ursula Kei



出生于上海，2009年开始进行电子音乐制作，现在日本福冈生活和工作。

Born in Shanghai, Ursula Kei started producing electronic music in 2009 and currently lives and works in Fukuoka, Japan.



Vomir (法国)

“无想法，无改变，无发展，无娱乐，无悔意”——这是常驻巴黎的法国噪音艺术家Romain Perrot自2006年开始的粗噪音墙项目Vomir的宣言。作为该流派的最初创立者和代表性人物之一，Vomir通过这一理念构建了独特的声音世界。Vomir自称为一名“反艺术家”，他既无音乐理论背景，也没有受过专业乐器训练，其创作方式明确地强调技术和音乐性的缺失。与其他噪音艺术家所追求的密集变换的大动态噪音不同，Vomir选择尽可能将音乐简化：他的创作仅由静态噪音和嗡鸣组成，将其汇成一堵单调、干燥的噪音墙，从始至终保持完整、连续且恒定，无任何变化或起伏。

Vomir将噪音诠释为一种非暴力的无政府主义形式，其创作充满了幻灭感以及对既定秩序的拒斥，但也同样糅合了荒诞主义和黑色幽默的色彩。在他标志性的现场演出中，Vomir往往身披黑色皮衣，头戴黑色头套或塑料垃圾袋，化身静默雕塑长时间地立于黑暗场地中。观众也常被分发同款塑料袋，在隔绝声响和光源后无可逃脱地被噪音包裹，坠入纯粹的声学虚无——这一行为既是对物理环境的隔绝，亦是对时间和自我意识的暴力解构。

No ideas, no changes, no development, no entertainment, and no remorse – is a manifesto underpinning the music of Vomir, the harsh noise wall project of Paris-based noise artist Romain Perrot since 2006. As one of the creators and most important representatives of the genre, Vomir build his own sound universe based on this manifesto. Vomir, who has no musical theory nor professional instrumental training, positions himself as a “anti-artist”. His approach emphasizes the absence of know-how and musicality in an assertive way. While most other noise musicians strive to head for noise with big dynamics, sudden changes and effects, Vomir tries to maximally simplify his music and creates a construction comprising only static noise and drones integrated into a uniform, dry wall of monotonous noise sound, remaining complete, continuous and constant, from start to finish, without alteration or fluctuation.

Vomir conceives of noise music as a form of non-violent anarchism. His approach is filled with his disillusionments and his rejection of a constituted order, but there is also absurdism and black humour. In his iconic live performances, Vomir often stands for long periods of time in darkened venues as a silent sculpture, clad in black leather and a black hood (or a plastic garbage bag). Audience members, who are often handed the same plastic bags and cut off from sound and light, are inescapably wrapped in noise and plunged into pure acoustic nothingness - an act of isolation from the physical environment as well as a violent deconstruction of time and self-consciousness

YAMAHAHA



上海噪音音乐手，合成器痴迷者，深受上世纪70年代工业噪音先驱的影响。主要使用合成器、DIY发声工具、改装玩具等，保持着对合成器非常规使用技术的探索，往往带来极致能量声音的瞬间释放。2011年，与徐程组建工业噪音、视觉组合The Mustangs in Social Modulator（马氏社会调制器），于2016年举办同名个展。

2017年，相继组成帮派噪音组合CLANDESTINOCLAN（与舒骑），以及Noisecore双人组RHYTHMICSHIT（与Junky），他们都在2023年底重启并保持活跃。除了乐手身份，他在2023年10月开始与伙伴们共同运行上海激进、实验场地——trigger，主要负责音响设备及调音、活动策划等。

YAMAHAHA is a noise musician from Shanghai and a synthesizer enthusiast, deeply influenced by the pioneers of industrial noise from the 1970s. He primarily uses synthesizers, DIY sound tools, and modified toys, constantly exploring unconventional techniques in synthesizer use, often leading to moments of intense energy release in sound. In 2011, he co-founded the industrial noise and visual collective The Mustangs in Social Modulator (马氏社会调制器) with Xu Cheng, holding a solo exhibition under the same name in 2016.

In 2017, he formed the noise group CLANDESTINOCLAN (with Shu Qi) and the noisecore duo RHYTHMICSHIT (with Junky), both of which were reactivated and remain active as of late 2023. In addition to his role as a musician, in October 2023, he began co-running Trigger, a radical experimental venue in Shanghai with his partners, mainly responsible for sound equipment, tuning, and event planning.

什么是一把噪音？ What is A Bunch of Noise?

A Bunch of Noise 是一个低成本、DIY的实验噪音节，致力于突破流量和算法塑造的艺术框架，拒绝被标准化、标签化的艺术形式。我们不依赖网络热点的筛选，而是通过真实的交流与对话，邀请那些能够激发共鸣、创造震动的艺术家，直接将声音带到你的耳朵、你的身体、你的情绪。

A Bunch of Noise is a low-budget, DIY experimental noise festival dedicated to breaking free from the art frameworks shaped by traffic and algorithms, refusing standardized or labeled art forms. We do not rely on the selection driven by online trends; instead, through real communication and discussion, we invite artists capable of evoking resonance and creating vibrations, directly bringing sound to your ears, your body, your emotions.

噪音不仅关乎音量或刺耳的喧闹，它是突破秩序的冲击，是对“舒适区”的挑战。我们的受邀艺术家不依赖流量和数据驱动，他们的声音独立鲜活，拒绝被束缚或定义。每一场表演，都是对规则的挑战，是对未知世界的再造与重塑。

Noise is not just about volume or harsh sound—it is the shock that breaks through order, a challenge to the "comfort zone." Our invited artists do not depend on traffic and data; their sounds are independent and vibrant, refusing to be bound or defined. Each performance is a challenge to the rules, a recreation and reshaping of the unknown world.

A Bunch of Noise 不仅仅是一个声音的实验场，更是一次情感的碰撞、能量的爆发。我们在这里寻求的是纯粹的声音体验——不迎合市场包装，不依赖网络泡沫，只有声音本身。这里没有完美的艺术外壳，只有实验的火花与未知的旅程。A Bunch of Noise is not just a space for sound experiments; it is a collision of emotions, an explosion of energy. Here, we seek pure sound experiences—not catering to market packaging, not relying on internet bubbles, only sound itself. There is no perfect artistic shell, only the sparks of experimentation and an unknown journey.

在这个信息碎片化、消费化的时代，我们为那些渴望寻找不被塑造的真实声音、渴望真正面对面共鸣的观众提供一个另类选择。这里，噪音无处不在，声音不需要被认同，它只需存在。In this era of fragmented and commodified information, we offer an alternative choice for those who long to find unshaped real sound, who desire true face-to-face resonance. Here, noise is everywhere, and sound does not need to be acceptable—it only needs to exist.

噪音不属于任何人，它只存在于此刻。
不迎合，不妥协，不等待。
进入噪音，成为噪音。

Noise has no ownership; it only exists in the present.
No compromises, no waiting.
Enter the noise, become the noise.

ABunch of Noise 2025 | 观演须知 Bunch of Noise 2025 | Audience Guidelines

欢迎来到 A Bunch of Noise 2025！这里没有界限，只有声音的流动。请仔细阅读以下须知，并在现场彼此尊重、共同维护一个自由且安全的空间。

Welcome to A Bunch of Noise 2025! There are no boundaries here, only the flow of sound. Please carefully read the following guidelines and respect each other to maintain a free and safe space.

极端音量 | 现场包含超低频、剧烈反馈等强烈声音元素，可能影响听觉，建议佩戴耳塞。

Extreme Volume: The performances may contain ultra-low frequencies, intense feedback, and other strong sound elements, which may affect hearing. We recommend wearing earplugs.

非传统演出形式 | 这里没有固定观演方式，部分演出无舞台区分，观众可自由移动，但请尊重表演者和他人的空间。

Non-traditional Performance Format: There is no fixed viewing style; some performances have no distinct stage areas, and the audience is free to move around. However, please respect the performers' and others' space.

安全第一 | 如感到不适，请调整位置或向工作人员求助。
Safety First: If you feel unwell, please adjust your position or seek help from staff.

垃圾处理 | 垃圾桶不是装饰。请保持场地整洁，演出结束后带走你的物品。

Waste Management: Trash bins are not decorations. Please keep the venue clean and take your belongings with you after the performance.

理性饮酒 | 现场欢迎适量饮酒，但如果因酒精导致无法站立或出现不适，我们会请你离场，确保你和周围人的安全。

Responsible Drinking: Moderate drinking is welcome at the venue, but if alcohol causes you to be unable to stand or feel unwell, we will ask you to leave to ensure your safety and the safety of those around you.

录制 & 直播 | 除指定区域外，未经允许不得录音、录像或直播。Recording & Broadcasting: No audio or video recording or broadcasting is allowed except in designated areas.

禁止携带 | 严禁携带武器、易燃易爆品、毒品、喷雾类、彩色粉末、政治 / 种族 / 宗教横幅、标语、旗帜等物品。

Prohibited Items: Weapons, flammable or explosive materials, drugs, sprays, colored powders, political/ethnic/religious banners, slogans, flags, etc., are strictly prohibited.

环境刺激 | 部分演出涉及频闪灯、强光、烟雾等视觉效果。如有光敏性癫痫或其他健康问题，请自行评估风险。

Environmental Stimulation: Some performances involve flashing lights, strong lighting, smoke effects, etc. If you have photosensitive epilepsy or other health concerns, please assess the risks yourself.

互动需尊重边界 | 未经同意，请勿进行肢体接触或干扰演出。噪音可以极端，但尊重是底线。

Interaction with Respect for Boundaries: Please do not engage in physical contact or disrupt the performance without consent. Noise can be extreme, but respect is a baseline.

包容 & 友善 | 这里是性别友善、零容忍歧视的空间。请使用包容性语言。
Inclusive & Friendly: This is a gender-friendly, zero-tolerance space for discrimination. Please use inclusive language.

有序进出 | 遇人群拥挤，请耐心排队进场和撤离，避免因拥挤引发安全隐患。

Orderly Entry and Exit: If there is a crowd, please be patient when entering and exiting, avoiding safety hazards caused by congestion.

禁止伤害行为 | 禁止自残、伤害他人或其他危险行为。现场如发现此类情况，工作人员有权采取必要措施。

No Harmful Behavior: Self-harm, harm to others, or any dangerous behavior is prohibited. If such behavior is observed, staff have the right to take necessary measures.

影像权利 | 现场将进行摄影和录影，所有入场观众视为同意可能被拍摄并用于公开传播。

Image Rights: Photography and video recording will take place at the venue. All entering audience members are deemed to agree to be photographed and recorded for public dissemination.

演出变动 | 如遇不可抗力（极端天气、政策变动等）导致延期或取消，仅支持门票退款，不承担其他费用。

Performance Changes: In case of force majeure (extreme weather, policy changes, etc.) causing postponements or cancellations, only ticket refunds will be supported; no other costs will be reimbursed.

最好的现场秩序，是来自每个人的自律与尊重。

A Bunch of Noise 是一个充满能量的空间，但自由不等于无视边界。如果你选择进入，请理解并接受噪音的不可预测性，放下预期，让声音发生。

The Best Order Comes from Everyone's Self-discipline and Respect.

A Bunch of Noise is a space full of energy, but freedom does not mean ignoring boundaries. If you choose to enter, please understand and accept the unpredictability of noise, set aside expectations, and let the sound happen.

进入噪音，成为噪音。

Enter the noise, become the noise.

33EMYBW



33EMYBW是现居上海的制作人。她流淌于逃离世界与科幻媒介的罅隙，从远古梦境与民族记忆中挖掘生物神话，受现代舞音乐、传统音乐和视觉艺术的影响，她的音乐通常被认为是高度个性化的低音律动和错综复杂的节奏的结合。她的最新专辑 Holes of Sinian 是在 SVBKVLT 发行的第三张专辑。首张专辑 Golem (2018) 入选Bandcamp年度最佳电子专辑之一，第二张专辑 Arthropods (2019) 获 RA、FACT 等媒体评选为年度最佳，被 Boomkat 誉为“定义2019年的专辑”。

33EMYBW 曾在 Aphex Twin 策划的曼彻斯特 Warehouse Project、Unsound (波兰)、Nyege Nyege (乌干达)、CTM (柏林)、Soft Center (悉尼) 等音乐节。她的合作项目包括为 Maria Bozinovska-Jones、Joey Holder、陈天灼 (Asian Dope Boys) 及诗人 Forrest Gander 创作音乐，并与 Gooooose 共同为 Weirdcore 在北京的展览 Orient Flux 配乐。她还为 Danny Elfman、Aisha Devi 和 Senyawa 和 Chui Wan 制作混音，并为 Crack 杂志、Dekmantel、Unsound 和 CTM 录制 live set。

33EMYBW is a Shanghai-based producer whose music blends bass-driven rhythms with intricate patterns, drawing from sci-fi media, ancient dreams, and cultural memory.VHer third album, Holes of Sinian, was released on SVBKVLT. Golem (2018) was named one of Bandcamp's Best Electronic Albums of the Year, while Arthropods (2019) was praised by RA, FACT, and Boomkat as a defining album of 2019.

She has performed at Aphex Twin's Warehouse Project, Unsound, Nyege Nyege, CTM, and Soft Center. Her collaborations include works for Maria Bozinovska-Jones, Joey Holder, Tianzhuo Chen (Asian Dope Boys), and poet Forrest Gander, as well as remixes for Danny Elfman, Aisha Devi, and Senyawa.

BLACK STUMP (意大利)

BLACK STUMP是由于对视听工匠穴居人流浪汉的无用恐惧而产生的无数妄想之一 [之前名为 LxVxTx, 目前以 DRAINAGE 的身份表演, 是 P.I.G.S.' butchery 组合的三分之一, 也是 YUKKO SYNDROME 和 ACID MUSHROOM WIZARDS TEMPLE 的成员, 是 COWAGE 的歌手/采样器, 还有几十个尚未公布的项目, 这让 Trigger 的名人墙非常沮丧]。

BLACK STUMP在2023年构思、在近十年的中断后重新启动。BLACK STUMP结合眼部和眼部设备, 整合自我制作的低保真度民族志纪录片、现场录音、未受过教育的民族音乐学、有毒废物图腾主义和边缘摄影, 以及用各种从未学会演奏的少数民族乐器演奏的孤独片段、通过声音和记忆痛苦的遗迹捕捉的耳部录音幻景, 以探索自我狂喜和破裂之间的鸿沟, 以及所有居住其中的阴郁无技巧的幽灵。在此次一把噪音中, BLACK STUMP将融合实验民谣和仪式环境噪音, 使用从尼泊尔东部、中国和菲律宾收集的民族乐器、磁带和现场录音。

BLACK STUMP is the umpteenth delusional vanity spawned by fear of audiovisual artisan caveman hobo 无用 [previously known as LxVxTx, currently performing as DRAINAGE, one third of P.I.G.S.' butchery ensemble, half YUKKO SYNDROME and ACID MUSHROOM WIZARDS TEMPLE, singer/sampler of COWAGE, and a couple dozen more yet to be unveiled projects, to much dismay of Trigger's wall of fame].

Conceived in 2023 after nearly a decade-long hiatus, BLACK STUMP works with both the otic and ocular apparatuses to integrate self produced low fidelity ethnographic documentary, field recordings, uneducated ethnomusicology, toxic waste totemism and fringe photography, forlorn fragments of folk frolicking performed with various ethnic instruments, auricular audio cassette fantasmagoria captured through the vestiges of phonic and mnemonic pain. For ABON, BLACK STUMP will perform an amalgamation of experimental folk and ritual ambient-noise on ethnic instruments retrieved from eastern Nepal, China and the Philippines, tapes and field recordings.



Cheng Daoyuan 鄭道元 (台北)



郑道元是来自台北的多领域艺术家, 创作涵盖实验声响、影像与装置等形式。他的声音以厚重的后工业质感为基础, 融合多种元素, 呈现对立共存的哲学意象, 将一体两面作为核心概念贯穿作品。他的作品以专辑、合辑及混音等形式发布于英国、葡萄牙、荷兰等地厂牌及平台。2019年, 他在 Future Proof 发行首张专辑《既 Apeiron》, 2024年由 WV Sorcerer Productions 巫唱片再版。2022年, 他的 EP《Consumed Leads》由 Absurd Trax 和 无害 Mouhoi 联合发行, 2025年推出最新专辑《Arrow from Morrow》。

近年, 他将声响美学拓展至多声道、复合媒材及肢体剧场, 并曾在墨尔本国际电影节 (2024)、SAT Festival (2024)、MUTEK (2020)、立方论坛音乐节 (2022、2024)、台湾美术双年展 (2022) 等地展演, 2023年共创作品《逆断口 Re-Fracture》入围台新艺术奖。他以破碎纹理和重构意象为视觉风格, 他也涉足平面与动态影像, 参与 Zaliva-D、otay:onii施金豆、James Plotkin & Jon Mueller 等艺文视觉及唱片封面设计。他的装置作品结合影像、灯光与机械, 代表作包括《Antumbra》(2017)、《DOOME: Null Gods》(2022)、《尽音 Where End Is Silent》(2022)

Cheng Daoyuan is a multidisciplinary artist from Taipei, working in experimental sound, visual media, and installation. His music blends dense post-industrial textures with diverse elements, exploring themes of coexistence and duality. His works have been released by labels in the UK, Portugal, and the Netherlands. His debut album 既 Apeiron (2019) was reissued by WV Sorcerer Productions in 2024, followed by Consumed Leads (2022) and Arrow from Morrow (2025).

Expanding into multichannel sound, mixed media, and theater, he has presented works at Melbourne International Film Festival, SAT Festival, MUTEK, and the Taiwan Biennial. In 2023, his project Re-Fracture was shortlisted for the Taishin Arts Award. His visual work, marked by fractured textures and reconstructed imagery, includes album designs for Zaliva-D and otay:onii. His installations merge sound, video, and lighting, with notable works like Antumbra (2017), DOOME: Null Gods (2022), and Where End Is Silent (2022).

上海自由音乐联盟 FMCS



上海自由音乐联盟是以上海为基地的实验音乐团体。他们没有固定的风格, 没有团长, 每个人都介入创作和表演。目前成员: 31, 阿笛, 费史, 卖卖, 徐程, 陶轶, 王田, 照骏园, 郑皓中, 周一, 朱松杰。

参演成员
阿笛
使用小提琴 (Violin) 和MicroKorg进行演奏和作曲。
尽可能远离十二平均律的方正音调, 接近噪音。在这一过程中, 收集、录音并演奏发现的美妙声音。声音如同宝石, 而作曲则是对这些声音的排列与配置。从这个意义上来说, 我创作的是装饰性的音乐。曾与东京「円盤」「Offnote」「Ftarrri」周边的音乐家交流。现在是上海自由音乐联盟的成员。

卖卖
编剧、导演、实验音乐家。2006年卖卖组建实验摇滚乐队Muscle Snog, 任主唱/吉他手和词曲作者, 乐队09年兵马司发行了首张专辑《mind shop》后解散。08年开始以个人身份进行自由即兴、实验音乐的尝试。参与CFG意识反馈团、上海振荡小组、上海自由音乐联盟。

徐程
生活在上海的声音艺术家、声音理论研究者、声音活动组织者。他曾是2000年初期活跃的噪音实践者, 并同时涉足实验音乐、自由即兴、电子音乐等多个领域。他是上海自由音乐联盟、CFG等多个基于上海的实验团体成员, 他与王长存一同运营着电子音乐唱片“Play Rec”。于听觉本体论外, 徐程也关注着声音行为与社会空间的相互关系及显现方式。其作品以视听表演、装置、音乐、剧场、写作等多种方式呈现。

朱松杰
主要使用吉他进行演奏, “龟音”系列演出组织者, 上海自由音乐联盟成员之一。

王田
大提琴手, 上海自由音乐联盟成员、世界音乐音乐节及演出制作人, 民族音乐学背景。曾参与各类音乐现场、声音剧场、舞剧类演出。部分演出经历: 2011上海电子音乐周;2013德中爵士即兴音乐节;2013密集音乐节;2015声音剧场《天堂向下》;2016现代舞剧《回煞》;2018上海当代艺术博物馆《一吨半》系列演出;2020油雕院“167平米极限”行动计划; 2021卡地亚当代艺术基金会上海当代艺术博物馆《游牧之夜》音乐会; 2022《大伏》实验音乐演出季; 2023敦煌见地艺术驻地; 2024广西崇左左邻舍艺术驻地、东京 Ftarrri、knuttel house演出等。

Free Music Collective of Shnghai is a experimental music group based in Shanghai. They have no fixed style and no leader. Everyone participates in creating and performing. Current members include: 31, Adi, Fei Shi, Mai Mai, Xu Cheng, Tao Yi, Wang Tian, Zhao Junyuan, Zheng Haozhong, Zhou Yi, and Zhu Songjie.

Performing Members

Adi
Performs and composes with violin and MicroKorg, focusing on noise and unconventional sounds. Previously collaborated with musicians from Tokyo's "Enban," "Offnote," and "Ftarrri." Member of the Free Music Collective of Shanghai.

Mai Mai
Screenwriter, director, and experimental musician. Founded the band Muscle Snog in 2006, and later pursued free improvisation and experimental music. Member of CFG, Shanghai Oscillation Group, and the Free Music Collective of Shanghai.

Xu Cheng
Sound artist, researcher, and organizer based in Shanghai. Active in noise, experimental, and electronic music. Member of several groups, including CFG and the Free Music Collective of Shanghai, and co-founder of the Play Rec label.

Zhu Songjie
Guitarist and organizer of the "Tortoise Sound" series. Member of the Free Music Collective of Shanghai.

Tian
Cellist, member of the Shanghai Free Music Alliance, and world music festival producer with an ethnomusicology background. Notable performances include Shanghai Electronic Music Week, Sino-German Jazz Improvisation Festival, "Heaven Descends" sound theater, and the 2021 "Nomadic Night" concert at the Shanghai Museum of Contemporary Art. Recent projects include residencies in Dunhuang and Chongzuo, and performances at Tokyo Ftarrri and Knuttel House.

Slaughter Table (马来西亚)



Slaughter Table 是来自马来西亚的噪音演奏者, 致力于粗噪音的探索, 采用更加复杂的结构化方式, 融合快切、波形变化以及多样的噪音滤波器和倍频技巧。其部分声音通过噪音合成器生成, 打造出富有动态感的嚎鸣音景。其作品深受多位先锋噪音艺术家的影响, 包括Government Alpha、Kazumoto Endo、Sickness、Bastard Noise、SCUM、Facialmess、Prurient与Scatmother等。

Slaughter Table, noise player from Malaysia. Into harsh noise, with more structure complex approach a bit of cutup a bit of wave changing structure and uses of various noise filters, octaves. Some sounds generated from noise machine with a dynamic drone soundscape. Influences from Government alpha, Kazumoto Endo, Sickness, Bastard Noise, SCUM, Facialmess, Prurient, Scatmother.

Svartvit (荷兰)



Svartvit是由荷兰音乐人Kevin Jansen创立于2009年的粗噪音项目, 始终致力于探索声音的边界。多年来, 该项目在表现形式和音乐风格方面都有所发展。从早期受到Vomir、The Rita等同时代艺术家影响的粗噪音墙实践, 逐步演变为通过高能量的声音表演, 直接表达愤怒、挫败以及对现代社会的质疑。由Svartvit构筑出的具象音景搏动着原始能量, 将声源囚禁在其原点和怪诞难以辨识的失真块面之间的阈限空间中。

Svartvit融合了大量跨领域影响, 包括但不限于: 维也纳行动主义、俄罗斯构成主义, 社会政治议题、无政府主义、DIY朋克文化, 以及其他音乐人如Diamanda Galas、Justice Yeldham、Prurient等。这最终凝结为Svartvit极其私人化、情绪化, 且往往是身体性的表演形式。他常使用自己的身体为材料或声源 (如将接触式麦克风深嵌口腔), 并以大音量、极端频率、反馈啸叫与生理忍耐的对峙塑造张力, 折射出受困的内心图景。

Svartvit is a Dutch harsh noise project that was started in 2009 by musician Kevin Jansen, exploring the boundaries of sound since then. Through the years the project has evolved both in presentation and sound. Starting of as a Harsh Noise Wall project influenced by his contemporaries The Rita & Vomir, it has turned into a direct channeling of anger, frustration and the questioning of modern day society through intense sound & performance. Svartvit sculpts corporeal sonic landscapes that pulsate with raw intensity, where acoustic sounds are held captive in the liminal space between their point of origin & grotesque indecipherable slabs of distortion.

Svartvit takes influences from a wide spectrum including but definitely not limited to: Vienna Aktionism,Russian constructivism, socio-political topics, Anarchism, DIY punk culture as well as other musicians like Diamanda Galas, Justice Yeldham, Prurient and so on. The result is a very personal, emotional and often physical style of performance. He often uses his own bodily functions as materials or sound-sources (such as putting contact microphones in his mouth). High volume extreme frequencies, feedback, endurance & degradation are also utilised to create a tension and showcase a troubled mind.

一把噪音特别环节：A Bunch of Harsh Noise



10个，20个，甚至30个，更多的Harsh Noise表演者，手里握着的不是器械，而是电流的尖刀，情绪的锋利碎片。这一刻，我们将被噪音吞噬，孤立在自己和撕裂空气的电流之间，迎来无法言喻的宇宙般的爱。

失去控制，设备失控，耳朵被塞进黑洞，一片死寂，只有空白。一小时，秒秒钟都在烧，每一瞬间都在挑战存在的极限，每一波声音都是身体与灵魂的冲撞。

这是声音求生的荒原——所有人只管自己，不合作、不配合，控制无效，干扰就是表达。没有交集，只有你和这个疯狂世界的对峙。没有听见，也没人能听清。没有边界，声音在空中打转，像永不停止的风暴。

所有人，只是自己。每一秒，噪音像刀刀，划过每一寸皮肤，震动每一根神经，心跳随着声音的波动加速。高频的刺破、尖叫的撕裂、电流的灼烧，一切都变成了无法呼吸的震动和撕裂。

A Bunch of Noise Special Segment: A Bunch of Harsh Noise

10, 20, even 30, or more Harsh Noise performers, each holding not instruments, but the sharp blades of electrical currents, fragments of emotion. In this moment, we will be consumed by the noise, isolated between ourselves and the electricity tearing through the air, embracing an indescribable, cosmic love.

Out of control, equipment malfunctioning, ears stuffed into black holes, a silence so profound, only emptiness remains. One hour, every second burns, every instant challenges the very limits of existence, each wave of sound a collision of body and soul.

This is the barren land where sound fights for survival—everyone only cares for themselves, no cooperation, no compromise, control ineffective, and disruption becomes expression. No intersection, only the confrontation between you and this insane world. No hearing, and no one can hear clearly. No boundaries, sound spirals in the air like an unending storm.

Everyone is only themselves. Every second, the noise slices through the skin like a blade, shaking every nerve, with the heartbeat quickening with the fluctuations of sound. High-frequency piercing, screaming rips, the burning of electrical currents—all turning into vibrations and tears, making it impossible to breathe.

彩Saya（日本）

彩Saya，2000年出生于冲绳县。16岁时加入冲绳前卫科技偶像团体Tincy，17岁以“冲绳电子少女彩”开启个人音乐生涯。她的音乐旅程始于冲绳本土音乐，将冲绳的文化背景与民谣、环境音乐、噪音等元素融合，以寻求一种全新的声音语言探索与传承文化。她的作品常常涉及个人情感、社会议题及文化身份的探讨，力求通过声音传递独特故事和情感的同时突破了传统的音乐架构，将传统与现代、民族与未来交织为一体。在进行个人创作的同时，彩Saya与“非常阶段”共同成立了“彩阶段”，并与灰野敬二合作成立“精魂”组合。

彩曾于《DOMMUNE》进行了时长5小时的冲绳电子少女彩特别节目作为高中毕业的纪念，次年专辑《黑之天使（黒の天使）》登顶俄罗斯iTunes J-Pop榜单。2024年，彩Saya宣布将名字由“冲绳电子少女彩”改为“彩Saya”，并发布了新专辑《彩:Saya》，该专辑一经推出便荣登《音乐杂志》2024年度J-Pop/歌谣曲最佳专辑第9位。

Saya, born in Okinawa Prefecture in 2000, joined the avant-garde tech idol group Tincy at the age of 16 and began her solo music career at 17 under the name "Okinawa Electric Girl Saya." Her musical journey started with traditional Okinawan music, blending Okinawan cultural elements with folk, ambient music, noise, and other genres to create a unique sound language that explores and preserves culture. Her works often address personal emotions, social issues, and cultural identity, striving to convey unique stories and feelings through sound while breaking away from traditional music structures, intertwining the traditional with the modern, the ethnic with the future. While pursuing her solo creations, Saya co-founded "Saya Kaidan" with the noise band "Hijokaidan" and formed the "Seikon" unit with Keiji Haino.

Saya held a 5-hour special on DOMMUNE to commemorate her high school graduation. The following year, her album Black Angel topped the iTunes J-Pop chart in Russia. In 2024, Saya announced the change of her name from "Okinawa Electric Girl Saya" to "彩Saya" and released her new album 彩:Saya, which quickly ranked 9th in the 2024 Music Magazine's J-Pop/Kayokyoku Best Albums list.



DJ诚意重&小刘（台中）



来自台中的DJ诚意重与萨克斯风手小刘的即兴双人组合，自由即兴就诚如他们的风格。该组合将诚意重搓盘与选曲的玩味配合小刘不时猛击人脸的punchline，兼具个性化和趣味性。内容自由狂放。两人不断追求变动、不时连绵进入云霄的声音线余令听众着迷不已。

诚意重是DJ、唱盘乐手，长期对DJ文化进行研究，并使用DJ器材和DJ手法进行实验音乐创作和现场演出，以不同的音色素材塑造拼贴听感。他在演出时会使用额外的两台混音器和一台小唱盘，并对小唱盘另作放大来产生噪音，通过独特的方式使回路形成“数位错乱”。作为台中地下实验音乐场景的重要推动者，诚意重近年也开始与国内乐



手进行合作自由即兴音乐演出，并在2019年与妙工俊阳、小刘结成了三重奏团体“神仙老虎狗”。

刘铭训，台中人，台南大学美术系毕业。退伍后偶然接触到前卫爵士后开始自学萨克斯风。2015年1月于台中黑白切初次公开演出。之后参与台中实验摇滚乐团龙头、龙尾和自由即兴乐团PA66。同时以个人名义小刘与国内自由即兴乐手交流演出。经常思考自身对于艺术创作与吹奏即兴萨克斯风之间的关系，期望能融合或分离出新的表现形式。

The improvisational duo of DJ Rex Chen and saxophonist Xiao Liu from Taichung embraces a free-flowing style that blends Rex Chen's playful turntablism with Xiao Liu's striking punchlines. Their ever-evolving sound captivates audiences with its raw energy and unpredictability.

DJ Rex Chen is a turntablist exploring DJ culture and experimental music. His setup includes two extra mixers and a small turntable, which he amplifies separately to create unique digital disruptions. A key figure in Taichung's underground scene, he collaborates with musicians from Taiwan and beyond. In 2019, he co-founded the trio Shenxian Laohugou with Myoko Junyang and Xiao Liu.

Liu Mingxun, a Taichung native and Tainan University Fine Arts graduate, discovered avant-garde jazz after military service and taught himself saxophone. Since his first public performance in 2015, he has played with bands like Longtou, Longwei, and PA66 while collaborating with improvisers worldwide, constantly exploring new forms of expression.

Francisco Meirino（西班牙）



Francisco Meirino是一位现居瑞士洛桑的声音艺术家。他的音乐融合了复杂的结构、精准的声音设计、宽广的空间声场，并以强烈的物理冲击和对细节的精妙处理而令人着迷。其作品探索了可编程材料与其潜在失效之间的张力。他的兴趣主要集中在那些“本不该被记录”的声音上：电子设备使用寿命的终结、静电噪音、嘶嘶声、磁场，以及对音乐硬件和声音系统的非常规使用。他尝试将这些声音从其原本语境中抽离出来，加以重新使用。

在为乐团创作的音乐中，Francisco Meirino致力于通过需要强大表现力和声音张力的作品挑战演奏者的身体极限，促使他们探索全新的演奏方式。这些合奏作品试图打破原声与电声之间的界限，使传统乐器无需外部改造也能发出类似电子声响的效果，反之亦然。Francisco Meirino在创作中常用的设备包括模块合成器、麦克风与手持录音装置、开盘式磁带录音机、模拟磁带延时、电子磁场探测器、电脑以及各种自制的电声装置。

Francisco Meirino is a sound artist living and working in Lausanne, Switzerland. His music combines intricate textures, sonic precision, wide spatial panning and is fascinating by its physical intensity and detail precision. His work explores the tension between programmable material and the potential for its failure. Francisco Meirino is primarily interested in the idea of recording what is not supposed to be: gear failures, the death of PA systems, magnetic fields, and electro-static noises and in how he can use them and hear them radically out of context.

In his music for ensembles, his interest is pushing the physical limits of the ensemble's musicians with compositions that requires a strong presence and sonic tension, to ask them to find new strategies to play their instruments. These pieces for Ensembles attempt to break the barrier between acoustics and electronics, to make traditional instruments sound, without external modifications, like electronic sounds and vice versa. He mainly works with modular synthesizers (eurorack-serge), reel-to-reel tape recorders, tape echos, magnetic fields detectors, piezo transducers, various microphones, field recorders, computer and various homemade electronics.

G*Park (瑞士)

G*Park是现居瑞士的作曲家、声音艺术家Marc Zeier自1980年代初期开始的具象音乐项目，旨在探讨噪音、声音质感及其心理学效应。作为一位深具学术背景的声音研究者，Zeier不仅精通声学理论，还是一位装置艺术家与影像创作者，致力于声学、科学与雕塑之间的跨界融合。他从事浮游生物捕鱼的职业背景为其艺术创作提供了独特的视角和灵感。Zeier的创作在全球多个重要艺术节、博物馆与画廊展出，包括柏林、伦敦、纽约、苏黎世与巴塞尔等地，他的声音作品已由Tochnit Aleph、Zabriskie Point、Blossoming Noise等多个知名厂牌发布。

Zeier擅长通过对人声、钢琴音和田野录音等原材料的扭曲加工，制造潜伏在声音之下的暴力与不安的声音景象。这些声音常常录制于洞穴与自然环境，是破碎的呻吟、木材和金属的尖锐摩擦声，以及暴力的音爆点缀，也许只是日常生活中柔和的噪音，共同构成一种与死亡、阴影相对立、略带反常的听觉体验。一切声响被缩小至微观事件的层面。正如音乐评论家Jim Haynes所言，Zeier的作品“通过精确的技术手段和心理压力的策略，构建了一个具备残酷张力的声音拼接”。

G*Park is the musique concrète project initiated by Marc Zeier, a composer and sound artist based in Switzerland, since the early 1980s. His works deeply explore noise, sound textures, and their psychological effects. As a sound researcher with a strong academic background, Zeier is not only well-versed in acoustics but also works as an installation and video artist, engaging in the intersection of acoustics, science, and sculpture. His profession as a plankton fisherman has provided him with a unique perspective and inspiration for his artistic practice. Zeier’s works have been exhibited in numerous prestigious art festivals, museums, and galleries worldwide, including in Berlin, London, New York, Zurich, and Basel. His sound compositions have been released through several renowned labels such as Tochnit Aleph、Zabriskie Point and Blossoming Noise.

Zeier excels in transforming raw materials such as human voices, piano sounds, and field recordings into disfigured, unsettling soundscapes that reveal the hidden violence and discomfort beneath the surface of sound. These sounds are often recorded in caves and natural environments, consisting of fragmented groans, the sharp friction of wood and metal, and explosive punctuations of sonic violence. What might initially seem like the subtle noise of daily life is manipulated into an auditory experience that stands in opposition to death and shadow, evoking a sense of distortion and abnormality. In Zeier’s works, all sounds are reduced to the level of microscopic events. As music critic Jim Haynes describes, Zeier’s pieces “construct a sonic assemblage with brutal tension, using precise technical methods and strategies of psychological strain.”

黒電話666 [PROTOTYPE034] (日本)



来自日本东京中野区的噪音艺术家黒電話666最初是一名DJ，后来在硬核音乐和Merzbow的影响下转向了噪音，并沿用了DJ时期的代号。“黒電話666”一名源自他家中常用的老式日本黑电话，由于觉得太过无趣，所以加上了数字“666”的后缀。而黑电话也成为了他的标志性乐器之一：在过去二十多年间，他一直在使用由老式旋转拨号电话改装而成的振荡器搭配效果器，进行现场演出和录音。其作品受到dubstep的影响，以大动态和厚重低频著称。

黒電話666在livehouse、俱乐部和独立空间等各种场所积累了丰富的经验和专业技术专长，其激烈而又无缝交织的多元音乐语境彰显了极端电子音乐的演变。自2016年以来，他发展出了三种表演风格：BODY、BASIC和BUILD——BODY是一种强调现场声音、人声和停顿的粗糙、物理风格。BUILD与之相反，是一种通过精确分层来构建的“聆听”类型。BASIC则处于两者之间，兼具两者的优点。他在2017年发行了首张EP《ACCUMULATION》，并从2021年开始将现场表演编号为PROTOTYPE，进行现场电子乐实验。多年来，他曾同台演出的音乐人包括：ENDON、Government Alpha、Incapacitants、Junko、KK Null、Sickness、Vomir等。

Noise artist 黒電話666 from Nakano, Tokyo, started as a DJ before shifting to noise music under the influence of hardcore and Merzbow. He retained his DJ alias, inspired by an old Japanese black telephone in his home, which he found too plain—hence the addition of “666.” The black telephone became one of his signature instruments: for over 20 years, he has used a modified rotary-dial phone oscillator with effects pedals for live performances and recordings. His work, influenced by dubstep, is known for its dynamic range and deep, heavy bass.

With extensive experience performing in live houses, clubs, and independent spaces, 黒電話666 seamlessly blends diverse musical contexts, reflecting the evolution of extreme electronic music. Since 2016, he has developed three performance styles: BODY, a raw and physical approach emphasizing live sound, vocals, and pauses; BUILD, a layered, structured “listening” experience; and BASIC, a balance of both. He released his debut EP ACCUMULATION in 2017 and, since 2021, has labeled his live performances as PROTOTYPE to explore electronic experimentation. Over the years, he has shared the stage with artists such as ENDON, Government Alpha, Incapacitants, Junko, KK Null, Sickness, and Vomir.

Hemant SK (印度)

生于1980年的Hemant Sreekumar是印度最早的噪音艺术家之一。他自童年起便通过电视和收音机中的静电噪音进行自我催眠，从而与噪音产生了联系，并通过拆卸改装磁带、收音机、晶体管、放大器及其他物件开始了最初的实验。由于没有接受过正式的音乐训练，这使他能够将声学视为一种独立的物理现象，而不必遵循传统西方/印度音乐体系的限制。

Hemant Sreekumar最初学习艺术史与纯艺，后转向计算机媒体、数据研究及人机交互领域。他的作品涉及测量、衰变、数据声音化和随机涌现等概念，挑战了感知定式，并为我们所处的心理技术环境提供了新颖见解。Hemant Sreekumar运用心理学原理创作具有意识转换效能的音乐，横跨仪式氛围、嗡鸣、dub、极简主义以及强噪音等多种风格，探索在算法主导世界中消逝、涌现与意义消解的主题。其新近作品着力表现获得感知与自主性后的AI黑箱系统的阻滞现象。

Hemant Sreekumar was born in 1980 and regarded as one of India’s Earliest Noise Artists. He got involved with noise since childhood when he began immersing himself in self-induced hypnosis through the interplay of television and radio static and experimenting by taking apart magnetic tapes, radios, transistors, and amplifiers, among other things. Not having any formal musical background, he approaches acoustics as a standalone physical phenomenaand didn’t have to limit himself within Western/Indian music systems

He has studied art histories, fine arts and later pursued computer media, data studies & human-computer interaction (HCI). His works, dealing with notions of measurement, decay, data sonification and stochastic emergence, challenge our perceptions and offer novelinsights into the psycho-technical environment we live in. He uses psycho-acoustics to compose mindaltering sonic content spanning the range of ritual ambient, drone, dub, minimalism, power noise and other genres, which explores themes of decay, emergence and the loss of meaning in a world run by algorithms. His newer compositions deal with the retardation of AI black box systems that gain sentience and autonomy.



Rumpeln (德国)

Anton Kaun, 艺名Rumpeln，专注于电子声音、身体和影像的互动性，这些元素在同一过度策略下交织与碰撞，始终在暴力与笨拙之间维持微妙的平衡——坚持、无情、激烈、富有攻击性，却又始终带有一种深刻的净化效果。Kaun凭借与The Notwist和Console的合作在魏尔海姆崭露头角，随后他一直活跃于德国音乐与艺术的地下圈，探索并推动着艺术与声音的边界。

Kaun的生活与创作围绕以噪音、影像和表演艺术的形式打破霸权。2020年3月初，他与书法家钱贻、前卫萨克斯吹奏者王子衡发布合辑《Krakatoa》，通过声音、壁画以及短暂的仪式，将集体创作的能量转化为即兴与内省的激烈融合体。

Anton Kaun aka Rumpeln relies on the interoperability of electronic sounds, bodies and videos, all exposed to the same excessive strategy, always balancing between brutality and awkwardness - persistent, unforgiving, raging, aggressive, but always cathartic. Kaun, who came to prominence in association with The Notwist and Console in Weilheim, has since been active in the underground of the German music and art scene.

Kaun’s life and work revolve around breaking hegemonies through noise, video, and performance art. In early March 2020, he, along with calligrapher Qian Geng and avant-garde saxophonist Wang Ziheng, released the album Krakatoa, transforming the collective creative energy into a radical blend of impulsivity and introspection through sound, murals, and ephemeral rituals.



R.N.V

华东黑金属乐队R.N.V组建于2016年，由吉他手AymParch (U-Onnik主脑)、贝斯手dyingflames (Holokastral主唱)、鼓手睡叔 (复活乐队鼓手) 形成阵容。乐队在建立初期进行了少量演出，于2018年在Pest Productions旗下发行了Demo专辑《Emblem of the Desecrated | 被亵渎的象征》，四首歌三十分钟的时长不仅让乐迷感受到了乐队的诚意，也引起了美国和波兰金属乐杂志的注意。

2019年5月，由Pest Productions和Diensyian Records制作的EP专辑《Nonentity of Anguish | 痛苦的虚无》正式发行。同时，R.N.V.和Cult of Fire、葬尸湖、Be Persecuted一起登上日本的舞台。6月受邀参加Metal United World Wide (北京金属联合) 音乐节。2020年12月，参演第三届死亡行军金属音乐节，与上海噪音TORTURING NURSE等乐队同台。2025年，结束近五年的沉寂，华东黑金三人组R.N.V.将以全新且纯粹的黑暗之声重返现场：包括来自新全长的半数曲目。死之行军从未停止——只为那至极的湮灭神意。

R.N.V, a black metal band from East China, was formed in 2016 by guitarist AymParch, bassist dyingflames, and drummer 睡叔. The band released their demo Emblem of the Desecrated in 2018 under Pest Productions, gaining attention from metal magazines in the U.S. and Poland. In 2019, their EP Nonentity of Anguish was released, and they performed in Japan alongside bands like Cult of Fire and Be Persecuted. They also played at the Metal United World Wide festival in Beijing. After a five-year hiatus, R.N.V. will return in 2025 with a new dark sound, featuring tracks from their upcoming album.

Ratred (印尼)



RATRED是Remon自2014年发起的激烈噪音项目，2017年，与Division Fracture合作发行了专辑《Libra》，由Spasm Rec发行。2018年，他还与Ed Mirrork合作制作了专辑《Split Bastard》。2024年，Remon作为主办方之一创办了印尼雅加达的粗噪音乐节BONES。

RATRED is Remon’s harsh noise project since 2014. Split with division fracture with Libra album in 2017 released by Spasm Rec. In 2018 he also made a split album together with Ed Mirrork with the title of Split Bastard. In 2024, Remon co-founded BONES, a harsh noise festival in Jakarta, Indonesia.



Sakana Koko是一台私人发声装置，尺寸可变，柔软质地。捕捉记忆和延音踏板缝隙之间的声音，也许是鲜绿色的，2004年7月。

鱼住在里面，慢速小跑、排泄、生活。写顽劣的日记，捡拾膈伤脚底石子，她痴迷于糟糕的、微小的事物。影像《Trios》入围Bad Video Art Festival。她是上海振荡小组的游离分子，也是鱼和乔乔的二分之一，只不过这次得学会独自说话。暴晒胃袋积淤的潮湿，从喉管里掏出刺鼻的红色丝线，她想和所有人通个不说话的电话。

不要让她的高中二病砸到你。

Sakana koko is a private sounding installation with variable dimensions and a soft texture. Capturing the sound between the memory and sustain pedal gaps, perhaps bright green, July 2004.

Yu lives in it, trotting slowly, excreting, living. Writing naughty journals and picking up stones from the soles of her feet, she is obsessed with bad, tiny things. The video “Trios” was shortlisted for the Bad Video Art Festival. She is a free member of the Shanghai Oscillators Group, also the half of Yu and Qiaoqiao, but this time she has to learn to speak alone. Exposed to the dampness of the stomach bag, she pulls out the pungent red silk thread from throat and wants to talk to everyone on the phone without talking . Don’t let her adolescent delusions hit you.



Max Weisthoff (德国)



Max Weisthoff, 1988年出生于汉诺威，曾在基尔穆特西乌斯艺术大学和慕尼黑美术学院学习美术。他的创作涉及表演和雕塑领域，并通过自制机器进行实验性互动，探索身体、材料、编程与空间的临时性单元。在其创作过程中，机器既是氛围的制造者，也是消耗品，持续生成相互作用的、片段化的过渡状态。这一动态控制架构不仅去主观化和重塑主观，而且在结果开放、对抗性的创作中，释放出一种强烈的现象学张力。

Weisthoff 的作品关注模拟与虚拟世界之间日益模糊的界限，尤其通过自动化、物质性、社会接入和与空间相关的雕塑观察进行深刻探讨。通过精妙的听觉干预与表演策略，他不断挑战身体与空间、技术与艺术的边界，探讨现代社会的复杂性及虚拟化的日常生活。他的作品不仅是对物质和技术的实验，也深刻反映了当代社会的变动与不断侵入的虚拟现实。

Max Weisthoff, born in 1988 in Hannover, studied fine arts at Muthesius Kunsthochschule Kiel and the Academy of Fine Arts Munich. His work spans the fields of performance and sculpture, using self-built machines for experimental interactions that explore the temporary units formed by body, material, programming, and space. In his creative process, the machine acts both as a creator of atmosphere and as a consumable, generating reciprocal and fragmented transitional states. This dynamic control architecture not only de-subjectivizes and re-subjectivizes, but also releases a strong phenomenological tension in a process that is as open-ended as it is confrontational.

Weisthoff's work examines the increasingly blurred boundary between the analog and virtual worlds, with a particular focus on automation, materiality, social access, and site-specific sculptural observation. Through intricate auditory interventions and performative strategies, he continuously challenges the boundaries between body and space, technology and art, exploring the complexity of modern society and the encroaching virtualization of daily life. His work is not only an experiment with material and technology but also a profound reflection on the changing dynamics of contemporary society and the ever-increasing presence of virtual reality.

NVR (瑞士)

NVR来自瑞士，她是一名舞者、空中杂技演员、跨媒介创作者，主要从事声音和动作相关的文化项目工作，探索声音、身体和情感的边界。在声音实验中，NVR使用反馈制造出阴森迷幻的声音宇宙，摒弃传统的逻辑与规则，挑战听觉的极限。她将其称之为葬礼电子音乐：“一种彻底的声音崩塌，由混乱、严重扭曲且总是延迟的录音构成，无意义、无逻辑、无输入。它是一种虚无主义的声音宣言，为那些最后的人和愚钝的人而作。”她参与的声音项目有 Reverse Muerte Reverse、foilet、Cute Boy Slave等。



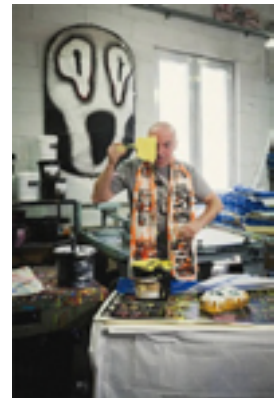
在动作实践中，作为Cie kraD的共同创始人，首个作品《Arachnur》通过当代马戏和噪音的融合创造出个充满绳索与电缆的黑暗宇宙，呈现出个体在生活重压下的一场缓慢而痛苦的自杀象征性过程。它是一首持续的黑暗颂歌，探索黑暗之中潜藏的一切，灵感来源于画家皮埃尔·苏拉日 (Pierre Soulages) 的话：“我的工具不再是黑色，而是那种来自黑暗中的秘密光亮。”

NVR is a Swiss artist, dancer, aerialist, and cross-disciplinary creator, primarily engaged in cultural projects that explore the boundaries of sound, movement, and emotion. In her sound

experiments, NVR uses feedback to create haunting and psychedelic soundscapes, abandoning traditional logic and rules while pushing the limits of auditory experience. She refers to this as funeral electronics: "The total sonic fallout, conducted by trafficked, severely screwed and always delayed sphere recordings, saturated with no reason, no logic and no input. A nihilistic sound manifesto, for the last ones and the retarded." She has participated in sound projects like Reverse Muerte Reverse, foilet, and Cute Boy Slave.

In her movement practice, as a co-founder of Cie kraD, her first work Arachnur combines contemporary circus and noise to create a dark universe filled with ropes and cables, depicting a slow and painful metaphorical suicide under the weight of life. It is a continuous hymn to the dark, exploring everything that lies within it, inspired by the words of painter Pierre Soulages: "My instrument was no longer the dark, but that secret light that came from the dark."

Pakito Bolino + Fredox (法国)



Pakito Bolino与Fredox Langlais是法国地下图像运动与另类丝网印刷界的两位重要人物，亦是音乐人、设计师、动画师，分别来自马赛与巴黎，无论其视觉反文化之宣言，亦或DIY精神的工作方式，二位均坚定地反对当代艺术标准化，倡导原生与手工艺术，聚焦反传统边缘题材，善以讽刺探索禁忌，用拼贴解构暴力，不断探索着令人不安、具挑衅性的世界边缘。他们将结合实验影像，对声音进行即兴创作。

Pakito Bolino是法国地下另类图像出版的主要人物，作品具饱和且混乱的构图，灵感来自于地下漫画、日本Heta-Uma美学，深受原生艺术、朋克杂志和日本图像影响。在这种激进视角之下，混乱、焦虑与社会批判相交织，通过解构视觉符号，他尝试创造一种属于地下艺术的语言。Pakito也是法国著名出版组织Le Dernier Cri的创始人之一，他位于马赛Friche Belle de Mai的丝网印刷车间La Friche，繁忙丰富，享誉欧洲地下图像界，出版大量来自欧洲、美国、日本和南美的实验艺术家书籍与海报，致力为全球边缘艺术家提供交流和实验的平台，以手工丝网印刷该组织结构，提供廉价书籍来普及艺术，与传统商业模式对立。

Fredox Langlais常居巴黎，是名自学成才的“Manipulateur d'images”（图像操控师），他是传奇图文杂志Stronx的发起人，并与法国出版组织Dernier Cri有着长期合作。Fredox用拼贴创作图像，灵感源自1930至1960年代的杂志和出版物，及其成长于意识形态与乌托邦崩塌的时代经验，再组织现已存在的敏感图像，重新解读，时而讽刺，触及不安的禁忌领域，继而揭示一个不断战斗、其理性基础（工业、医疗、军事）持续给个体带来威胁的世界。

Pakito Bolino and Fredox Langlais are influential figures in the French underground image movement and alternative silk-screen printing scene. Both musicians, designers, and animators from Marseille and Paris, they oppose the standardization of contemporary art, advocating for original, handmade art focused on anti-traditional, fringe subjects. Through irony and collage, they explore taboos and deconstruct violence, delving into the provocative margins of the world.

Pakito Bolino, a key figure in French underground publishing, is known for his chaotic, saturated compositions inspired by underground comics, punk magazines, and Japanese Heta-Uma aesthetics. His work merges chaos, anxiety, and social critique, attempting to create a language for underground art. He co-founded the renowned publishing group Le Dernier Cri, whose silk-screen workshop located in Friche Belle de Mai in Marseille, in Marseille publishes experimental artist books and posters from around the world, offering a platform for fringe artists and contrasting traditional commercial models.

Fredox Langlais, based in Paris, is a self-taught "image manipulator" and founder of the legendary graphic magazine Stronx. His collages, inspired by 1930s-60s publications, recontextualize sensitive images with irony and provoke a world of constant conflict, where industrial, medical, and military forces threaten the individual. He collaborates with Le Dernier Cri, exploring unsettling, taboo themes in his work.



John Duncan (美国)

John Duncan是一名美国多媒体艺术家，其作品涵盖了行为艺术、装置、实验音乐和电影。70年代初，他在加州艺术学院师从艾伦·卡普罗，并在后者的影响下接触到了“贫穷剧场”及维也纳行动主义，开始了艺术生涯。John Duncan的早期作品探索了恐惧、恐慌、愤怒、麻木、解脱等情绪的转化及其生理影响。它们多为在私下举行，仅有少数人观看，或是面向被意外卷入的“观众”：公交车的乘客、不知情的熟人、在无意中听到他的地下电台广播的人。在80年代初移居日本后，John Duncan延续着他对社会和文化隐秘面的大胆探索，创作了一批实验电影，并成为了日本噪音发展及海盗电台文化的早期参与者。

“我的音乐不是用来被描述的”。John Duncan从70年代末开始使用短波，探索声音的多样组合，以及频率和心理反应之间的关系。移居日本扩展了他的音乐实验，促成了他与多位日本噪音艺术家的合作，并随着他在1984年发行的LP《RIOT》达到高潮。John Duncan在该LP中使用了短波无线电，加以计算机程序传输、军事摩尔斯电码、大气扰动与随机音调，创造了真正意义上的“RIOT”：“一种无法聆听的音乐，一种纯粹的噪音”。在80年代末移居欧洲并就此定居下来后，John Duncan的作品转向了对声音现象和超验主义的探索。它们可能显得更加精致，少去了行动派的影响，但并没有就此被磨去任何锐度。和John Duncan早期行为艺术现场的“观众”一样：人们可以随时离开，而那些选择留下来的人将会接受好奇心的后果。有时，一段无线电短波会慢慢转变为猪濒死时的尖叫。

John Duncan is an American multimedia artist working in performance, installation, experimental music, and film. In the early 1970s, he studied under Allan Kaprow at CalArts, where he was influenced by “poor theater” and Viennese Actionism. His early works explored emotions like fear, panic, and release, often involving unsuspecting participants—bus passengers, acquaintances, or underground radio listeners. After moving to Japan in the

1980s, Duncan continued his bold explorations, producing experimental films and playing a key role in Japan's noise music scene and pirate radio culture.

“My music is not meant to be described.” Since the late 1970s, Duncan has used shortwave radio to explore sound, frequency, and psychological response. His 1984 LP RIOT, created with shortwave transmissions, Morse code, and atmospheric noise, was described as “a music that cannot be listened to, a pure noise.” Relocating to Europe in the late 1980s, Duncan's focus shifted toward sonic phenomena and transcendentalism. While his later works may seem more refined, they remain uncompromising. As in his early performances, the audience is free to leave—those who stay must face the consequences of their curiosity. Sometimes, a radio shortwave gradually transforms into the scream of a pig at the brink of death.



來自地外的詩歌
穿梭在神秘的南方工業叢林
或者轟鳴的機械工廠
當他們在肆意咀嚼
冰凍的腦子

成员: KK (另在TheCurly卷毛怪乐队担任贝斯手)
Mengjiu (另在云镜乐队担任贝斯手)
2023年10月，独立发行《第一次非正式录音》
24年与FEED乐队贝斯手三浦带鱼一起筹办“動凍腦辦公室”开始在闽南地区，不定期、随机、随地的组织一些即兴噪音演出。

Poetry from Outer Space
Traveling through the mysterious southern industrial jungle
Or the roaring mechanical factories
As they recklessly chew
Frozen brains

Members:
KK (also bassist in The Curly)
Mengjiu (also bassist in Yunjing)
In October 2023, independently released The First Informal Recording
In 2024, initiated "Frozen Brain Office" with SanPuDaiYu (bass player from FEED), organizing spontaneous noise performances irregularly and randomly in the Minnan region, Fujian Province in China.



Klaux (香港)



noise, electronic live sets, and DJ collaborations. His recorded works have been released by KARMA DETONATION TAPES, SanPuDaiYu, and Karma Detonation Tapes.

In March 2024, he released his debut album Dreaming of an Elephant, presenting a subdued perspective on internal, colorful emotions. In June, he released the EP COMFORT ZONE, exploring the interaction between environment and self. In his performance for ABON, he continues to use SOMA Laboratory's Enner and Hikari Instruments' Monos and Duo, layering sound to build a dark atmosphere that guides the audience into a deep auditory experience.



極速腦冷凍



龔志成 Kung Chi Shing (香港) + 上野健 Ken Ueno (美国)



龔志成是作曲家、表演者、制作人及教育工作者，作为香港本土早期实验圈的代表人物，持续活跃于该领域。1987年他与Peter Suart 共同创立香港戏剧音乐团体The Box，改变了先锋音乐剧的面貌，对香港实验表演场景产生巨大影响，其常年艺术实践强调公共性，2009年创立街头音乐会系列，已在香港街头举办超过150场音乐会。他如今任西九龙当代表演部艺术总监，九年任期内策划包含自由空间耳震荡 (Freespace Noise Fest)、Freespace Happening等开创性节庆项目。阿龔的创作还包括电音配乐和多媒体音乐剧作品，融合当代舞蹈、行为艺术、雕塑和装置等多媒体元素。2020年，他和坂本龙一合作stealing time项目，对COVID-19大流行发起音乐回应。

Kung Chi Shing is a composer, performer, producer, and educator, and a key figure in Hong Kong's experimental scene. In 1987, he co-founded The Box with Peter Suart, reshaping avant-garde musical theatre and influencing Hong Kong's experimental performance scene. Committed to public engagement, he launched a street concert series in 2009, holding over 150 performances. He is the Director of Contemporary Performance at West Kowloon and has curated groundbreaking projects like Freespace Noise Fest and Freespace Happening during his nine-year tenure. His work spans electronic music and multimedia theatre, blending contemporary dance, performance art, sculpture, and installation. In 2020, he collaborated with Ryuichi Sakamoto on stealing time, a musical response to COVID-19.

Laurent Lettrée (法国)



Laurent Lettrée, born in 1977 in Paris, is a multi-disciplinary artist, composer, and performer based in Shanghai since 2009. His work blends electronic music, interactive installations, and mixed media art, creating an immersive experience that merges raw elemental forces with futuristic visions. His creations come to life with light, sound, and movement, forming sensory landscapes that challenge the boundaries of reality. Lettrée's art invites audiences to explore a world where intuition and unseen forces take center stage, vibrating with cosmic energy and leading participants through interconnected flows of energy.

Over the past two decades, Lettrée has presented his work worldwide in clubs, festivals, galleries, museums, and public spaces. He co-founded the art duo LLND (with Nathalie Delpech), founded the ReCharge community, and is a member of the noise-tekno band ReD SignL (with ReDoiZo). His ongoing project, Universal Sound Therapy, explores sound as a transformative tool for wellness, combining plant-generated music, binaural beats, ambient soundscapes, and poetry. This project reflects his belief in sound as a bridge between the physical and metaphysical, offering listeners a profound journey into the vibrational essence of life.

李琨LeeKun (成都)

李琨，跨媒介艺术家，现任教于四川音乐学院音乐工程系。他运用硬件/软件/湿件进行创作，来探索艺术表达上新的可能性。他创作的装置、音乐、影像、互动程序既在音乐厅、美术馆里展演，也出现在公共空间，让人参与其中。LeeKun is a cross media artist based in Chengdu. He creates art work by using hardware/software/wetware,-exploring new possibilities in art expression. His works include installation、music、vision and interactive project and have been exhibited in both concert、museums and open public space.He is running new media workshops as well as teaching specialized courses in university and institute.



上野建是一位作曲家、声乐家、即兴演奏家、声音艺术家和学者，创作维度极广且深，作品具辨识度，自省性强。他的即兴是“个性指向的”，专为演奏者技艺和气质之整体性而作，在当下日益数字化的世界，上野建认为，“个性化”创作对抗个体匿名化全球趋势，同挑战西方古典音乐中殖民化移植传统，他对被忽视或否定的声音尤为关注。

呼吸是上野建声乐艺术实践的核心，并将扩音器作为自身声音的延伸。他关注声乐技巧，包括泛音、喉音唱法、极端音域和循环呼吸，结合身体肢体情感，打破传统的听觉结构分析模式，借助扩音器其可移动性，在空间自由行走，通过角度、材质、回声变化，创造独有声音叙事。作为即兴演奏家，上野建曾与坂本龙一、Joey Baron、Ikue Mori等知名艺术家合作。作为声乐家，他的音乐由波士顿、纽约、波兰等乐团演绎，其文章发表于Oxford Handbook、Palgrave Macmillan和纽约时报等，他曾获罗马奖与柏林奖。上野建现为加州大学伯克利分校音乐系教授。

Ken Ueno is a composer, vocalist, improviser, and sound artist whose work explores the individuality of performance. His “person-specific” music highlights the fusion of technical mastery and personal presence, resisting digital anonymity and the neo-colonial portability of Western classical music.

Breath is central to Ueno's vocal practice, which features extended techniques like overtones, throat singing, and circular breathing. Using a megaphone as an extension of his voice, he moves freely through space, shaping sound through direction, structure, and echo to create a unique sonic narrative. Ueno has collaborated with artists like Ryuichi Sakamoto, Joey Baron, and Ikue Mori. His music has been performed worldwide, and his writings appear in Oxford Handbook, Palgrave Macmillan, Wiley & Sons, and The New York Times. He has received the Rome Prize and Berlin Prize and is a professor of music at UC Berkeley.

Laurent Lettrée, 1977年出生于巴黎，是一位自2009年起定居上海的多领域艺术家、作曲家和表演者。他的创作融合了电子音乐、互动装置和混合媒体艺术，呈现原始元素力量与未来视觉的碰撞，致力于创造能够扩展意识的体验。Lettrée的作品充满了光、声音和运动，营造出介于现实与幻象之间的感官景观，邀请观众进入一个直觉与看不见的世界。他的艺术模糊了物质与超物质的界限，充满了宇宙电能，带领参与者探索交织的能量流。

在过去二十年里，Lettrée的作品在全球各地的俱乐部、音乐节、画廊、博物馆、临时自治区域以及公共空间中展出。他是艺术二人组LLND（与Nathalie Delpech合作）和噪音电子乐队ReD SignL（与ReDoiZo合作）的共同创始人，ReCharge社区的创始人之一。他的创作持续推动声音、艺术和互动装置的边界。Lettrée的艺术追求更深层次的理解，探索自然、普遍意识和生命背后的隐秘力量。其长期项目“Universal Sound Therapy”结合植物合作生成的音乐、脑波训练的双耳节拍、环境音景以及诗歌或咒语，反映了声音作为物质与超物质之间桥梁的能力，带领听众进入生命的振动本质。



LICA / Alica Han (台北)

Lica是一位来自台北的声音表演者与组织协力者之一。2020年，实施 No-input 无输入噪音项目，并于台北实验音乐厂牌 Karma Detonation Tapes 推出个人作品《reverse》。她参与电子音乐、噪音实验音乐的合作，在音乐场景中提出作品、进行合作，并与社群建立联系。此外，她专注于人声技巧和田野录音，以此创造旋律或频率动态，探索个人和集体事件的情绪共鸣。她的音乐项目 sundialll 通过人声创作与田野录音采集，拼贴并叙述所涉及的地景与文化活动。

她的表演和作品经常涉及即兴创作，并与不同领域和场景的表演者合作，以 DIY 精神为核心理念。她希望通过艺术表达搭建超越视觉的桥梁，为听众和观众提供更深层的连接体验，同时也试图通过艺术表达“生命（仍然活着）”的象征意义。

LICA / Alica Han is a sound performer and collaborative organizer based in Taipei. In 2020, she initiated a No-Input Noise project and released her solo work reverse under the Taipei experimental music label Karma Detonation Tapes. She engages in electronic and experimental noise music collaborations, presenting works within the scene while fostering community connections. Her focus extends to vocal techniques and field recordings, using them to create melodies and dynamic frequencies that explore emotional resonance in both personal and collective experiences. Through her project sundialll, she integrates vocal improvisation with field-recorded sounds to weave narratives and sound collages inspired by landscapes and cultural activities.

Her performances and works often involve improvisation and interdisciplinary collaborations, grounded in a strong DIY ethos. She aims to build bridges beyond the visual realm, offering an immersive experience that connects with audiences. Through artistic expression, she seeks to symbolize and reflect on the meaning of “life(still alive)”.

Laura Totenhagen (德国)

Laura Totenhagen (b.1992) 是一位来自德国的即兴表演者，她的创作往往是质疑的、玩味的、和微妙对抗的。科隆音乐与舞蹈学院的严格学术背景带给她极致的技术追求、以玩乐为研究方式的创作态度以及全面的表演形式。Totenhagen发展出自己独特的发声方式，在自由即兴、无伴奏演唱作品和概念性作品中，通过声音表达女性主义思想和个人经历，并探讨二者的交汇之处。她的创作受噪音、人际互动、女性主义文本和理论的影响，并结合动作和视觉叙事，从而展现技术的复杂性和幽默感。

Totenhagen的创作实践分为三个独立方向：独奏演出、声效创作，以及她与美国和德国的艺术家合作的最新作品《RAW》。这种打破传统音乐元素界限的方式是对传统音乐世界中将元素紧密结合、以求统一的反思和解构。在这一过程中，她给予每个创作元素充分的关注、思考与背景，让这些元素得以在空间中自由发展潜力，从而摒弃表面的繁华、追求创意的解放。Totenhagen的音乐不仅是个人经验的展现，也是一种不断自我进化与质疑的过程，挑战着现有的艺术和音乐界限。

Laura Totenhagen (b. 1992) is a German improviser whose work often embodies a questioning, playful, and subtly confrontational attitude. With a rigorous academic background from the Hochschule für Musik und Tanz Köln, she has developed a pursuit of technical maximalism, a playful

approach to research, and a holistic performance style. Totenhagen has developed her own unique vocal techniques, using her voice in free improvisation, a capella works, and conceptual pieces to express feminist ideas and personal experiences, exploring the intersection between the two. Her work is influenced by noise, human interactions, feminist texts and theory, and incorporates movement and visual storytelling to showcase technical complexity and humor.

Totenhagen's creative practice is divided into three distinct directions: solo performances, vocal effects work, and her latest production RAW, a collaboration with artists from the US and Germany. This approach, which breaks the boundaries of traditional musical elements, reflects and deconstructs the way elements are tightly fused together in traditional music worlds for the sake of unity. In this process, she gives full attention, thought, and context to each creative element, allowing them to develop their potential freely in space, thus rejecting superficial embellishments in favor of creative liberation. Totenhagen's music is not only an expression of personal experience but also an ongoing process of self-evolution and questioning, challenging the existing boundaries of art and music.

钱赟

1991年生于东北，现居北京。艺术家，演员，独立音乐人，实验书法家，设计师。2014年开始，以“暗八仙theBimmortals”为创作概念，进行字体实验性创作，行为艺术表演创作，实验音乐影像创作。作品风格融合泛东方宗教、民俗仪式与精神力，探索“书写精神”作为载体的私人化表达呈现。

Qian Geng, born in the Northeast of China 1991, now lives in Beijing. Artist, actor, independent musician, experimental calligrapher, designer. Starting from 2014, with the creation concept of "the Bimmortals", he carried out experimental font creation, performance art creation, and experimental music and image project. The style of the works combines panOriental religions, Chinese folk rituals and spiritual power. Explore the personal expression of "writing spirit" as a carrier.

