

密集工作坊 miji workshop

2011-2015

详情 information:

2012: olaf hochherz 半兽工作坊 half-animals

2013: john wilton + marina peterson

2014: anla courtis; 颜峻 yan jun; 打油 gerard altaió; dj strauss

链接 links:

2011: [nicholas collins](#); [冬季即兴委员会 winter impro committee](#)

2012: [phil minton's feral choir](#) 野人合唱团

2013: [mattin](#) 概念音乐 conceptual music

2014: [可动恰恰 moveable accurate](#) 作曲游戏

2015: [john richards' dirty electronics](#)

olaf hochherz 半兽工作坊 half-animals

记录 documents:

[照片 photo](#)

[音乐会录音 concert 1 of day 2 audio](#)

主持: Olaf Hochherz (德国), 颜峻

时间: 2012年2月29日和3月1日, 晚7点半-10点半 (两天都要参加)

地点: 观心亭 (<http://site.douban.com/theshop/>)

要求: 不要求音乐基础, 但需要自备乐器; 限7到10人

免费报名: [subjam@gmail.com](mailto:subjam@gmail.com)

公开表演一: 3月1日晚9点半, 观心亭, 免费

公开表演二: 作为工作坊的结果, 所有参与者将组成一个乐队 (“临时即兴委员会”), 在由D22/兵马司主办的撒丽不跳舞 (Sally Can't Dance) 音乐节上表演。

时间: 3月4日下午3点; 地点: D22 新址 (地安门西大街和地安门内大街西南角, 无招牌); 门票: 80/60, 双日门票 150/100。

简介:

这个工作坊的前提, 是对环境的研究: 环境, 它的相关特性如何应用于架构音乐。工作坊将以集体即兴为主, 包括集体的讨论、批判和发展。

基本理念是: 通过聆听环境, 通过再创造动物、物品和人的声音, 来像动物群体那样演奏音乐。用许多这样的声音来创造音乐, 就等于是创造环境。这和一个提问有关: 音乐的结构, 如何与日常生活中其他的声响结构发生关联? 通过把我们从环境中学来的结构用到音乐里, 我们怎样找到思考音乐的新方法?

创造声音, 也就是重组“自然”或者不如说“我们的自然”, 是一个探索的结果。它牵扯到记忆、事物和发声机器 (乐器) 之间的联系。一个关于环境声响的记忆, 一个关于我们这个兽、物、人和相关机器的共同体的发声的记忆。我们创造一个环境, 它为了被观察而“存在”。我们带着对物与兽的感情而演奏。我们让乐器歌唱, 让乐器模仿野兽。

工作坊最终的结果是: 创造出共同体的各自的演奏: 一场音乐表演: 对世界的记忆。

[watching](#)

Olaf Hochherz (奥拉夫·豪赫兹), 1981 年出生于德国乌帕塔。曾在魏玛包豪斯大学和上海同济大学学习媒体设计/媒体艺术。

创作声音装置和即兴音乐。他的乐器包括笔记本(开源软件), 书和接触式话筒, 喇叭.....

他属于欧洲新音乐家族中, 强调思考的那一支, 作品多与环境关联。

他曾和即兴乐手照骏园组建一个二重奏: 木电质。曾经在撒把芥末/观音唱片发表作品 (<http://www.subjam.org/archives/833>)。

[hochherz.klingt.org](http://hochherz.klingt.org)

颜峻, 1973 年出生于兰州。

即兴乐手。也创作田野录音和相关声音装置。

撒把芥末/观音唱片创办人。

[www.yanjun.org](http://www.yanjun.org)

由撒把芥末, 旁边儿, 观心亭联合出品; 由歌德学院支持: [www.goethe.de/peking/](http://www.goethe.de/peking/)

旁边儿: 旁边儿是一个致力于探索中国当代艺术和地下音乐文化的网络平台。我们的初衷是制作, 推广和传播中国地下音乐, 并力图与各国音乐家和多媒体艺术家建立合作关系。Pangbianr.com 是一个分享资料库, 我们挖掘来自北京和中国各地的前卫实验音乐和新音乐创作者, 通过添加 mp3 试听, 原创影像, 活动评论, 当事人采访以及专栏文章来关注中国独立音乐、艺术和影像, 并在第一时间与大家分享。

[Pangbianr.com](http://Pangbianr.com)

观心亭:

如果说, 艺术家的日常创作实践是通过物质形态的转化, 保持其日常精神敏锐, 以达到能量流动的根本之道的話, 那么, 如何建构一个日常空间能呈现这种能量的流动? 如何通过人为建构去达到“自然状态”? 在今天, 艺术如何持续并达到对生命的“养护”? “观心亭”也许是一个有意识“空”的空间, 从而来养护精神生活。

地址: 百子湾路苹果社区北区 2 号楼 B 座 2503 (今日美术馆附近)

<http://site.douban.com/theshop/>

Directors: Olaf Hochherz (DE), Yan Jun (CN)

Time and date: pm 7:30-10:00, February 29 and March 1 (participants should

join both evenings)

Venue: The Pavillion (<http://site.douban.com/theshop/>)

Requirement: music background, is not necessary but pls come with your own instrument. 7-10 participant.

Free registration: [subjam@gmail.com](mailto:subjam@gmail.com)

Concert 1: pm9:30, March 1st, The Pavillion, free

Concert 2: as result of workshop, all participants will constitute a group (“Ad Hoc Impro Committee”) for a public performance under the frame of Sally Can’t Dance Festival which hold by D22/Maybe Mars.

Date: pm3 of March 4; Venue: new D22 (behind a roasted chestnut stand at the southwest corner of Di’anmen Inner St. x Di’anmen West St. x Di’anmen East St); ticket: 80 RMB per day (60 RMB for students).2-day pass: 150 RMB (100 RMB for students)

Introduction:

Within the workshop we like to share my research on environment and its associative qualities as source for musical structures. The workshop will be based on group improvisations, their discussion, critique and development.

The workshop is based on the idea of playing with the associations of animals in music by learning to listen to the environment, by recreating voices of animals, things and humans. To create a music with many of these voices is to recreate an environment. It is about the question, how musical structures relate to other (acoustic) structures in the everyday life. How we can recreate structures we know from our environment in our music to create a new way of thinking about music?

To create sounds, which resemble “nature” or better recreate “our” notion of nature, are the result of an exploration, that relates to the connections between memories, things and sounding machines. A memory of the sounding of the environment, of a conjunction of our associations of animals, things, humans and associative-machines. We recreate an environment, which “exist” to be observed. We are playing with the affection to things and animals. We let the instruments “sing”, to let the instruments mime the animals.

The result will be a musical performance with independently played sounds which create associations – a mimesis of the world.

[watching](#)

Olaf Hochherz

Born 1981 in Wuppertal/Germany. He studied at Folkwang Hochschule Essen electronic composition and at Bauhaus University Weimar media-art/media-design. Parallel to the education in composition he started to improvise with self build electronic instruments. He is interested in unstable systems. His goal is not to control a technical aperture but to create an associative field. The sounds have their own live. His playing tries to keep them alive. He is interested in the effect acoustic activity has, the relation between surrounding environment and instruments, between abstract sounds and associations, between electrical and other worlds.

He has released an album on Sub Jam/Kwanyin label (<http://www.subjam.org/archives/833> ). He has a duo with Shanghai based improviser Jun-Y Ciao.

Website: [hochherz.klingt.org](http://hochherz.klingt.org)

Yan Jun

Born in 1973 in Lanzhou.

Improviser. Also work on field recording and sound installation.

Founder of Sub Jam/Kwanyin Records.

[www.yanjun.org](http://www.yanjun.org)

presented by Sub Jam, Pangbianr and The Pavilion

Pangbianr:

Pangbianr is a platform for exploring the lived culture of making music in China. Its mission is to produce, distribute, and promote underground Chinese music and to build relationships between musicians, filmmakers, and visual artists both within China and internationally.

[Pangbianr.com](http://Pangbianr.com) is a resource for discovering avant-garde and emerging music

from Beijing and elsewhere in China via streaming audio, video, reviews, interviews, and articles about independent Chinese art, music, and film.

#### The Pavilion:

For one year, a series of events are taking place in “the Pavilion”: activities in the form of courses, seminars, performances, and discussions. Each aspect of these experiments will be related to daily practices and rituals, training and maintaining; with special attention paid to intense public discourse (with the intention of investigating the nature of public space). Furthermore, these events will serve to explore and incubate the roles of individuals and organizations in this common experimental space. This organic space will include a variety of dimensions, each section individually is as equally important as the year-long program as a whole. We feel it could be very interesting to connect these different daily life situations or ‘acupuncture points’, thus shaping both the space around us and the form and value of the Manifesto.

We are trying to extend the boundaries of a public space beyond the limited space of galleries, offices and exhibitions. The communication we are trying to build around The Pavilion, through the interventions of different people from different fields, will thus extend its spectrum of research to the subject of rhythm and velocity. This possibility will hopefully widen our understanding of communication and human interactions to different unexplored levels related to the contemporary world and its everyday pace.

<http://site.douban.com/theshop/>

<http://www.vitamincreativespace.com>

this event was supported by Goethe Institut

[www.goethe.de/peking/](http://www.goethe.de/peking/)

john wilton + marina peterson



December 8, 2013; pm 7:00 workshop (free); pm 9:00 concert (30 rmb)

Zajia Lab

host: John Wilton (Australia), Marina Peterson (US)

2013 年 12 月 8 日，星期天

晚 7 点，即兴音乐工作坊，免费；晚 9 点，演出，门票 30

地点：杂家（旧鼓楼大街东侧，豆腐池胡同内，钟楼北侧 50 米）

John Wilton 是澳大利亚打击乐手，NOWnow Festival 的组织者之一，即兴乐手。  
Marina Peterson 是美国俄亥俄大学的美学教授，大提琴，即兴乐手。她参与组织了 2011 年的中美即兴交流活动。

参与：冯昊、苏维埃波普、颜峻、阿鸣、闫玉龙、小白鼠即兴委员会、Josh Feola...  
（名单增加中）

anla courtis



January 23rd, 2014; pm 7:00 workshop (free); pm 9:00 concert (50 rmb)

Zajia Lab

host: Anla Courtis (Argentina)

2014年1月23日，星期四

晚7点，即兴音乐工作坊，免费（需预约：subjam@gmail.com）；晚9点，演出，门票50

地点：杂家（旧鼓楼大街东侧，豆腐池胡同内，钟楼北侧50米）

参与：打油、冯昊、苏维埃波普、颜峻、刘心宇、白猫即兴委员会……（名单增加中）

Anla Courtis

安拉·科提斯明年42岁。出生于布宜诺斯艾利斯。他是一个疯狂的实验主义者。即兴演奏者。前卫作曲家。乐器制造者。已经发表过200张独奏或合作唱片。和前卫、实验、地下、噪音界男女老少的大腕合作过（下面有份令人头晕的名单）。



was born in 1972 in Buenos Aires, Argentina. He was a founder member of Reynolds. He has more than 200 solo releases and collaborations on labels like: PSF, Porter, Blossoming Noise, No-Fi, RRR, Tonschacht, MIE, Pogus, Mego, Riot Season, Antifrost, Beta-Lactam, Quasipop, Kning Disk, Feeding Tube, Blackest Rainbow, Little Mafia, Sedimental, 8MM, Public Eyesore, Smittekilde, Alt.Vinyl, Mikroton, etc. He has toured extensively in Europe, USA, Japan, Australia, NZ & Latin America. and has collaborated with musicians like: Pauline Oliveros, Nihilist Spasm Band, Lee Ranaldo, Yoshimi, Jim O'Rourke, Eddie Prevost, Otomo Yoshihide, BJ Nilsen, Phill Niblock, Mattin, Makoto Kawabata, Daniel Menche, KK Null, Rick Bishop, RLW, Tabata, Mats Gustafsson, Toshimaru Nakamura, L.A.F.M.S., Damo Suzuki, Thomas Dimuzio, Zbigniew Karkowski, Rudolf Eb.Er, Seiichi Yamamoto, Tetuzi Akiyama, Lasse Marhaug, Rapoon, Uton, Birchville Cat Motel, The New Blockaders, Jaap Blonk, Jazkamer, C.SpencerYeh, Okyung Lee, Avarus, & Kemiälliset Ystavat. His compositions has been played by music ensembles from Liverpool, Kingston NY, Bangor (Wales), Geneve and Buenos Aires.

His collaboration album Curtis/Moore was included in The Wire Top 50 Records of 2009 and has been broadcasted by BBC, WFMU, Resonance FM, SBS, RTVE, Art on Air, Český Rozhlas, etc.

His music always has strong experimental sense and usually based on high-skilled techniques of prepared sound, tape manipulations, processing of field recordings, live electronics, objects, cymbals, synthesizers, computer tools, playing traditional (both acoustic and electric) instruments as well as self-built, strange and unusual instruments (eg. unstrunged guitar).

Curtis has composed music for films by directors like Claudio Caldini, Sergio Subero, Guillermo Ueno & Pablo Mazzolo and has also been coordinating music workshops in Sweden, Norway, Switzerland, Belgium, Denmark, Germany, England, Argentina, Mexico, Peru, Chile, United States, Australia, New Zealand & Japan.

Videos:

<http://www.youtube.com/watch?v=CLZeMUNLmGM> (Preview) (Preview)

<http://www.youtube.com/watch?v=vyNnxCDTQIY> (Preview) (Preview)

<http://www.youtube.com/watch?v=pmyZD8xfjEo> (Preview) (Preview)

<http://www.youtube.com/watch?v=NrHRxevK3qs> (Preview) (Preview)

[http://www.youtube.com/watch?v=mQH\\_UDIRpnM](http://www.youtube.com/watch?v=mQH_UDIRpnM) (Preview) (Preview)

<http://www.youtube.com/watch?v=aCYQpYbv1u4> (Preview) (Preview)

<http://www.youtube.com/watch?v=Pu7xsflAqml> (Preview) (Preview)

<http://www.youtube.com/watch?v=3lovmgdiPqA> (Preview) (Preview)

Other links:

<http://www.discogs.com/artist/Anla+Courtis>

<http://www.tokafi.com/15questions/15-questions-to-anla-courtis/>

<http://www.quasipop.org/artists/46/>

<http://startlingmoniker.wordpress.com/2008/08/18/alan-courtis-unstrunged-guitar-cymbals/>

<http://www.scaruffi.com/avant/courtis.html>

<http://www.pagina12.com.ar/diario/suplementos/no/index-2009-04-10.html>

<http://www.porterrecords.com/id112.html>

<http://classicaldrone.blogspot.com/2008/09/noisy-stone-spirits.html>

<http://www.pogus.com/21040.html>

<http://www.mimaroglumusicales.com/artists/anla+courtis.html>

<http://diogenes.greedbag.com/alan-courtis/>

<http://www.prelerecords.net/prloo1/prloo1.htm>

<http://www.publiceyesore.com/catalog.php?pg=3&pit=110>

颜峻 yan jun



2014年3月13日星期四：晚7点—10点

杂家艺术家支持计划

免费

杂家（钟楼北面，豆腐池胡同）

Pm 7-10; March 13, 2014

Zajia lab Indie Arts Program

free admission

Zajia Lab (Doufuchi Hutong, north of the Bell Tower)

利用场地现有的物件和声音，进行即兴表演。包括一个简单的接触式话筒制作演示

免费参加，报名：[subjam@gmail.com](mailto:subjam@gmail.com)

可旁观

制作接触式话筒需自带电烙铁（例如：[这个](#)），和一根立体声音频线（3.5mm 接头，例如：[这个](#)），免费提供其他材料，结束后可带走

我曾经说，任何声音都可以听，任何地方都可以发生音乐，任何人都可以是聆听者。人们通过一起听而合体。不一定要依赖专业的设备和有经验的观众……说出来的只是话，后来我开始了“[客厅巡演](#)”，来避免它变成吹牛。在这个过程中，我会用观众家现有的东西和声音，进行演出

这和田野录音的习惯有关：用各种方法去听、录。也算是即兴音乐应该做的事情：不是演奏者要表达和宣泄什么，而是把潜在的声音找出来，追随它

这次就把杂家当成一个客厅了

我们会用到话筒、接触式话筒、电磁信号接收器、蝙蝠探测器、无线信号收发器，然后是调音台和音箱，最后是耳朵

[撒把芥末](#)出品

[杂家实验室](#)协办

Use objects and sound of the venue to play improvised music. Including a short demonstration of making contact microphone.

Free entrance ( please register before March 11th: [subjam@gmail.com](mailto:subjam@gmail.com))

Bring a solderer and a 3.5mm stereo audio cable if you want to make a contact microphone. The rest materials are free and you can bring it back.

Watching without participate is fine too!

We will also use microphones, contact microphones, magnetic signal picker, bat detector, wireless signal transmitter & receiver... then mixer, speakers and ears.

presented by [Sub Jam](#)

Supported by [Zajia Lab](#)

打油 gerard altaió



2014 年 4 月 17 日星期四；晚 7 点—10 点

（杂家独立艺术家支持计划）

杂家（钟楼北面，豆腐池胡同）

Pm 7-10; April 17, Thursday, 2014

Zajia lab Indie Arts Program

Zajia Lab (Doufuchi Hutong, north of the Bell Tower)

这是一次关于声音诗的工作坊。有的人可能会问，什么是声音诗？我可以提供一点线索，但事实上没有人有确定的答案。这个工作坊为声音和文字提供一个相交、相关联的空间。我呢应该说是个诗人，但我更愿意说我是个文字工作者。在我们进行文字工作的时候，和词语没关系，和意义没关系，而是文字间的运动、它的机械属性，写作本身的行动。我们会利用所有的系统，用马克思的话说，我是在思想和行动的交界处工作。所以，这个工作坊是把观念化为实践。

别忘了带上你的手机。

支持：杂家

打油，文字艺术家。1978 年出生于巴塞罗那。

他的作品探索词语和身体/物理存在之间的边界，远离意义。从具象诗到符号概念，他在概念艺术和文学之间搭建起自己的实验作品。他让阅读行动变成文字自己的工作，以此探索荒谬与无意义。诗、录像诗、数字诗、装置、戏剧、表演……从 2006 年起他在北京生活、工作。他的戏剧作品在不同场所上演。作为诗人，他在巴塞罗那、柏林、汉堡、马德里、巴黎、北京等地表演过。2000 到 2004 年，他担任“al buit”杂志的主编。他的作品发表在若干欧洲实验艺术杂志和书籍中，也曾参加若干群展（最近的一个是在北京中央美院美术馆的“无形的手”）。2006 年，他策划了中国第一个数字诗活动“01”。作为策展人，2009 年他在西班牙瓦伦西亚策划了中国书籍展览。他目前在编辑新的“sonhoras”项目，并策划大栅栏北京设计周西班牙主宾国项目。

2010 年，他创办了平面设计工作室 dezinzzzzstudio。

[www.altaio.net](http://www.altaio.net)

[www.dezinzzzzstudio.com](http://www.dezinzzzzstudio.com)

this is going to be a workshop on sound poetry. many might ask what is sound poetry. i will try to give some clues, but for sure no one will get a final answer. this workshop is going to be a space for exploring the frontier or relations from sound and text. i am supposed to be a poet, but i like to say that i am a textworker. It's not a question of words when you work with text, also is not a question of meaning, it's more about the movement in for and between the text, its mechanisms, the act of writing itself. using all systems. to speak with marx, i'm working in the frontier between think and action. so this will be a workshop to move from concepts to practice. please don't forget to bring your cellphones.

Supported by Zajia Lab

gerard altaió / 打油, born in barcelona 1978.

text artist. his work explores the borders between words and physical presence far away from meaning. from concrete poetry to semiotic ideas he had been building an experimental work between conceptual art and literature. he explores absurdity and non-sense based on the act of reading as the text working itself. poetry, videopoetry, digital poetry, installation, theatre, performance... from 2006 he lives and works in beijing. his theater had been represented in different venues. as a poet he has performed in barcelona, berlin, hamburg, madrid, paris, beijing... during 2000-2004 he was the director of the objectual magazine "al buit". his work had been published in various experimental art magazines in europe and books as "mail me" (electa), as well as showed in collective exhibitions (last one in cafa art museum, beijing). he organized "01", the first digital poetry meeting in china in 2006. he is also art curator. last curated exhibition on chinese books showed in valencia (spain) in 2009. he is currently creating sonhoras, a new editorial project and curating the dashilar program for barcelona as the next guest city of the bjdw.

since 2010 he opened the graphic design studio [dezignzzzzstudio](http://www.dezignzzzzstudio.com).

[www.altaiio.net](http://www.altaiio.net)

[www.dezignzzzzstudio.com](http://www.dezignzzzzstudio.com)

dj strauss 采样拼贴及其他



2014年5月6日星期四；晚7点—10点

杂家（钟楼北面，豆腐池胡同）

Pm 7-10; May 6, Tuesday, 2014

free admission

Zajia Lab (Doufuchi Hutong, north of the Bell Tower)

本次工作坊主角 DJ Strauss (冯昊) 将介绍实验音乐中一个较少被人提及的种类：  
采样拼贴

这是一个讲座性质的工作坊，讲座结束后会有 DJ Strauss 个人的表演。



DJ Strauss:

采样拼贴音乐以我个人观点看来是以破坏音乐的方式创作的音乐形式，是使用后现代解构的手法作为基础，利用符号学方法、破解音乐聆听心理带来的惯性和音乐所背负的文化背景。虽然实验音乐众多种类都可以声称破坏和重建的，但以他人的音乐作品直接为自己的音乐创作素材，并可以在音乐中体现出幽默感的实验音乐，可能仅此一例。

免费参加，报名：[djstrauss@gmail.com](mailto:djstrauss@gmail.com)