Damien Charrieras • François Mouillot Editors

Fractured Scenes

Underground Music-Making in Hong Kong and East Asia

FID SOZIAL UND
KULTURANTHROTULOGIE
in Zuszamenerbeit mit der UEG



Contents

1	Introduction: Nomadism, Fragmentation, and Marginality - The Hong Kong Music Underground in the East Asian Context Damien Charrieras and François Mouillot	1
Par	t One: Perspectives on the Hong Kong Underground	23
2	Ice Skating and Stinky Foods: Notes from the Hong Kong Underground, 2018–2019 Ken Ueno	25
3	Interview with Xper.Xr. Damien Charrieras and François Mouillot	37
4	Interview with Kung Chi Shing François Mouillot and Damien Charrieras	51

x Contents

Part Two, Take 1: Individual Case Studies in Noise/ Experimental Music/Free Improvisation		
тхр	erimental widstc/riee improvisation	63
5	The Politics of Noise: An Interview with Sound Scientist Dennis Wong Blair Reeve	65
6	Opportunities in Theatre Performing Arts Advancement in Bettering Underground Music Development: A Reflection on the Relevance of the Technical Production in Local/Global Experimental Music Performances Kam-po Tse	79
7	A "No-Venue Underground": Making Experimental Music Around Hong Kong's Lack of Performance Spaces Gabriele de Seta	95
Par	t Two, Take 2: Individual Case Studies in Sound and	
Contemporary Art		107
8	Interview with Samson Young François Mouillot and Damien Charrieras	109
9	Noises That No One Else Hears Cédric Maridet	121
10	In Crevices, Stairwells, and Ever-Changing Tides: A Personal Reflection on Holding Up a Walking and Listening Body Yang Yeung	133

	Contents	s xi
	t Two, Take 3: Individual Case Studies in Indie-Rock/ ie-Pop and Electronic Music	143
11	From Indie to Underground: The Hong Kong DIY Rock Scene in the Post-Hidden Agenda Era Ahkok Chun-kwok Wong	k 145
12	The Transformation of Indie Music in Hong Kong Stella Lau	.161
13	Underground Club Music After Social Media: A Study of Hong Kong Underground Club Music Scene Through Absurd TRAX from 2016 to 2018, A Personal Perspective Alex Yiu	173
Par	t Three: Interfaces	187
14	Radical Participation: The Politics of Performance in Chinese Punk-Rock Concerts Nathanel Amar	189
15	An Underground Music Venue in Beijing: fRUITYSPACE Edward Sanderson	205
16	History of Sound in the Arts in Japan Between the 1960s and 1990s Katsushi Nakagawa	225

17	"Like the Apocalypse Is Imminent by Guys Who Could Barely Play Guitar": Performing Amateurism in the	
	Garage Rock Underground of Tokyo José Vicente Neglia	241
18	Conclusion: Notes on Cities, Undergrounds and Closed Upper Rooms Will Straw	259

xii

Contents