li li k.s.a

Kam Seng Aung

Complete Portfolio · 2021–2025

Sound art · Installation · Composition

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Doh A Yay 2021

unPublic 81 / 85 2022

Mit dem Rücken zur Wand 2022

Pots and Pans: Resonating Resistance 2023

III — COMPOSITION

Four works for violin, voice and ensemble 2017–22



Statement

I record what a protest sounds like after it has been put down.

In February 2021, after the Myanmar military seized power, people went to their streets and windows and beat their cooking pots. I recorded four days of it in Yangon. Those recordings are still the material I work from, five years and three countries later.

My work treats sound as testimony rather than as composition. Field recordings, original objects and installation are used to build environments a visitor has to enter and stay inside — a pathway of three thousand stones that says the names of the dead through the soles of the feet; a tent furnished with the belongings of people living in refugee camps and a sound work made by them; a toilet filled with the vocabulary of United Nations concern while, underneath, Morse code carries what people actually shouted.

The object of a protest is made to replay it. The pots become the loudspeakers. That is the whole method: give the evidence back its voice, and require the audience to stand close enough to hear it.

Installation and Sound Art

Voyage 2025

The Red Macadam 2024

UNHEAR 2024

Intern 2024

Memory of Statement 2022–23

Tan Bone 2021–



2025

Voyage

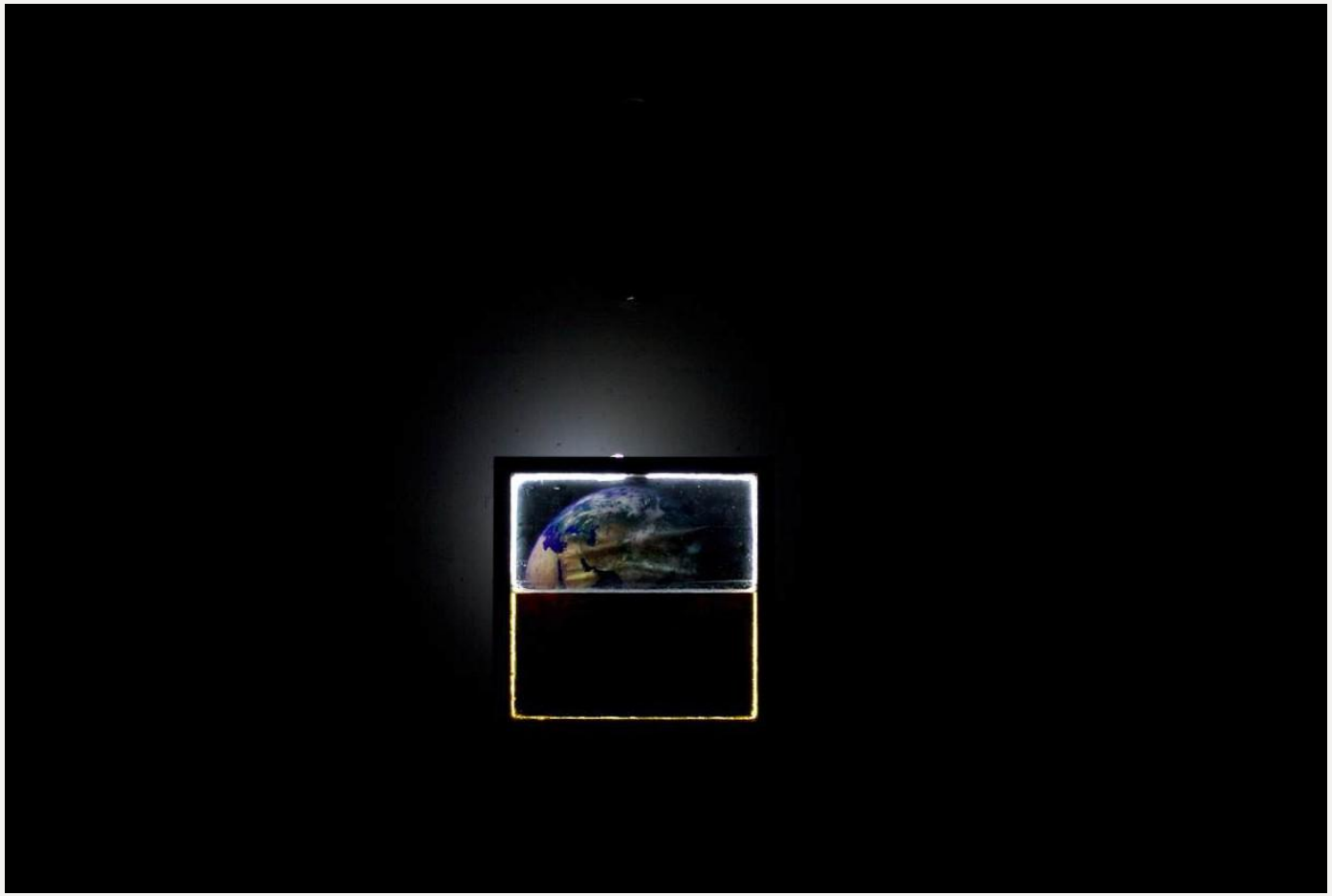
Multimedia installation in two parts — Voyage 1: single-channel video, CRT monitor, 10 min · Blue Marble: framed archival NASA photograph, live iodine clock reaction, glass vessels

Voyage pairs a ten-minute video with a chemical reaction that will not stop. On a CRT monitor, Voyager 1 speaks as a sentient traveller — reflecting on the Earth it photographed and the exile it cannot return from, asking the question an exile always asks: have you changed? Behind it, a framed NASA image of the Earth sits beside a live iodine clock reaction, clear water turning red on a timer, then clear, then red again.

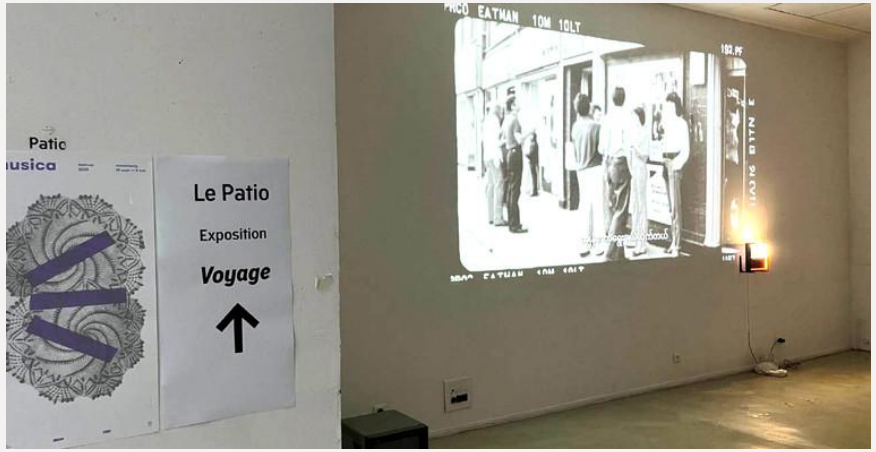
The video looks back at a planet from outside. The chemistry runs down beside it, on Earth, on a clock. Between them the work holds the two conditions of exile at once — the longing to return, and the knowledge that the place returned to has already changed.

[listening link]

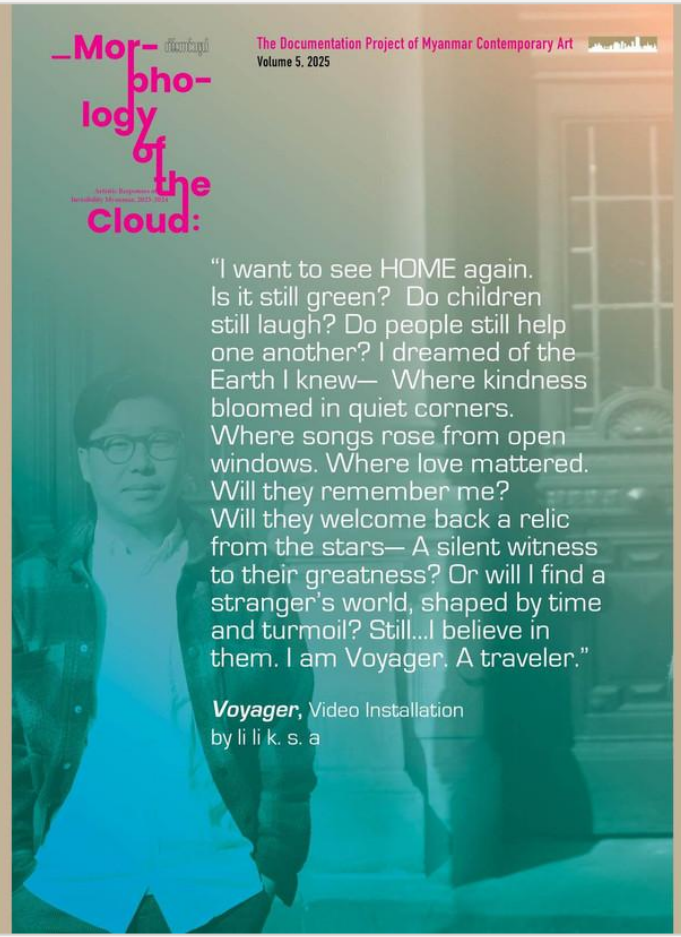
Installation view, Musica 2025, HEAR, Strasbourg







Musica 2025, HEAR — Haute école des arts du Rhin, Strasbourg, 4 October 2025



Featured in Morphology of the Cloud: Artistic Responses to Invisibility, Initial Museum of Contemporary Art Myanmar, 2023–24.

Co-curated by Aung Myat Htay (SoCA) and Yuto Yabumoto (Aura).



2024

The Red Macadam

Installation — c. 3,000 stones, pigment, motion sensor, transducers, multichannel sound, dataset

Visitors walk barefoot along a pathway of roughly three thousand broken stones, bound together and coloured red. Each stone stands for a person killed during the protests. A motion sensor reads each footstep and triggers a dataset holding the names of those who died between 2021 and 2023; transducers beneath the path speak the names up through the stones.

Sometimes the names are whispered, sometimes read aloud. At times the visitor feels them before hearing them — the vibration arrives through the soles of the feet. The work asks the audience to bear the weight of walking on the dead in order to hear them.

[listening link]

Honorary Mention, Prix Ars Electronica 2024, State of the Art(ist)

THE RED MACADAM







Sensory Dialogue Through Touch, NDSM Treehouse, Amsterdam, 14 November – 8 December 2024





Transducers beneath the pathway speak the names of the dead up through the stones.



2024

UNHEAR

Sound installation and listening environment — makeshift tent, original objects from three refugee camps, multichannel sound · with Joshua Weitzel

UNHEAR is a listening environment made with artists and activists living in refugee camps in India, Kachin State (Myanmar) and Bangladesh. The title is a pun on UNHCR.

A makeshift tent, built like the ones used in and around Myanmar, holds original objects carried out of three camps and a sound work composed by the people still living in them. The visitor has to enter and sit down to hear it. What the acronym institutionalises, the tent returns to a human scale: these are not cases, they are neighbours, and they made this.

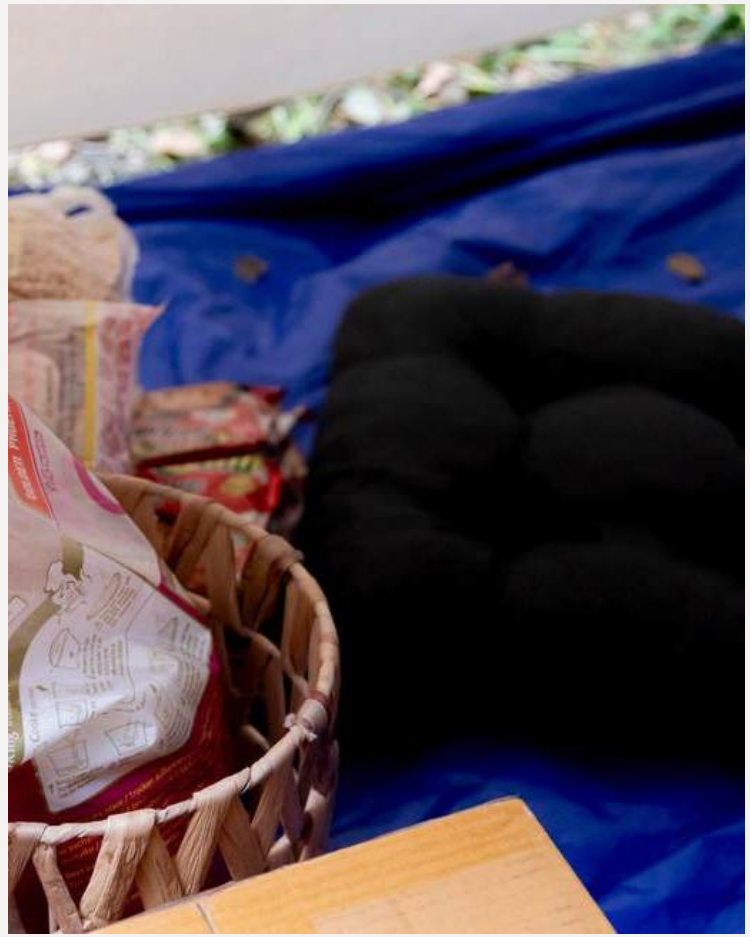
[listening link]

Dystopia Sound Art Biennale, Berlin, 7–29 September 2024

INSTALLATION AND SOUND ART







Tent structure, textiles and objects carried out of camps in India, Kachin State and Bangladesh



2024

Intern

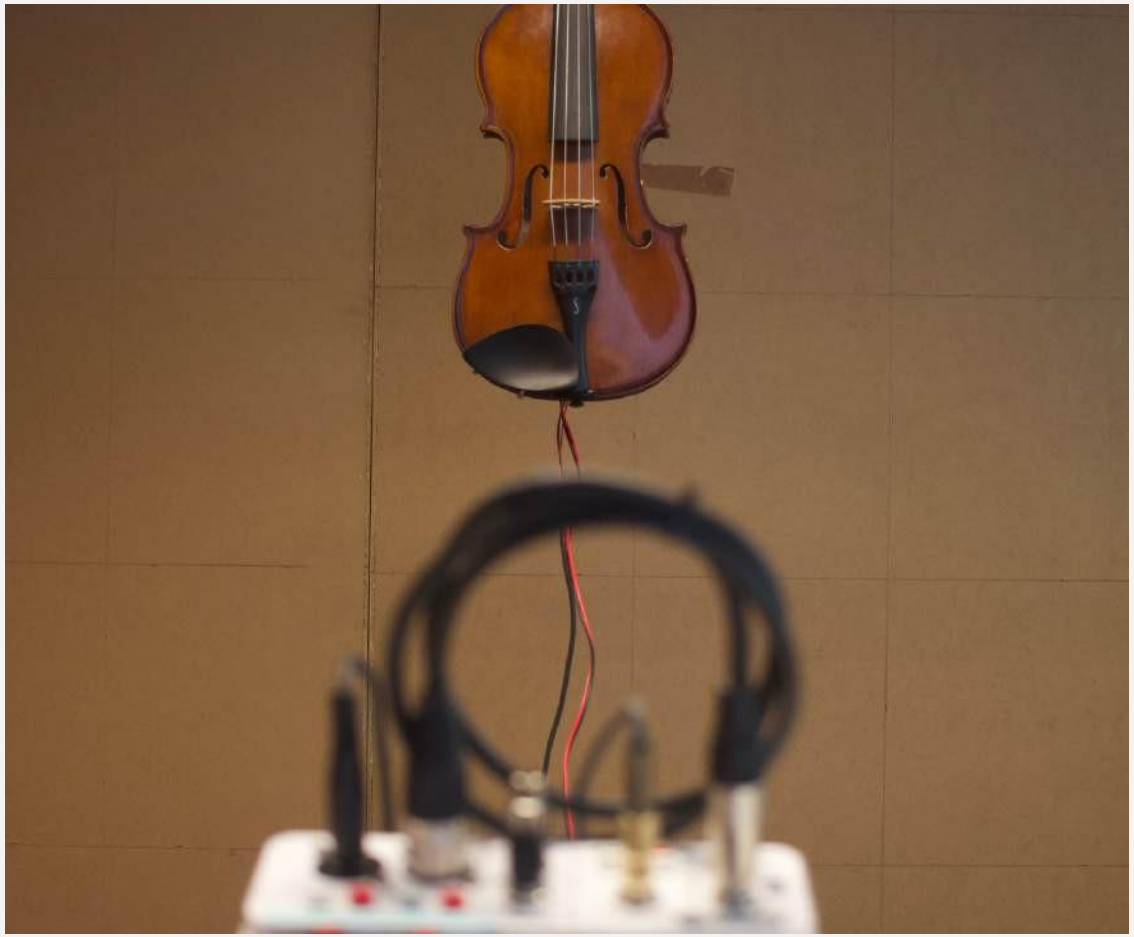
Sound installation — prepared violin, internal feedback circuit, mixer, transducers

A violin is fitted internally with a circuit that feeds back into itself. It hangs, sounding, with no player.

Its many points of reverberation stand in for the artist's inner life, and the sound it makes is not music but the noise of an emotion with nowhere to go — the instrument resonating with its own trauma rather than being played. Listening closely is the only way in.

[listening link]

Here and Now, HEAR, 1 rue de l'Académie, Strasbourg, 28–30 June 2024





The violin hangs and sounds with no player; the circuit feeds back into the body of the instrument.



2022–23

Memory of Statement

Three-channel sound installation for a toilet — field recordings, Morse code, voice

Installed in a toilet — private and intimate, and used by everyone.

More than twenty United Nations statements on Myanmar were recorded and layered into a three-channel work that fills the room with the vocabulary of official concern: condemned, concerned, deep concern, immediate release, deeply saddened, peaceful protestors. Underneath, in Morse code, run the sentences people actually shouted in the street: we want democracy, we reject the military coup, save Myanmar.

One language is fluent and does nothing. The other is barely legible and is the only thing being said.

[listening link]

aa-e gallery, Paris, 11–12 May 2023 · Cité internationale des arts, Paris, 2022

MEMORY OF STATEMENT



Sound installation in a toilet, Cité internationale des arts, Paris, 2022



2021–

Tan Bone

သံဗုံး — Sound Pot · Collective sound installation — original cooking pots and woks from Myanmar, exciters, 2- and 4-channel field recordings, web app · 8:35 and 21:38 (loops) · with Joshua Weitzel and Sam Tsao

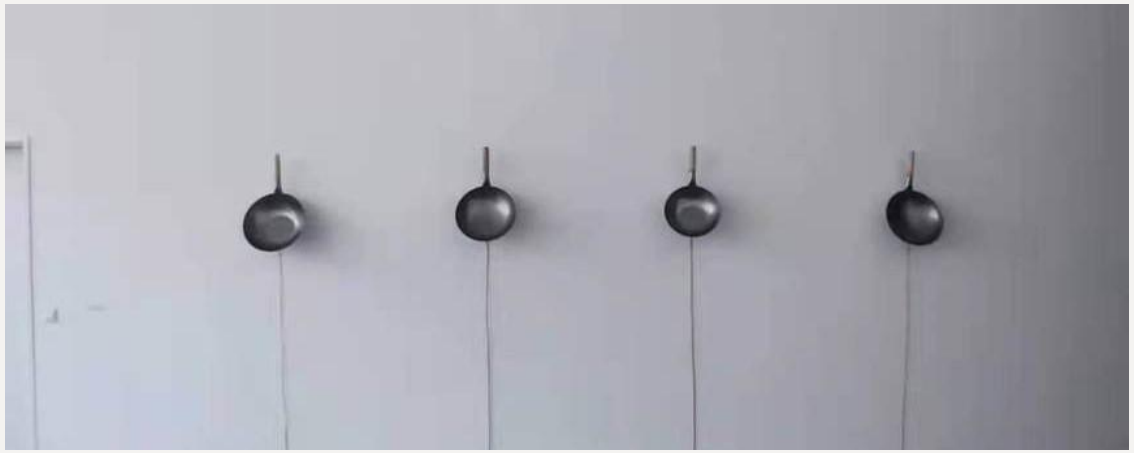
In February 2021, after the Myanmar military seized power, people went to their streets and windows and beat their pots and pans. The form is known elsewhere as cacerolazo; in Myanmar the noise carries a second meaning, driving out evil spirits. Kam Seng Aung recorded the protests in Yangon on 5, 7, 8 and 9 February 2021.

In the installation the woks themselves become the loudspeakers, driven by exciters — the object of the protest is made to replay it. A later version shows five original pots brought out of Myanmar with the support of the Institut français Yangon. Their owners were murdered by the military in the course of the protests. The pots are not props. They are what is left.

[listening link]
Photo: Stéphane Ferrer Yulianti



Tan Bone, 2021 — objects from Myanmar, chairs, 2-channel sound installation, field recordings, web app. 8:35 min (loop).
Opening, Klangkunst Festival, TUFA, Trier, Germany, 2021. Photo: Martina Pipprich





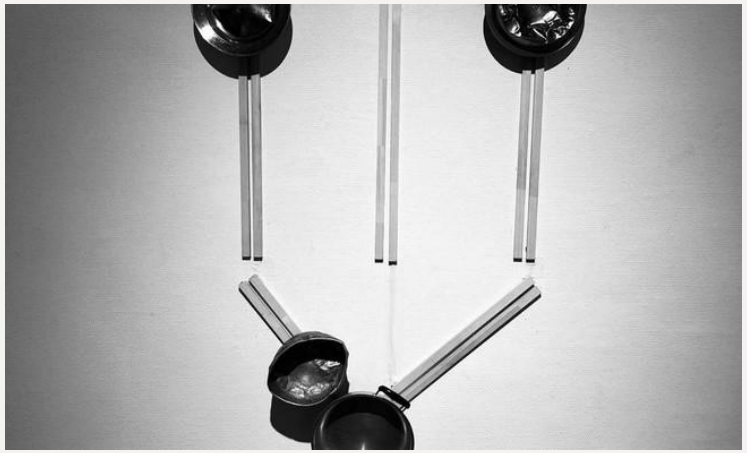


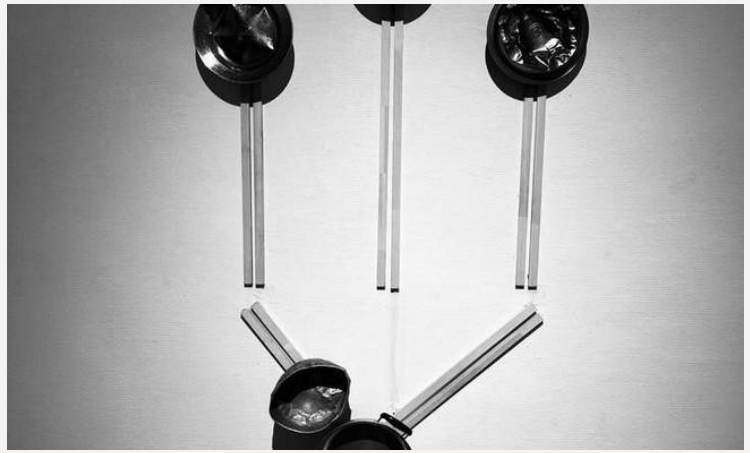


Woks, 4-channel sound installation, field recordings. 21:38 min (loop). Marburger Kunstverein, 2021.

Shein Naung Naung — the owners of these pots were murdered by the military. Photos: Joshua Weitzel, Martina Pipprich, Pa Pa

TAN BONE — INSTALLATION VIEWS















Errant Sound, Berlin · documenta fifteen, Kassel · The Power of Collaboration, Amsterdam · Protestations, Paris





A Sound Journey to Freedom, God's House Tower, Southampton, 2022 · Errant Sound, Berlin, 2022

Tan Bone

Tan Bone and its associated works have been shown at thirteen venues across Europe, the United Kingdom and Southeast Asia since 2021, including documenta fifteen.

2024 *Charivari*. Kassel, Germany

2023 *Jugend im Widerstand*. Bad Staffelstein, Germany

2023 *Doh A Yay*. Poush, Paris, France

2023 *MyanmarBike*. Germany

2022 *documenta fifteen*. Kassel, Germany

2022 *The Power of Collaboration*. NDSM Treehouse, Amsterdam, Netherlands

2022 *Dialogues — [Tan Bone]: Faces of Trauma*. Edinburgh, United Kingdom

2022 *Errant Sound*. Berlin, Germany — Three Finger version

2022 *Thinking Art and Action*. EuroSEAS Conference, Paris, France

2022 *Protestations*. Atelier des artistes en exil, Paris, France

2022 *A Sound Journey to Freedom*. God's House Tower, Southampton, United Kingdom

2021 *Marburger Kunstverein*. Marburg, Germany

2021 *Opening 21 — Sommerung*. TUFA / Klangkunst Festival, Trier, Germany

With Joshua Weitzel and Sam Tsao.

II

Sound Work, Radio and Performance

Solidarity Noise 2021

Doh A Yay 2021

Mad A Loe Mah 2021

unPublic 81 / 85 2022

Poems on the Wall 2022

Mit dem Rücken zur Wand 2022

Eco-Pulse 2023

Pots and Pans: Resonating Resistance 2023

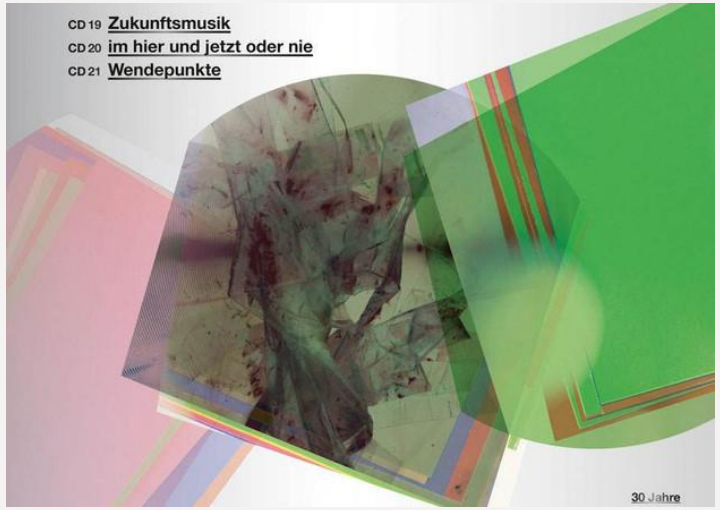


2021

Doh A Yay

Electroacoustic, 3:05 · with Joshua Weitzel · Civil Disobedience, Syrphe

Field recordings from the Yangon protests, edited in Pure Data. Released 24 February 2021. Photo: Zarni Phyo



2021

Solidarity Noise

Social sound sculpture · 46 contributors · DEGEM CD 20, Edition DEGEM

An open call invited artists anywhere to record themselves joining an international cacerolazo. Forty-six responses became one sculpture — a protest that could not be held in one street, held instead in one recording.



2022

Mit dem Rücken zur Wand

Radio piece, 35 min · Radiopremiere, hr2 — Hessischer Rundfunk

Composition by Tan Bone. Field recordings and violin: li li k.s.a. Burmese harp: Aung Pye Son. Voices: Aung Ko, Nge Lay, Toe Htein, Mayco Naing, with Birgitta Assheuer.

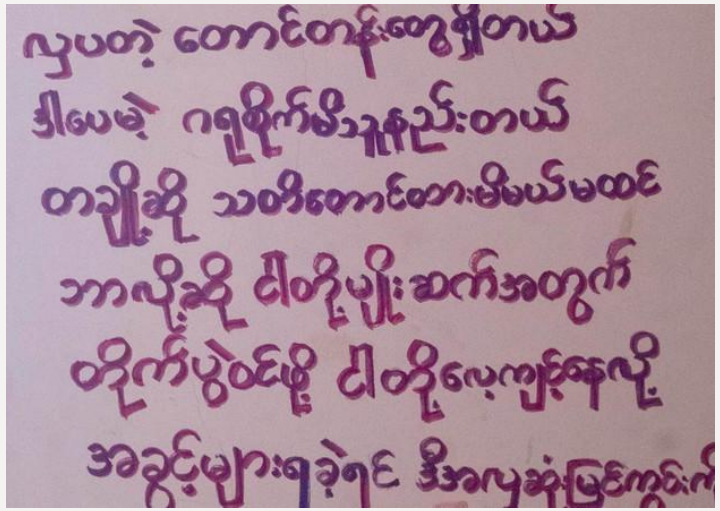


2022

unPublic 81 / 85

Improvisation for violin and ensemble · La Générale Nord-Est, Paris

Recorded 22 June and 3 August 2022 with Thet Myo Htut Aung “Pinky”, Emmanuel Rébus and Har$. Includes field recordings made in Yangon, February 2021.



2022

Poems on the Wall

Experimental music and sound art, 10:02

Poems written on walls during the protest years, read and layered against field recordings. Photo: Sai Thi Ha Soe

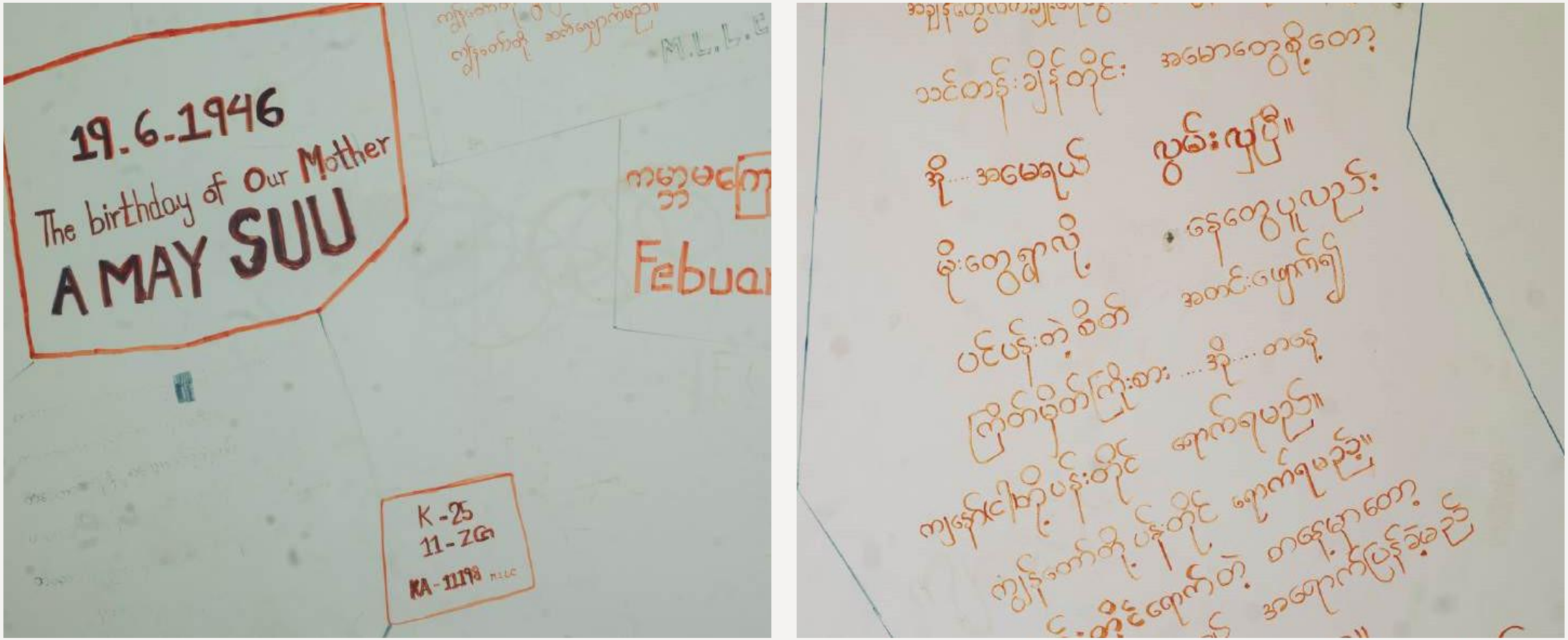


2021

Mad A Loe Mah

Experimental duo, 6:26 · with Aung Pyae Sone · Nusasonic Radio, Indonesia

A duo for violin and Myanmar harp, commissioned for Nusasonic Radio. Photo: Bernadett Peregi



Poems and messages recorded from walls, 2022



2023

Pots and Pans: Resonating Resistance

Sound performance — violin, pots, field recordings, voice

An experimental sound performance at the intersection of storytelling, political resistance and sonic art. Violin, pots, field recordings and voice, performed barefoot on the floor among the audience rather than on a stage.

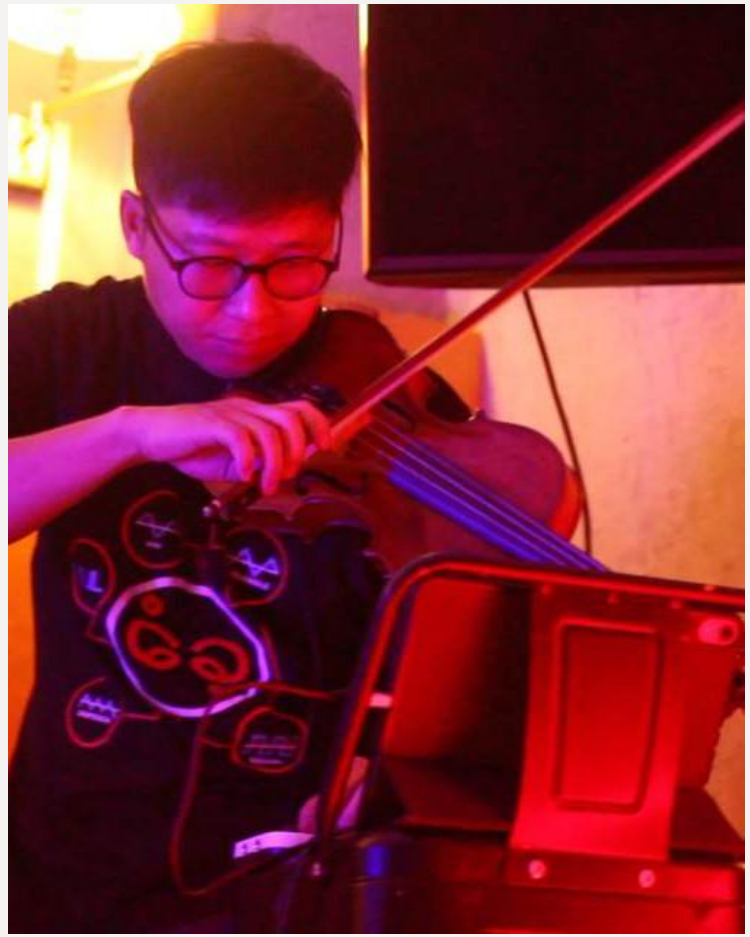
First performed at the DAAD Galerie, Berlin, on 18 July 2023.

[listening link]

DAAD Galerie, Berlin, Germany, 18 July 2023



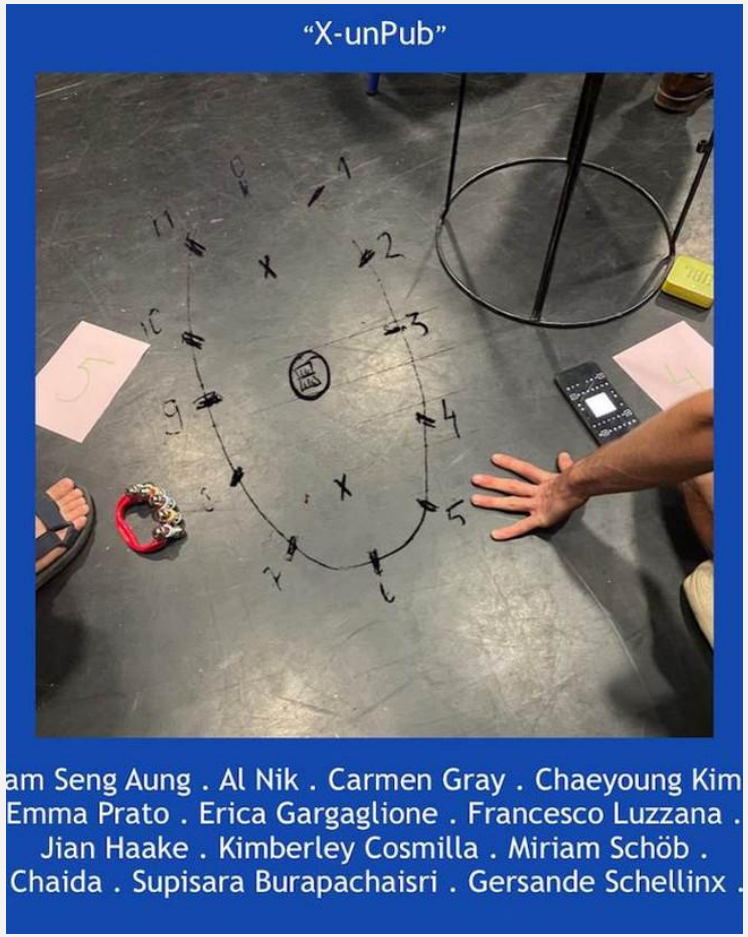




Pots and Pans: Resonating Resistance, DAAD Galerie, Berlin, 2023 · Noise in Yangon, Phase 2



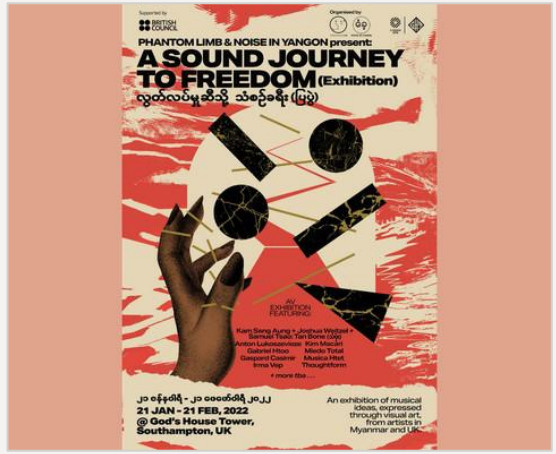




Monnaie de Paris with Nge Lay, 22 October 2022 · Noise in Yangon, Paris · unPublic 81, La Générale Nord-Est, Paris



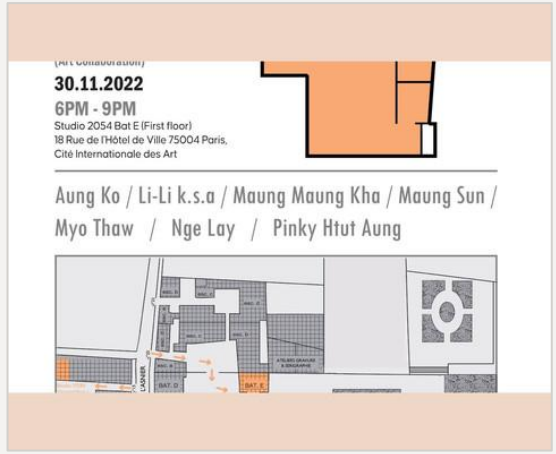














Exhibition and event material, 2022–24

III

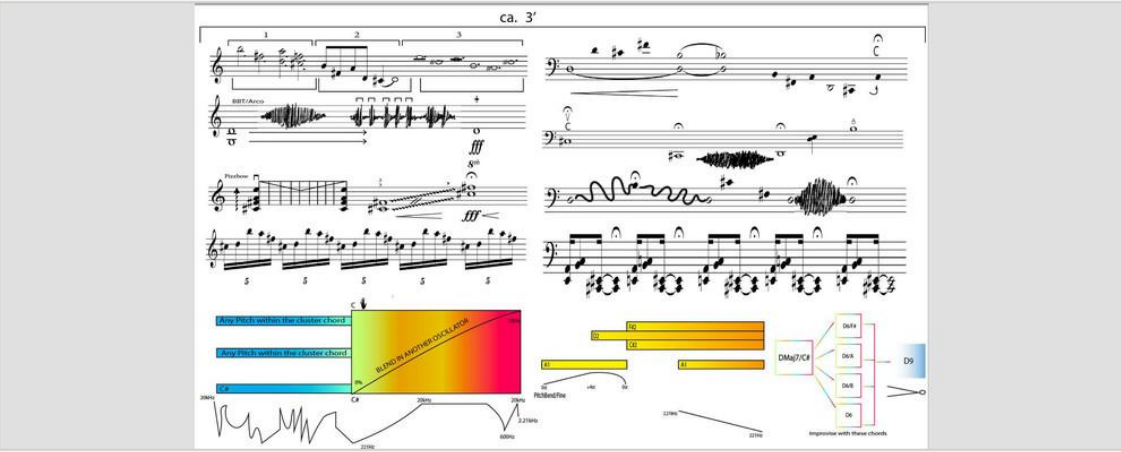
Composition

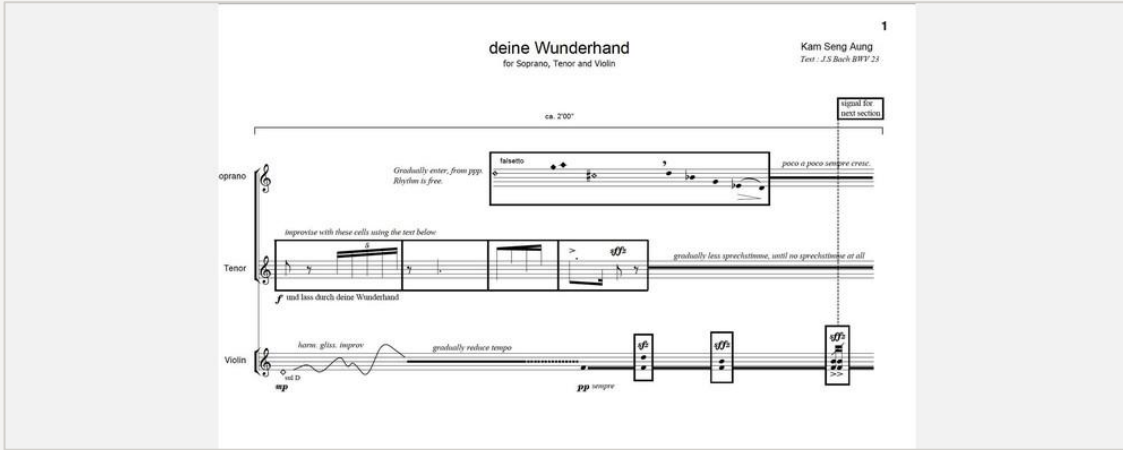
3 Loops 2022

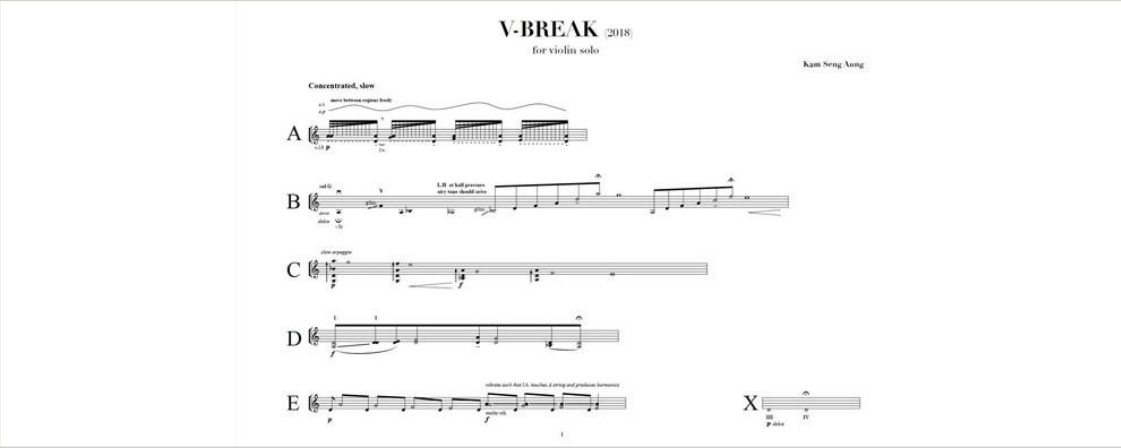
deine Wunderhand 2019

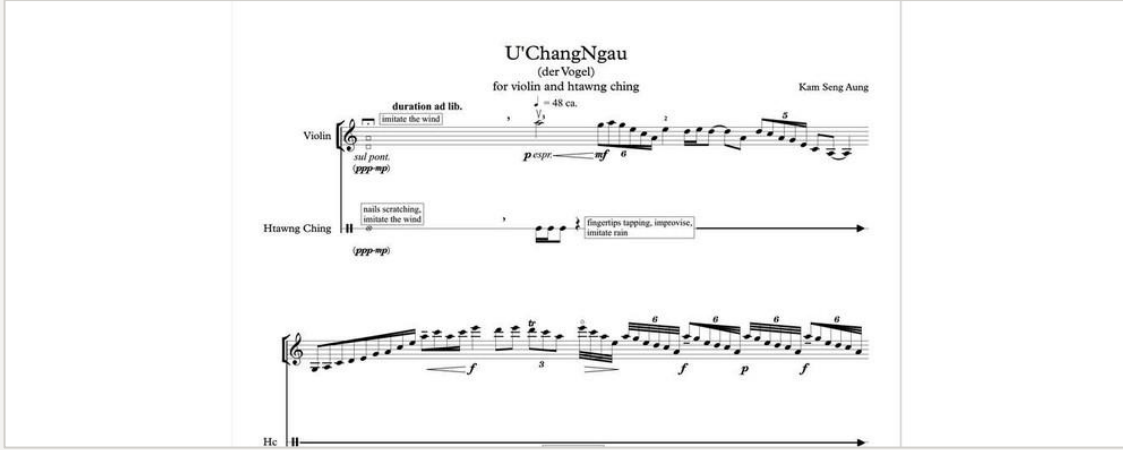
V-Break 2018

U Chang Ngau (Der Vogel) 2017









3 Loops, 2022 · deine Wunderhand, 2019 · V-Break, 2018 · U Chang Ngau (Der Vogel), 2017

Composition

Four works for violin, voice and ensemble. 3 Loops uses Morse code to speak about the coup and was written for the ensemble Apartment House.

2022 *3 Loops*. Violin, cello, synthesiser. With Yan Sae; for Apartment House (UK)

2019 *deine Wunderhand*. Soprano, tenor and violin

2018 *V-Break*. Solo violin

2017 *U Chang Ngau (Der Vogel)*. Violin and htawng ching

Selected Exhibitions

2025 *Voyage*. Musica 2025, HEAR, Strasbourg, France

2024 *The Red Macadam*. Sensory Dialogue Through Touch, NDSM Treehouse, Amsterdam

2024 *The Red Macadam*. Ars Electronica Festival, Linz, Austria

2024 *UNHEAR*. Dystopia Sound Art Biennale, Berlin, Germany

2024 *Intern*. Here and Now, HEAR, Strasbourg, France

2024 *Tan Bone*. Charivari, Kassel, Germany

2023–24 *Voyage*. Morphology of the Cloud, Initial Museum of Contemporary Art Myanmar

2023 *Memory of Statement*. aa-e gallery, Paris, France

2023 *Tan Bone*. Jugend im Widerstand, Bad Staffelstein, Germany

2022 *Memory of Statement*. Cité internationale des arts, Paris, France

2022 *Tan Bone*. documenta fifteen, Kassel, Germany

2022 *Tan Bone*. The Power of Collaboration, Amsterdam, Netherlands

2022 *Tan Bone*. Errant Sound, Berlin, Germany

2022 *Tan Bone*. A Sound Journey to Freedom, Southampton, United Kingdom

2022 *Solidarity Noise*. A New Burma: Whistle Blowers, Melbourne, Australia

2022 *Solidarity Noise*. We Are New in Exile, Bangkok, Thailand

2021 *Tan Bone*. Marburger Kunstverein, Marburg, Germany

2021 *Tan Bone*. Klangkunst Festival, TUFA, Trier, Germany

Awards, Releases and Education

Collectives: Noise in Yangon · Tan Bone · Traumpunkt.

Languages: Kachin and Burmese (native) · English and German (professional working) · French (basic).

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2024 *Honorary Mention, Prix Ars Electronica*, State of the Art(ist) category, for The Red Macadam

2023 *Pots and Pans: Resonating Resistance*. DAAD Galerie, Berlin, Germany

2023 *Eco-Pulse* with Yan Sae. SpectraMY, Malaysia

2022 *Mit dem Rücken zur Wand*. Radio piece, 35 min. hr2, Germany

2022 *unPublic 81* and *unPublic 85*. La Générale Nord-Est, Paris

2022 *Collaboration with Nge Lay*. Monnaie de Paris, Paris, France

2021 *Solidarity Noise*. DEGEM CD 20, Edition DEGEM

2021 *Doh A Yay*. Civil Disobedience, Syrphe

2021 *Mad A Loe Mah*. Nusasonic Radio, Indonesia

RESIDENCIES AND GRANTS

2023–24 *PAUSE residency*. HEAR — Haute école des arts du Rhin, Strasbourg

2022 *Atelier des artistes en exil*. Fellowship, Paris, France

2021 *A Fly Enters. Immense Breath of the SEA*. Residency, Taiwan

2021 *Goethe-Institut and Institut français*. Grant, Myanmar

2015–17 *Bread for the World*. Scholarship

TALKS, TEACHING AND CURATORIAL

2023 *We Are the Seeds: A Lantern of Hope*. Co-curator, DAAD Galerie, Berlin

2023 *Jugend im Widerstand*. Bad Staffelstein, Germany

2022 *Kollektive Identitäten*. Seminar, HBK Braunschweig, Germany

2022 *Sound and Digital Activism*. Lecture, Akademie der Wissenschaften und der Literatur, Mainz

EDUCATION

2022 *Berlin School of Sound*. Diploma, Practice-Based Sound Studies for Installation and Performance

2013–15 *Musikakademie der Stadt Kassel "Louis Spohr"*. Composition with Frank Gerhardt

2013 *Lisu Theological Seminary of Myanmar*. B.Th., Pyin Oo Lwin

2012 *Myanmar Baptist Convention*. Diploma in Church Music, Yangon



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Photo: Stéphane Ferrer Yulianti