

The presented diploma work brings the theory of noise music with the main reason to clarify the pragmatics of its forming and effects. The base of the theory is constructed on the ideas of Antonin Artaud, their reflections and externalizations in the post-structuralist philosophical discourse and intermedial fine arts. Because of the topic, work also observes trends in artistic communication through the noise. The aim of work is to formulate the own theory of noise music through the postulation of cruelty in the artistic speech with emphasis on the explanation of transgressive experience during the noise music performance. The results of the work contribute to the theory of appropriation through the description of specific medium transmission in the immanent space.