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MUESTRA Internacional DE MÚSICA MUSLAB

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Auditorio del Museo Manta

26 de noviembre — 3 de diciembre de 2026

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electroacústica **MUESTRA** Internacional DE MÚSICA MUSLAB

CONVOCATORIA INTERNACIONAL DE OBRAS

KARMA 2026

Programa de mano

Auditorio del Museo Manta

26 de noviembre — 3 de diciembre de 2026 · Manta, Ecuador

SOBRE EL PROYECTO

En el proyecto KARMA se invita a artistas y especialistas de distintas áreas y de todo el mundo a realizar propuestas respecto al concepto «karma»: la ley de causas y efectos, con especial atención a las causas y los efectos visibles del mundo y de la realidad actual.

Karma no es malo ni bueno; es la relación entre causas y efectos. El sistema cósmico de causas y efectos forma una red compleja en la que nuestras acciones inciden en nuestros destinos y en el devenir del conjunto.

Observar la naturaleza muestra que las cosas se transforman bajo la propiedad del tiempo. En las ciencias de la complejidad, cuando causas y efectos no son proporcionales —pequeñas causas, grandes efectos, o a la inversa—, aparece un sistema complejo. Este programa reúne las propuestas enviadas a la convocatoria internacional KARMA 2026.

Introducción

En el proyecto KARMA se invita a artistas y especialistas de distintas áreas y de todo el mundo a realizar propuestas respecto al concepto “karma”, la ley de causas y efectos, poniendo especial atención justamente en las causas y los efectos visibles del mundo y la realidad actual en la cual vivimos. Todo fenómeno es consecuencia de una o de varias causas. En teología suele hablarse de una “creación” del mundo. En ciencia se plantea que las condiciones iniciales de un fenómeno determinan la conducta y desarrollo de dicho fenómeno. Si conocemos la semilla sabremos qué tipo de árbol o de planta resultará de ella si esta germina. Si tenemos suficiente información de las condiciones iniciales de un fenómeno en particular podríamos predecir su conducta. En sistemas aislados esto funciona bastante bien y en sistemas abiertos hay que considerar las influencias externas como parte de las condiciones que determinan el comportamiento del fenómeno estudiado, dado que otras causas pueden influir en él.

La palabra KARMA es un concepto que proviene originalmente de la India y que es la ley de la causa y el efecto.

Karma no es malo ni es bueno; simplemente es la ley que resulta de la relación entre causas y efectos.

El sistema cósmico de causas y efectos es una gran red de conducta compleja en la cual nuestras acciones son causas que tienen efectos en nuestros destinos y en la red en general del universo, la cual también influye en nuestras vidas determinando el devenir junto con nuestras acciones. El mundo que conocemos se encuentra sujeto a la ley de las causas y los efectos; desde la visión hinduista y budista se trata de un mundo ilusorio en el cual estamos atrapados en ciclos de reencarnación sujetos justamente al Karma y sus efectos, siendo que una perseverancia en determinado tipo de acciones que son causas positivas traerá efectos positivos y, en consecuencia, la liberación de la rueda de la reencarnación y la trascendencia a otro plano asociado con el concepto de Nirvana.

A lo largo de miles de años las creencias, las religiones, las filosofías y las ciencias han sido recursos importantes para desarrollar un conocimiento que pueda explicar qué es el mundo, qué somos, qué son los fenómenos y cómo funcionan las cosas por separado y en conjunto, cómo se relacionan y cómo tenemos que actuar para poder conducirnos en un contexto determinado. Conocer el funcionamiento de los fenómenos nos ayuda a poder predecir su comportamiento y, en consecuencia, poder adecuarnos al devenir que nos ofrece un entorno que es cambiante. En un origen la necesidad de saber es resultado de la necesidad de supervivencia y de adaptación a un entorno cambiante. Actualmente el entorno también cambia como consecuencia de nuestras acciones, siendo que el entorno debe de adaptarse a nosotros y no solamente nosotros adaptarnos al entorno. Es ya una relación recíproca respecto a la cual queremos reflexionar.

Observando la naturaleza es evidente que las cosas se transforman; la transformación de las cosas está sujeta a las propiedades del tiempo; su estudio e interpretación ha dado lugar a los calendarios, los relojes, oráculos, modelos matemáticos y otros recursos para comprenderlo y utilizarlo. No solamente se ha tratado de predecir el futuro, sino que también de comprender el presente y de conocer el pasado como un solo sistema que es el proceso histórico de la sociedad dentro de la historia de nuestro planeta sumergido en la historia del universo, y ahí en algún punto nuestra breve historia personal. Todo este mecanismo de sistemas de distintas escalas se rige por el sencillo mecanismo de las causas y los efectos.

En el contexto de las ciencias de la complejidad, además de las condiciones iniciales y de los posibles influjos externos, cuando los fenómenos son sistemas suficientemente complejos —es decir, que son sistemas complejos— pueden aparecer conductas auto-organizadas y propiedades emergentes desde el interior del mismo sistema modificando su conducta.

Tratándose del comportamiento de los Sistemas Complejos, una de las características que los define tiene que ver con la relación entre las causas y los efectos. Cuando la relación de las causas y los efectos no es proporcional; es decir, que pequeños efectos tienen grandes causas o grandes causas tienen pequeños efectos, entonces se trata de un sistema complejo. Nos interesa profundizar en la comprensión de la relación entre las causas y los efectos como un sistema complejo.

KARMA 2026 · CONCIERTO

26 de noviembre

de 2026

Este día se presentan 30 artistas.

Auditorio del Museo Manta

Manta, Ecuador

MUSLAB

KARMA 2026

Adam Stanovic

www.adamstanovic.com

OBRA

Encircled

Audio · 2025-05-08 · 13'19 · 2 canales

SEMBLANZA DEL AUTOR

Adam Stanović composes music with recorded sound. In recent years, his music has drawn from both studio and location recordings, using both digital and analogue technologies. Adam's music follows in the traditions of musique concrète; it is created through the direct (physical) manipulation of sound in ways that have been compared to the plastic arts, such as sculpture, painting, and pottery. His music always employs a fixed medium, but is sometimes accompanied by instruments, electronics, film, and animation. To date, he has won prizes, residencies, and mentions in over 40 international composition competitions, had his music performed in over 600 international concerts, and published works on 16 different albums, including three solo albums (on the Sargasso and Empreintes DIGITALes record labels). Adam is Dean of the Screen School at the University of the Arts, London. For more information, visit: www.adamstanovic.com

DESCRIPCIÓN DE LA OBRA

In early 2025, staff and students from the Sound and Music Programme, LCC, travelled to the London Wetlands Centre (part of the Wildfowl and Wetlands Trust (WWT)) to make recordings of the site and its surrounding areas. The project was inspired the long-running SoundLapse project at the Universidad Austral de Chile, where recordings of the wetlands around Valdivia have inspired ecological, educational, and creative research. During the course our project, we met with our counterparts in Chile and learned about their interests, methods, and research goals. We also met with staff and the London Wetlands Centre, and heard about the rapid decline in global wetland environments and their plans to create 100,000 hectares of sustainable wetlands in the UK.

Arriving at the London Wetland Centre, on the morning of the 11th Feb 2025, I was immediately struck by the relative silence. For over an hour I had battled my way through the bustle of central London, travelling by bus, tube, and train. And suddenly, I was surrounded by stark winter trees. I could hear my feet crunching on the stony paths, and a distant crow cawing. For a moment, it felt like an oasis of calm. But as my ears acclimatised, I realised that London, the great metropolis, was ever-present. I could hear it rumbling in the distance, interrupted only by the roar of overhead planes bound for Heathrow. The more I tried to focus on the sounds of the centre itself, the more aware I became of the monstrous city beyond… We were, I felt, encircled…

Initially, this piece set out to traverse city and Centre, transitioning from the chaos of one to the calm of the other. As the piece developed, however, I started to realise that it is not simply the London wetlands that are encircled; although their geographies are vastly different, most of the world's wetlands are, in one way or another, equally encircled…

Alejandro Albornoz

https://alejandroalbornoz.com

OBRA

La vicinanza iperstiziosa distopica presente

Audio · 2026-04-25 · 10.41 · 2 canales

SEMBLANZA DEL AUTOR

Compositor chileno de música electrónica contemporánea, doctor en Composición, Universidad de Sheffield, Reino Unido. Estudió con Federico Schumacher, Rodrigo Sigal en Chile y con Adrian Moore y Adam Stanović en UK. Activo desde 2004 en la música electroacústica, colabora con teatro, danza y proyectos interdisciplinarios. Su obra se ha presentado en Europa, América y Asia. Profesor en la Universidad Austral de Chile. Trabaja en análisis de obras acusmáticas y acercando la música electroacústica a jóvenes audiencias.

DESCRIPCIÓN DE LA OBRA

'La vicinanza iperstiziosa distopica presente' (2026) 10’41, estéreo.

¿Cómo escapar de las profecías autocumplidas o de las que nos quieren imponer?
La lucha por un futuro es constante y no debemos rendirnos.

Fernando M. Albornoz Flor

https://www.instagram.com/fmaf/

OBRA

Consequencia Electromagnetica.

Audio · 2026-09-04 · 8:33:00 · 2 canales

SEMBLANZA DEL AUTOR

Compositor, músico, diseñador sonoro, docente. Estudio Composición con medios electroacústico. Y diplomado en Música y tecnología, en la Universidad nacional de Quilmes. Egresado en sonido para cine en S.I.C.A. Sindicato de la industria cinematográfica Argentina y Producción musical, master y mezcla en Sonica.
En su linea de trabajo combina lenguajes tradicionales con tecnología y técnicas del sXXI.
Ha compuesto e interpretado música y diseño sonoro en distintas agrupaciones y para distintos medios, como comerciales, documentales, mini series
laboratorios, festivales y obras de danza. Así también como encargado de mezclar y masterizar dichos trabajos y un sinfín más.

DESCRIPCIÓN DE LA OBRA

Ésta obra acusmática explora las fuerzas electromagnéticas a partir de una bobina y distintos dispositivos eléctricos. Al acercar estos dispositivos a la bobina, se producen sonidos como consecuencia de su interacción electromagnética. Estos sonidos son registrados y posteriormente transformados mediante procesamientos de audio, dando lugar al material sonoro de la composición.
La bobina representa un cuerpo capaz de recibir, acumular, transformar y liberar energía. Su comportamiento inspira un recorrido en el que la materia parece cargarse, vibrar y entrar en resonancia. Las variaciones producidas por el acercamiento de los dispositivos generan cambios de frecuencia, amplitud y timbre, construyendo un lenguaje donde el sonido no es únicamente un objeto, sino la manifestación perceptible de una fuerza.
En este sentido, la obra establece un vínculo poético con la música de las esferas, entendida como la antigua concepción de un cosmos regido por relaciones, proporciones y movimientos armónicos. Ambos conceptos permiten imaginar el universo como un sistema de fuerzas, proporciones y movimientos que pueden traducirse en sonido. La bobina se convierte así en una especie de microcosmos electromagnético, donde una energía invisible se transforma en una experiencia sensible.
El resultado de la obra es, por tanto, una consecuencia electromagnética transformada en experiencia sonora: un proceso en el que las fuerzas invisibles se manifiestan a través de sus efectos y encuentran en el sonido una forma de percepción.

Momoha Anayama

https://momohaanayama.myportfolio.com/

OBRA

The Listening Point

Video · 2026-07-01 · 07.07 · 5.1 canales

SEMBLANZA DEL AUTOR

Born in 2003 in Kochi, Japan. Currently studying at Keio University. With a background in sound programming, I create art pieces and gadgets centered around sound.

DESCRIPCIÓN DE LA OBRA

Simulation is a way of rendering the world into a form that can be predicted. By setting initial conditions and letting equations run, it unfolds possible changes as time on a screen. Even a galaxy collision, a phenomenon far beyond the scale of human experience, becomes something that can be played, paused, and viewed from different angles. In doing so, we reduce a cosmic event to a model in our hands, and feel as though we have come closer to the order that governs it.

But does the ability to survey a simulation really place us outside the world it represents?
What a model reveals is not simply the possibility of control. It also reveals a time in which, once conditions have been set, everything proceeds through chains of interaction. The future that appears on the screen is not a future freely open to our intervention. It emerges as a flow already shaped by initial conditions and computation.

In this work, I visualize a galaxy collision simulation output by GADGET-4, and construct a dynamic field from the positions of particles and their changes over time. Into this field, I insert a virtual probe. This probe is not an actual star or gas particle in the simulation, but a listening point moving through the computed galactic field. It is drawn toward dense structures, carried by local flows, and deflected by compression, vorticity, shear, and dispersion. Its trajectory becomes a history of forces received by a single point within a vast field of causality.

What becomes sound is not the galaxy itself, nor each individual particle. What is sonified is the force that the probe receives from the field. The direction of attraction appears as the spatial position of sound through panning. The magnitude of force, surrounding density, propulsion and resistance along the direction of travel, and lateral forces that bend the probe are shaped into intensity, fluctuation, pressure, speed, and texture. The audience receives, as motion in sound, how a single point in the field is pulled, carried, and bent.

Listening here is not a way of understanding data.
It is closer to being dropped into a world we thought we had contained in a model. A simulation shows us a future; at the same time, it places us in a position from which that future cannot be changed. In this work, sound is not a translation meant to explain a galaxy collision. It is an opening through which we are drawn into a computed wave of causality.

This work turns the human gaze that stands outside a simulation into a small listening point receiving forces from within the field.

Roman Andia

https://www.instagram.com/roma.and11a?stkn=MTNjY2VuYWNrdDJ6dw%3D%3D

OBRA

Aquella Radio Rota

Audio · 2026-07-09 · 08:20 · 2 canales

SEMBLANZA DEL AUTOR

Estudiante avanzado de la Licenciatura en Composición con Medios Electroacústicos (LCME) de la Universidad Nacional de Quilmes (UNQ), en etapa de tesis. Investigador en el proyecto Punto de Encuentro (PdE), dirigido por Marcos Franciosi y codirigido por Agustina Crespo (UNQ). Músico activo en los grupos Delias Yanti (voz y bajo) y REC (voz y batería). Mi trabajo actualmente se centra en el estudio de la distorsión y la música espectral, explorando sus posibilidades compositivas y expresivas en el ámbito de la electroacústica contemporánea

DESCRIPCIÓN DE LA OBRA

Aquella Radio Rota propone una representación abstracta de una radio dañada, alejándose de cualquier intención mimética. La obra explora la fragmentación y la transformación del material sonoro mediante procesos de glitch, pitch shifting, time stretching y distorsión, que funcionan como ejes estructurales y expresivos de la composición.
El material de partida proviene de samples extraídos de obras realizadas previamente durante la cursada de la Licenciatura en Composición con Medios Electroacústicos de la Universidad Nacional de Quilmes (UNQ). Estos materiales son sometidos a diversos procesos en búsqueda de la recontextualización, generando un nuevo discurso sonoro desvinculado de sus significados originales y orientado hacia la construcción de una identidad propia.
Las obras utilizadas como fuente de material son:
• Adventus – Composición Electroacústica III (cátedra Marcos Franciosi).
• Distorsión e Interferencias– Composición Electroacústica II (cátedra Marcos Franciosi).
• Neblina de Limón – Composición en Estilo II (cátedra Rosa Nolly).
De esta forma, la pieza establece un diálogo con obras previas, transformándolas en un nuevo gesto artístico que se construye a partir de la intervención, la ruptura y la resignificación del material preexistente

Teresa de los Angeles Luna

teresaluna.de

OBRA

PLEGARIA ETERNA

Video · 2025-12-18 · 09:37 · 2 canales

SEMBLANZA DEL AUTOR

Teresa de los Ángeles Luna (Corzuela, Chaco, Argentina) es compositora, directora y Teniente Coronel Maestra de Banda del Ejército Argentino, primera mujer en integrar y dirigir bandas militares de la institución. Estudió en la Licenciatura en Música, es Magíster en Creación Musical, Nuevas Tecnologías y Artes Tradicionales, orienta su producción hacia la integración entre investigación sonora, saberes tradicionales y tecnologías aplicadas a la composición, desarrollando además labor artística y proyectos culturales en Argentina, promoviendo creación musical contemporánea con identidad cultural y compromiso social en ámbitos académicos y comunitarios del país, actualmente activa como compositora e investigadora en proyectos musicales nacionales e internacionales vigentes.

DESCRIPCIÓN DE LA OBRA

Eternal Prayer is a work that investigates temporal expansion and the construction of a contemplative sonic space through processes of transformative repetition and gradual evolution of musical material. The piece is articulated through the progressive accumulation of timbral layers and subtle variations in density, dynamics, and register, generating a discourse based on the perception of continuous change within seemingly static structures.

From a formal standpoint, the work avoids traditional linear narrative and proposes an organic development in which musical events emerge, transform, and dissolve within a sustained sonic flow. Reiteration functions as both a structural and perceptual device, allowing small modifications to gain significance in the listening experience and to build a sense of expanded temporality.

The concept of “prayer” is approached as an abstract metaphor linked to insistence and the search for transcendence through sound. The work is not framed within any specific religious context; rather, it employs the idea of invocation as a conceptual axis to explore the relationship between repetition, resonance, and auditory memory.

The treatment of silence and resonance constitutes a central element of the composition, creating space for deep listening and for the interaction between sonic presence and absence. In its audiovisual version, the image is integrated as an additional compositional component that engages structurally with the music, expanding the perceptual experience without establishing a direct illustrative relationship.

Eternal Prayer thus proposes a space of expanded listening in which musical time is perceived as a continuous process of transformation, inviting the listener into an introspective experience that transcends narrative linearity and emphasizes sensory perception and aesthetic reflection.

Dan Antoniu

https://danantoniu22.wixsite.com/my-site-3/recent-works

OBRA

Abyss

Audio · 1996-05-22 · 4:00 · 2 canales

SEMBLANZA DEL AUTOR

Drawing on the intensity of sound and his Romanian heritage Dan Antoniu creates visceral sonic experiences. Utilizing psychoacoustics, gesture, and electronics his work serves as a ritual to create new perceptual environments for the audience and performers to inhabit together.

Antoniu has collaborated with soloists and chamber ensembles utilizing electronics. He augments the listeners' experience through multichannel, video, and installations. He's developed an improvisatory practice around extended voice, bowed guitar, and conducting.

He's collaborated with many musicians and organizations such as: Iancu Dumitrescu, SPLICE Ensemble, Confluss, Apply Triangle Trio, Robin Meiksins, Thailand Electro-Acoustic music Society, MUSLAB, Absonus Labs, Cero Records, APNÉES's PAYSAGES, Neuberger Museum of Art, and Combustible Ensemble. Dan has studied with Elainie Lillios, Mikel Kuehn, Liz Philips, John Malia, and Du Yun.

DESCRIPCIÓN DE LA OBRA

“He who fights with monsters might take care lest he thereby become a monster. And if you gaze for long into an abyss, the abyss gazes also into you”. Friedrich Nietzsche’s quote is represented by the performer transitioning from breathing (the human gesture) to growling and screaming, the monster’s gesture. This prompt strips all language leaves only universal human sounds of breathing and screams. In the electronics, voices multiply slowly around the audience. These were created by performing the prompt in spaces such as a resonant staircase and woods. Therefore one voice creates an ecosystem.

Dan Antoniu

https://danantoniu22.wixsite.com/my-site-3/recent-works

OBRA

Electric Creek

Video · 2023-05-17 · 6:25 · 2 canales

SEMBLANZA DEL AUTOR

Drawing on the intensity of sound and his Romanian heritage Dan Antoniu creates visceral sonic experiences. Utilizing gestures, transformations, and electronics Antoniu's work serves as a ritual to create new perceptual environments for the audience and performers to inhabit.

DESCRIPCIÓN DE LA OBRA

Electric Creek is a work that is made from recording of a creek in South Dakota (USA). The creek's recording is augmented slowly distorting the recording's perceived reality. By combining recordings, processing, and video I hope to distort the perception of the recorded space and create a new perceptual environment for people to inhabit.

Jorge Antunes

jorgeantunes.com.br

OBRA

BIG BANG

Audio · 2023-06-08 · 05 min. · 2 canales

DESCRIPCIÓN DE LA OBRA

BIG BANG was composed in 2023, at the composer's studio in Brasilia. In the work Jorge Antunes tries to describe an infinite, calm landscape and cosmic movements in the sidereal space. The chaotic and transcendent phenomenon is the cause of surprising effects. After the initial moments of the emergence of the Universe with great explosion, bolides, celestial bodies and cosmic dust dissipate, giving place to the calm of the infinite landscape.
In addition to electronic and synthesized sounds, natural sounds from the cerrado and dramatic stretches of some of the composer's symphonic works are used as background material.

Luis Arévalo

https://www.linkedin.com/in/luis-harevalo/

OBRA

SAT

Audio · 2020-01-27 · 7.3 · 2 canales

SEMBLANZA DEL AUTOR

Compositor y explorador sonoro con presencia internacional, habiendo presentado su obra en festivales de más de diez países. Su práctica aborda el sonido como un ente vivo y una herramienta para alcanzar estados profundos de auto-observación. Se ha formado en el Instituto Cardenal Miranda, Trinity College London, la Universitat Pompeu Fabra, el CMMAS y el CENART. Su trayectoria destaca por residencias en el Bellagio Center (Fundación Rockefeller) y el Virginia Center for the Creative Arts (UNESCO), donde recibió el premio "The Commission". En México, su trabajo ha sido distinguido por el FOCAEM y el Sistema Nacional de Fomento Musical, presentándose en los principales festivales de música contemporánea y arte sonoro. Su labor actual profundiza en la vibración como un fenómeno orgánico y dinámico que busca la trascendencia a través de la escucha consciente.

DESCRIPCIÓN DE LA OBRA

En sánscrito, Sat es la "Realidad Absoluta": lo inmutable, lo eterno y lo puro. Es la existencia verdadera que permanece inalterada frente a la naturaleza transitoria del mundo. No es una interpretación, sino el estado esencial de lo que es, más allá de la ilusión del cambio.

En el contexto del Karma (la acción), esta pieza puede examinar la relación entre el ser y el hacer, articulando la distinción entre las acciones superficiales y aquellas que emanan directamente de la esencia.

Cristian Argento

https://www.instagram.com/cristiang.argento/

OBRA

Marcello

Audio · 2026-01-01 · 10:00 · 2 canales

SEMBLANZA DEL AUTOR

Cristian was born in Catania in 1998 and began making music as a self-taught artist at the age of 14. His passion for new technologies applied to music developed during high school, where he studied electronics and computer science, complemented by extracurricular courses in electronic music. After graduating, he chose to turn his passion into a profession and enrolled at the Conservatory of Palermo, where he
graduated in Electronic Music in the class of Giuseppe Rapisarda.
His compositions have been selected and performed at numerous international festivals and events across multiple continents. His works have been featured in Melbourne, Sydney, Boston, Newcastle, Daegu, Quito, Cuernavaca, Grenoble, Chalon-sur Saône, New York, Niterói, Hjorted, Penticton, among others. His music has also been broadcast on international radio stations and presented through both physical and virtual installations.
He received a Special Mention at Ars Electronica Forum Wallis 2025 and his work has been published on the NAISA Deep Wireless 20 album.

DESCRIPCIÓN DE LA OBRA

The province of Caltanissetta consistently ranks among the lowest in Italian quality of life indices. It is in this territory that Marcello chooses to stay and to fight.
The composition opens with a vinyl record placed on a turntable, from which emerges a chanted lamentation prayer typical of the Holy Week celebrations in Caltanissetta — a sound that carries the weight of a land and its memory.
The title of the composition comes from the interviewee's name and is a tribute to Danilo Dolci — writer, sociologist and activist, nominated nine times for the Nobel Peace Prize — and to his collection Racconti siciliani (Sicilian Tales), where every testimony bears the name of the person who speaks. A simple and radical gesture that restores an identity to voices that too often remain anonymous.
The protagonist founds NO SERRADIFALKO, an association based in Serradifalco, a town in the province of Caltanissetta — where the 'K' is the medical symbol for cancer — to respond to a silent emergency: the anomalous incidence of tumours in an area historically rich in resources, abandoned after the closure of the mines in the 1980s, whose environmental and human costs have never been fully addressed.
Through his testimony, Marcello recounts personal grief, civic commitment and the daily struggle of a community that has chosen awareness over silence.

https://www.facebook.com/NoSerradifalKo/?locale=it_IT

Andres Aristizabal Padilla

https://www.instagram.com/aristi_andres_?igsh=eXh4eGQzMmZzeTg3

OBRA

Malibú, Catábasis del Caimán Dorado

Audio · 2026-06-11 · 04:11 · 2 canales

SEMBLANZA DEL AUTOR

Andrés Aristizabal Padilla es monje budista novicio y estudiante del Programa de Música de la Universidad Nacional Abierta y a Distancia (UNAD), con énfasis en Producción Musical. Desde 2022 es miembro activo del Semillero de Investigación de Música de la UNAD y actualmente integra el equipo de investigadores del proyecto museológico "Arqueomusicología del Caribe: aproximación a las dinámicas sonoras y musicales de los taironas y sinúes a través del análisis de su universo acústico e iconográfico".

Es cofundador del ensamble de música experimental KoanMu, espacio dedicado a la creación y exploración de nuevas prácticas sonoras. En 2025 participó como compositor y productor musical del cortometraje "1957: El sueño del voto".

Su trabajo artístico e investigativo se sitúa en la intersección entre la música electroacústica, la arqueomusicología, el arte sonoro y las prácticas contemplativas, explorando las relaciones entre el sonido, la ritualidad y las tecnologías contemporáneas de composición.

DESCRIPCIÓN DE LA OBRA

Malibú, Catábasis del Caimán Dorado, es una obra electroacústica en formato estéreo que surge de un proceso de investigación-creación sobre los sistemas acústicos y la iconografía de los instrumentos cerámicos prehispánicos de América, con especial énfasis en los hallados en el Caribe colombiano.

La obra se fundamenta en el estudio de los procesos de iniciación chamánica, entendidos como experiencias de muerte simbólica y transformación espiritual, y en el análisis iconográfico de la cultura Sinú, particularmente de las representaciones asociadas al mito del Caimán Dorado. Estos referentes son traducidos a un lenguaje electroacústico contemporáneo mediante procedimientos propios de la composición acusmática, la economía de recursos, técnicas derivadas del foley cinematográfico, la espacialización binaural y estrategias vinculadas a la corriente pos-espectralista.

Aproximadamente el 80 % de la composición se desarrolla a partir de la transformación, deconstrucción y recontextualización de un único sonido, registrado directamente de una flauta Malibú prehispánica perteneciente a las colecciones del Museo Nacional de Bogotá. Desde esta única fuente sonora se construye la mayor parte del universo tímbrico de la obra, donde el espacio estéreo se concibe como un territorio narrativo que articula mito, ritual y escucha.

Oscar Alejandro Ariza Vázquez

https://soundcloud.com/alejandro-ariza-vazquez

OBRA

Erosión de la memoria

Audio · 2026-06-30 · 07.26 · 4 canales

SEMBLANZA DEL AUTOR

Oscar Alejandro Ariza Vázquez (2001), originario de Celaya, Guanajuato, inició su formación musical en el Conservatorio de Música de Celaya, donde cursó el bachillerato en música con especialización en piano entre 2019 y 2024.
Inició su acercamiento a la composición en 2022, integrándose al taller del compositor Guillermo Diego. En 2024 decidió continuar su formación profesional, trasladándose a la Ciudad de México para cursar la Licenciatura en Composición en la Facultad de Música de la Universidad Nacional Autónoma de México (UNAM), donde actualmente cursa el segundo año bajo la tutela de la compositora Gabriela Ortiz.
Es integrante del Colectivo Nexos, cuya misión es la creación, interpretación y difusión de la música mexicana contemporánea, con el cuál ha organizado diversas actividades como masterclass, lecturas de obras y conciertos, además se han tenido presentaciones en el Museo Universitario de Arte Contemporáneo (MUAC) en el marco del Festival el Aleph y la Sala Blas Galindo durante el V Maratón de Música Contemporánea.
Entre sus primeros logros como compositor destacan el segundo lugar en el Concurso Trío Matices (2024), la selección de una de sus obras para ser interpretada en el IV Festival de Piano de la Facultad de Música de la UNAM (2025), la interpretación de otra obra suya en la edición 47 del Foro Internacional de Música Nueva Manuel Enríquez (FIMNME), el reconocimiento a obra ganadora en el 1.er Concurso de Composición Musical con Medios Electrónicos de la FAM, segundo lugar en el concurso del festival de música de cámara de Atlixco (FEMCA), mención honorífica en el concurso internacional del cuarteto ATANOR de Colombia y obra seleccionada en el festival Aires edición 2026.
Sus obras han sido interpretadas por músicos profesionales como Mauricio Ramos, Edith Ruiz y el Trío Matices, entre otros. Su música se ha presentado en espacios como el Conservatorio de Música de Celaya, el Museo Octavio Ocampo de Celaya, la Sala Xochipilli de la Facultad de Música de la UNAM, así como en la Sala de Recepciones del MUNAL, Opus 94 y el Festival YUUBAN. Asimismo, su obra ha sido transmitida en estaciones de radio como Radio UNAM, Opus 94 y El Coleccionista.

DESCRIPCIÓN DE LA OBRA

Erosión de la memoria parte de grabaciones de campo realizadas en cuatro territorios mexicanos con distintos grados de urbanización: Ciudad de México (Metro, canales de Xochimilco, túneles y avenidas), Querétaro (calles urbanas), Celaya (centro histórico y trenes) y San Juan de la Vega (jardín principal y ambiente cotidiano).
Estos materiales no funcionan como archivo documental, mediante micro-montaje, transposición y manipulación digital, la fonografía se desarticula de su fuente para volverse objeto sonoro. Desde su primera aparición, las grabaciones son sometidas a una corrupción acústica que anticipa la contaminación que el discurso musical desarrollará gradualmente.
El paisaje rural nunca aparece desde una pureza idílica pues ya está intervenido, erosionado e infectado por el ruido que dará paso a la urbanización.

Erosión de la memoria es, en este sentido, una fábula acústica: el colapso del espacio rural ante la saturación metropolitana no es un accidente sino la consecuencia inevitable de causas que se acumularon sonoramente mucho antes de que pudiéramos ser conscientes de ellas. Al final solo quedan los ecos fantasmales de las identidades sonoras que alguna vez poblaron el territorio, el efecto que sobrevive a la causa que lo originó.

Pablo Bachmann

https://groovelist.co/app/projects/@/pablo-bachmann

OBRA

Stella Creation

Video · 2026-04-21 · 03.23 · 5.1 canales

SEMBLANZA DEL AUTOR

Detectado: español

inglés

español

Francés

español

inglés

Francés
Pablo Francisco Bachmann nació el 20 de enero de 1978 de la ciudad de Chajarí, Entre Ríos

Diplomado en Música y Tecnología, Licenciado en Composición con medios Electroacùsticos de la Universidad Nacional de Quilmes.

Especialización en Video y Nuevas Tecnologías online, dictado por el Media Centre d'Art i Disseny de ESDi de Barcelona – España.

Es autor de obras de cámara, electroacústicas puras y mixtas, video música, videoarte, videoclips como así también de obras de arte sonoro. Ha participado como colaborador durante 2007 y 2010 con Buenos Aires Sonora realizando intervenciones sonoras a gran escala en espacios públicos urbanos

Actualmente es docente de Medios Electroacústicos del Conservatorio Gilardo Gilardi de La Plata del cual también es Encargado de Medios de Apoyo Técnicos y Pedagógicos desde el 2007
826
Pablo Francisco Bachmann was born on January 20, 1978, in the city of Chajarí, Entre Ríos.

He holds a Diploma in Music and Technology and a Bachelor's Degree in Electroacoustic Composition from the National University of Quilmes.

He completed online specialization in Video and New Technologies at the Media Centre d'Art i Disseny of ESDi in Barcelona, □□Spain.

He is the author of chamber works, pure and mixed electroacoustic pieces, video music, video art, music videos, and sound art. He collaborated with Buenos Aires Sonora between 2007 and 2010, creating large-scale sound installations in urban public spaces.

He currently teaches Electroacoustic Media at the Gilardo Gilardi Conservatory in La Plata, where he has also been in charge of Technical and Pedagogical Support Resources since 2007.

DESCRIPCIÓN DE LA OBRA

"In a universal void, outside of known time and space, a group of seven cosmic beings recognize each other. They gather their own light and commit it to a shared purpose, envisioning a collective mission. Through a ritual, they create a star that reflects them and offer it as a guide to illuminate others. Animated using stop-motion and a multiplane camera.
Original 5.1 surround sound.
Features a binaural sound mix; please use headphones for the best experience."

wissal bahenna

https://sites.google.com/view/wissal-bahenas-portfolio/accueil

OBRA

she never said yes

Audio · 2026-07-15 · 2:51 · 2 canales

SEMBLANZA DEL AUTOR

Wissal Bahenna is a Moroccan sound designer, audio post-production specialist, and sound artist. She holds a Bachelor's degree in Sound Technology and Engineering from ISMAC. Her practice spans documentary, fiction, animation, and experimental sound composition, with a growing focus on sound as a medium for memory, identity, and social reflection. She has contributed to feature films, short films, documentaries, and cultural events in Morocco, combining cinematic sound design with electroacoustic and immersive listening practices.

DESCRIPCIÓN DE LA OBRA

She Never Said Yes is a fixed-media electroacoustic composition that examines the relationship between sound, memory, and social silence. Inspired by the experiences of girls affected by the former Article 475 of the Moroccan Penal Code, the work does not attempt to reconstruct individual testimonies. Instead, it explores the emotional traces left by coercion, the erasure of consent, and the lasting psychological consequences of violence through an abstract sonic language.

The composition is built around the idea that listening can communicate experiences that resist verbal representation. Field recordings, manipulated voices, symbolic sound gestures, and layered textures gradually transform throughout the piece, allowing familiar sounds to become unstable and emotionally ambiguous. Rather than illustrating events directly, the work invites the listener to experience tension, vulnerability, and the gradual disappearance of agency as perceptual states.

Silence plays a central structural role. It is treated not as the absence of sound but as a material that reflects censorship, fear, and the inability to speak. Contrasts between intimacy and distance, density and emptiness, are used to create a listening experience in which the audience actively reconstructs meaning rather than receiving a fixed narrative.

The work positions sound as a medium capable of preserving collective memory while opening space for critical reflection. By avoiding literal storytelling, She Never Said Yes encourages listeners to confront the emotional and ethical dimensions of a historical reality through acoustic perception alone. It seeks to demonstrate how electroacoustic composition can function simultaneously as artistic expression, social inquiry, and an exploration of listening itself.

Boyi Bai

https://soundcloud.com/zion-bai

OBRA

Take Me Back to Indonesia

Audio · 2024-12-05 · 7.28 · 2 canales

SEMBLANZA DEL AUTOR

Boyi Bai is a composer and sound artist specialising in field recording, soundscape composition and interactive VR spatial audio, whose practice-led works transform environmental sound into immersive auditory spaces while exploring the intrinsic relationships between place, memory and media. His works have been widely presented at internationally acclaimed festivals, art exhibitions, and radio programmes, including ICMC 2026, NYCEMF 2026, BBC Radio 6, TagTEAMS 2026, MA/IN Festival 2025, SOUND/IMAGE Festival 2025, PAYSAGES | COMPOSÉS Festival 2025, and the San Francisco Tape Music Festival 2024, building an extensive exhibition profile in the global fields of sound art and electroacoustic music. His distinctive artistic approach has been recognised with the Gold Award in the Electronic Acousmatic Music category at the 6th Denny Awards Electronic Music Competition, a shortlist for the Sound of the Year Awards 2024, and other internationally recognised professional honours.

DESCRIPCIÓN DE LA OBRA

Take Me Back to Indonesia is rooted in a field recording made in Madobag Village, Mentawai Islands, Indonesia, capturing children playing near an old well. As a sonic memory, it inspired the composer to reflect on the contrast between fleeting moments of travel serenity and the pressures of everyday life.

The work explores the tension between two acoustic worlds. It opens with the calm of the island, employing gentle drones and textures to construct a dreamlike space between the external environment and internal memory, reimagining how memories emerge in times of longing. Sharp phone alarms and daily noises then shatter this tranquil soundscape, marking the collapse of the imagined realm. In the end, the work maintains an open, unresolved narrative tension, oscillating between memory and the present.

Daria Baiocchi

https://www.linkedin.com/in/dariabaiocchi/

OBRA

Gelb

Audio · 2026-01-15 · 8.04 · 8 canales

SEMBLANZA DEL AUTOR

Daria achieved an MA in piano, an MA in classical composition and an MA in electronic music. She earned her degree in Classical Literature from the University of Bologna(Italy). She's main Professor of Harmony and Music Analysis at “G.B.Pergolesi” Fermo Conservatory of Music, Sound Design Professor in Macerata Academy of Fine Arts and Sound Design Professor in Wuhan Academy of Fine Arts.

DESCRIPCIÓN DE LA OBRA

Wrapped in noise, the opening of this work draws the audience into a raw environment with an evolving texture. The various sections, bound together by the fil rouge of pure sounds flecked with varied repetitions of white noise, are followed by repeated sounds with differing envelopes sounds that recount a lunar myth in which the sonic material acquires reverberations and echoes of distant memories. The memory of the sonic material is allegorically transformed and interspersed with impulses encircled by filtered elements belonging to the primordial matrix. The suspended shadow of a sonic line sways between timbral sounds and delay times, multiplying and ultimately returning upon itself.

Ali Balighi

https://alibalighi.com

OBRA

Home Is Far Away

Video · 2025-02-07 · 27.5 · 2 canales

SEMBLANZA DEL AUTOR

Ali Balighi, a composer, sound designer, and sound engineer, was born in Tehran, Iran. He graduated from The University of Art in 2011 with a Bachelor's degree in Music Performance. A passion for composition led him to pursue a Master's degree in Composition at Texas Tech University, where he is currently a student for a Doctor of Musical Arts (DMA) in Composition.

DESCRIPCIÓN DE LA OBRA

Program note:

I leave these words for you—
You, the thirstiest sentence of waiting,
As misty as grandmother's cigarette smoke,
And so somber
That blue drips
From your footsteps.
□□
The house is far away,
The house is so far away,
And this loathsome road smells of oil,
On a snowy night—
The night Afsaneh, the beautiful neighbor,
Took her own life.
Her beauty fell into the courtyard.
Everyone forgot her name—
Everyone, except her eyes.
Oh, those eyes!
□□
Tomorrow, I want to go to the bazaar,
To lose myself in its storerooms,
And never return by that path.
Even if the moon rises,
I won't look at the sky.
If the rain falls,
I, too, will weep—
Sightless,
Sightless!

Patricio BALLESTEROS LEDESMA

https://www.youtube.com/c/PatricioBallesterosLedesma

OBRA

NUNCA DEJES DE SEMBRAR 2

Video · 2025-10-12 · 10.33 · 2 canales

SEMBLANZA DEL AUTOR

Artista, realizador audiovisual y periodista de Buenos Aires, Argentina, desde hace treinta años. Estudió comunicación social, hizo cursos de cine y video, realizó más de 150 cortos experimentales y videoarte, incluida la edición digital y banda de sonido, además hace fotos y compone música. Sus obras fueron seleccionadas y exhibidas en cines, auditorios, galerías, museos, centros de cultura, universidades y festivales en Alemania, Arabia Saudita, Argentina, Australia, Brasil, Bulgaria, Ecuador, Eslovaquia, España, Estados Unidos, Finlandia, Francia, Grecia, Israel, Italia, Japón, México, Países Bajos, Portugal, Reino Unido, República Dominicana, Uruguay.

DESCRIPCIÓN DE LA OBRA

video + fotos + música © 2025 Patricio Ballesteros Ledesma

Es la continuación de un video realizado en 2018 con el mismo título y temática, que presenta fotos de los últimos siete años y nueva música original.

Estas son algunas imágenes fijas que tomé en mi pequeño patio urbano. Allí están mis semilleros, árboles, plantas y algunos insectos. Desde los 15 años siembro semillas de especies nativas y cultivo plantas, hoy tengo 57 años y todavía lo hago. Tu también puedes hacerlo.

Pablo Bas

https://pablobas.com.ar

OBRA

Lahares

Audio · 2024-08-16 · 07:58 · 2 canales

SEMBLANZA DEL AUTOR

Pablo Bas (Buenos Aires, Argentina) es músico, compositor, artista sonoro, diseñador sonoro y docente.
Realiza improvisación libre y compone música electroacústica, instrumental y mixta, sonomontajes e instalaciones sonoras.
Realiza música para audiovisuales, teatro, danza, performances y colaboraciones con artistas visuales. También realiza producción musical y masterización de álbumes de otros artistas. Realizó obras y álbumes de música en colaboración con diversos artistas.
Crea mapas sonoros a partir de grabaciones de campo y dirige proyectos colectivos de cartografías sonoras web en el Taller de Grabaciones de Campo y Mapa Sonoro, que ha recibido diversos apoyos institucionales y becas para desarrollar proyectos.
Dirige el Taller de Improvisación Libre.
En UTN.BA dirige la Diplomatura en Producción de Audio y Música, y los Expertos Universitarios en Arte Sonoro y en Diseño Sonoro Audiovisual.
Sus obras han sido presentadas en festivales, conciertos y salas de exhibición en diversos países, tales como Prix Russolo; MUSLAB; Festival Pleamar; Festival Ne:Rd; Festival Sur Aural; Monteaudio Radio Arte (Uruguay); NYCEMF 2020 New York City Electroacoustic Music Festival; 50th Anniversary of International Computer Music Conference 2025; Klangraum Walpodenakademie (Alemania); Chigiana Radio Arte International Festival (Italia); Primavera en La Habana (Cuba); En Casa AS/COA; Primer Simposio El Arte Sonoro en Latinoamérica (México); Nägeli-Nagel Wetzikon (Suiza); VI Festival de Música Electroacústica, Instituto de Música - Facultad de Artes, Universidad Católica de Chile; Confederación Internacional de Música Electroacústica (CIME) Beijing, China.
Obtuvo becas del Fondo Nacional de las Artes (FNA) para la realización de proyectos artísticos y de formación artística.
Es autor del libro Audio Digital (MP Ediciones, 2005).

DESCRIPCIÓN DE LA OBRA

Lahares surge de una sesión de improvisación libre, o improvisación no guionada, solista, grabada en vivo, en tiempo real, en una sola toma sin cortes ni sobregrabaciones. Se realizó con dispositivos sonoros acústicos, electrónicos y digitales interconectados para generar y procesar sonidos. Es el propio impulso improvisatorio el que guía el discurso y crea líneas, voces, texturas, ambientes o ritmos sin secuencias, patrones o bases pregrabadas ni esquemas previos para tocar. Para la sesión se preparó anticipadamente un conjunto diverso de timbres disponibles para improvisar, lo que se configura como una suerte de instancia pre compositiva. Todo lo demás ocurre en tiempo real modelando y transformando en vivo los sonidos producidos por las diferentes fuentes sonoras mediante procesamientos. Por último, la grabación de audio se sometió a una instancia de masterización bajo el criterio de realizar el menor grado de intervención posible sobre el sonido obtenido en vivo.
Hay versión en video con la actuación en vivo y versión sólo audio.
La producción, grabación, edición y post producción de audio y masterización fue realizada por Pablo Bas.

Liquen Negro + Hernán Roperto Bas - Gonzalez - Roperto

https://viajeroinmovilexprimental.bandcamp.com/album/liquen-negro-lbum-1-narrativas-hojarasca-barcos-electro-2024

OBRA

Urdimbres orgánicas

Audio, Video · 2026-05-01 · 9´ · 2 canales

SEMBLANZA DEL AUTOR

Esteban Gonzalez

Esteban Gonzalez, Buenos Aires, 1974.
Artista integral argentino polifacético, investigador y performer, luthier. Trabaja con tecnología aplicada al arte y la música confluyendo
luthería, experimentación y arte sonoro como parte de un discurso único, sus obras se basan en el estudio de los espacios y los fenómenos
acústicos, interpelando la tecnología y su obsolescencia.
Director Orquesta de destrucción Sonora, y Proyecto Carrusel (FNA/Cultura Inmersiva) y co-director de Proyecto Tanque junto a Gustavo
Basso (UNSAM/UNLP).
Seleccionado y premiado con “Beca Creación FNA” (2019/2021/2022) y “INNOVAR” (2011/2013/2015) y “Mejor productor Muestra Música”
(2015), y Premio Arte y tecnología “Cultura Inmersiva” Prov. De Buenos Aires 2023.
Grabó para Epsamusic, Sudamericana Música, PlusTimbre (Grecia) y Rumiarec entre otros.
Docente postgrado Musica Expandida UNSAM, Diplomatura en Luthería UNA, capacitador para UNESCO y CASO (Centro de Arte Sonoro),
UNSE, etc.
Ha realizado exposiciones y dictado seminarios en Argentina, Brasil, Alemania, Noruega, Tokio y Paraguay, y enseñado su oficio a más de
400 aprendices de Argentina, Bolivia, España, Noruega, El Salvador y Chile.
Presentó su obra en:
Museo de Arte Moderno de Roma (Italia)
Sala NIU (Barcelona, España)
Festival Vilmar (Vilasaar de Mar, España),
MUTEK.ar, CASO (Centro de Arte Sonoro)
Festival PublicVisual (Tokio)
Tecnópolis Festival Lupear
Museo de Arte Moderno de Buenos Aires
Festivales Fase 9 (C. C. Recoleta)
Escalatrónica (UNLA)

Pablo Bas:
Pablo Bas (Bs.As. Argentina) es músico, compositor, artista sonoro, diseñador sonoro y docente.
Hace improvisación libre y compone música electroacústica, instrumental, mixta, sonomontajes e instalaciones sonoras. Hace música para audiovisuales, teatro, danza, performances y colaboraciones con artistas visuales.
Realiza producciones musicales y masterizaciones de álbumes de música de otros artistas.
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Dirige el Taller de Improvisación Libre.
En UTN.BA dirige la Diplomatura en Producción en Audio y Música, y los Experto Universitario en Arte Sonoro y en Diseño Sonoro Audiovisual.
Es autor del libro Audio Digital (MP Ediciones, 2005).

Contacto:
https://pablobas.com.ar

Hernan Roperto
Hernan Roperto es ingeniero, VJ y diseñador audiovisual argentino.
Se especializa en la creación de visuales en tiempo real y experiencias inmersivas para conciertos, performances e instalaciones site-specific.
Con más de 15 años de trayectoria, su trabajo fusiona tecnología, arte generativo y minimalismo para explorar la relación entre sonido, imagen y percepción, combinando precisión técnica con intuición artística.
Sus proyectos profundizan en la interfaz entre estructura y percepción, silencio e intensidad, geometría y emoción, tendiendo puentes entre la naturaleza, las matemáticas y la conciencia interior.
Su enfoque integra sensibilidad artística, dominio técnico y una comprensión profunda del lenguaje escénico y musical.
A lo largo de su carrera ha desarrollado visuales para conciertos, festivales, espectáculos inmersivos e instalaciones site-specific tanto en Argentina como en el exterior.
Entre sus proyectos destacados se encuentran colaboraciones con artistas internacionales, festivales de gran escala, marcas globales y producciones escénicas interdisciplinarias.
Su obra ha sido exhibida en festivales internacionales como:
FILE (Sao Paulo, Brasil), Live Performance Meeting (Italia), Mutek Argentina Hybrid Edition (Galería Virtual), Creative Coding Festival (EE.UU.), Festival Pleamar (Mar del Plata), EVAAF (Bilbao,España), Biennale Esch 2024 (Luxemburgo) e Immer Sphere (Brasilia, Brasil), entre otros.

Contacto:
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DESCRIPCIÓN DE LA OBRA

Líquenes, musgos, minerales, barcos y edificios conviven en un mismo plano de vibración. Cada sonido deja huellas en la imagen: puntos que crecen, líneas que respiran, fallas que revelan la textura del tiempo. En el set de Liquen Negro, la improvisación es el método y el error, un jardín.
Las visuales traducen señales acústicas en cartografías mutantes, hechas de escaneos 3D del entorno y organismos mínimos. La base —líquenes y árboles de montaña— ancla una identidad que viaja; la capa local incorpora elementos del sitio —un galpón portuario, un pez del río, una estatua— para tensar la historia del lugar.
La imagen se organiza y se desorganiza, como el cauce de un río ante el viento.
Nada se repite: el sistema está vivo. Entre blanco y negro aparece, a veces, un destello azul, como si el ojo detectara un recuerdo.
Este concierto es también una lectura del territorio: una escucha visual que intenta sintonizar lo que late en las cosas cuando las miramos con paciencia.

albert bayona

https://www.albertbayona.com

OBRA

Kato(Expanded)

Video · 2026-10-03 · 6.32 · 2 canales

SEMBLANZA DEL AUTOR

Tras consolidarse como pintor a finales de los años ochenta, Albert Bayona avanza hacia el arte digital y las nuevas tecnologías. En su amplia interdisciplinariedad, explora su interés por el paisaje, el territorio y su transformación. A partir de ahí crea contradicciones y conceptos opuestos, a veces con una intención transgresora de generar malestar en el espectador, acostumbrado a asumir la vida cotidiana sin crítica alguna. Su obra está vinculada a la música y al cine y reflexiona sobre los mecanismos de engaño y percepción en el propio lenguaje cinematográfico.
Sus obras forman parte de la Colección Nacional de Arte Contemporáneo de la Generalitat de Cataluña y están presentes en plataformas audiovisuales como HAMACA, LABOCINE o SUYAI, plataforma de arte sonoro.
Ha participado en ferias y festivales como ARCO, Feria Internacional de Arte Contemporáneo; VIDEOFORMES, Festival Internacional de Artes Digitales de Clermont-Ferrand; SPLIT, Festival Internacional del Nuevo Cine de Cracovia

DESCRIPCIÓN DE LA OBRA

Pieza de arte sonoro para tres proyecciones
Kato propone una experiencia de escucha atenta que invita a una percepción expandida del sonido y del tiempo. La pieza construye un paisaje sonoro inmersivo. Nace de una deriva situacionista del autor a través de diversos espacios de Polonia, estableciendo una simbiosis entre el cementerio judío de Katowice y el cementerio judío de Varsovia —donde la naturaleza convive y se apodera del espacio funerario— y la Warsaw University Library, ejemplo de naturaleza concebida para dialogar con la arquitectura del edificio. Este recorrido se activa a partir de un acto vandálico neonazi en el cementerio judío de Katowice, hecho que desencadena el proyecto. En esta versión expandida, la pieza se complementa con material de archivo histórico del gueto judío en Polonia. La instalación incorpora material de archivo histórico que puede resultar sensible.

Paul BEAUDOIN

https://www.paulbeaudoin.net

OBRA

a paper rose

Video · 2025-08-19 · 03:42 · 2 canales

SEMBLANZA DEL AUTOR

a paper rose transforms a fragment of Andy de Groat's 1971 *Syracuse Sequence* into a meditation on memory, devotion, and disappearance. His spinning body, preserved in archival footage, becomes spectral through shifts of color, light, and glitch. The work is not a reconstruction of history, but an act of attention across time: a fragile offering in which movement, image, and sound remain suspended between presence and loss. The score, for clarinet and hand drum, is performed by the artist. Its minimal, rhythmic insistence intensifies the circular motion, allowing sound and image to become a ritual of witnessing.

DESCRIPCIÓN DE LA OBRA

In a paper rose, a fragment of Andy de Groat's 1971 Syracuse Sequence is transformed. His spinning body, once captured in archival footage, becomes spectral through shifts of color and glitch. What was once a record of movement is reborn as a ritual of devotion, fragile and luminous as a paper flower. To witness this dance is to stand at the edge of presence and disappearance. The image flickers, alters, transforms, yet the spinning remains — steady as breath, insistent as prayer. It is not a reconstruction of history, but an elevation: the act of an artist devoting himself to the ritual of making, seen anew across time. A paper rose is both beautiful and impermanent, a gesture of care that cannot last. So too does this work hold its fragility in view. Andy de Groat's devotion becomes a mirror for the ways artists move through life: exposed, ephemeral, yet deeply committed.
The score, for clarinet and hand drum, performed by the artist, intensifies the spin. Minimal and rhythmic, the sound gathers force without overwhelming, echoing the circular devotion at the heart of the image. Together, sound and movement build a quiet insistence, a meditation on what it means to witness and to be witnessed. a paper rose invites the viewer not to decode, but to stay, to attend, to bring their own experience into the act of witnessing. What is seen is never fixed. What remains is the devotion that trembles within the fragile offering of art.

Miguel Bellusci

https://miguelbellusci.wixsite.com/miguel-bellusci

OBRA

"Ad Astra"

Video · 2026-06-25 · 9'03" · 2 canales

SEMBLANZA DEL AUTOR

Miguel Bellusci
Compositor y director de orquesta, con estudios en el Conservatorio Nacional de Buenos Aires, Mozarteum de Salzburg, Akademie für Tonkunst en Darmstadt y Hochschule für Musik Köln. Participó como director y compositor en los festivales Darmstädter Ferienkurse, Rheinisches Musikfest Köln, Herrensitzspektakel en Holanda, el proyecto Response con el Ensemble Modern, Now Hear This! en Canadá, etc. Sus obras fueron ejecutadas en Alemania, Argentina, Austria, Brasil, Canadá, Colombia, EE.UU., España, Holanda, y Rumania. Ha recibido premios de la Universidad de Mainz, TRINAC (CIM / UNESCO), Mención de Honor del Premio Nacional de Música y de la Orquesta Sinfónica Nacional en Argentina. Fue titular de la cátedra de Composición en la UNCuyo en Mendoza y profesor del Conservatorio "Manuel de Falla" en Buenos Aires. Actualmente es docente de Posgrado en la UNCuyo y en la UNR (Rosario).

DESCRIPCIÓN DE LA OBRA

Miguel Bellusci
“Ad Astra”, Música Electrónica con Video (2026)
La materia que forma todos los seres vivos de nuestro planeta proviene, como sabemos, del espacio. En el actual estadio del desarrollo del ser humano, estamos comenzando a cumplir con el karma de volver a nuestro lugar de origen.
La música de “Ad Astra” (Hacia las estrellas) fue realizada a partir del tratamiento electrónico de los sonidos de la galaxia, los cuales se hacen audibles procesando las ondas electromagnéticas de los diversos cuerpos celestes.
El Video contiene animaciones de imágenes de cúmulos estelares, nebulosas, etc., captadas por los telescopios Hubble y James Webb y publicadas por la NASA.

Miguel Bellusci

https://miguelbellusci.wixsite.com/miguel-bellusci

OBRA

"Ad Astra"

Video · 2026-06-25 · 9'03" · 2 canales

SEMBLANZA DEL AUTOR

Miguel Bellusci
Compositor y director de orquesta, con estudios en el Conservatorio Nacional de Buenos Aires, Mozarteum de Salzburg, Akademie für Tonkunst en Darmstadt y Hochschule für Musik Köln. Participó como director y compositor en los festivales Darmstädter Ferienkurse, Rheinisches Musikfest Köln, Herrensitzspektakel en Holanda, el proyecto Response con el Ensemble Modern, Now Hear This! en Canadá, etc. Sus obras fueron ejecutadas en Alemania, Argentina, Austria, Brasil, Canadá, Colombia, EE.UU., España, Holanda, y Rumania. Ha recibido premios de la Universidad de Mainz, TRINAC (CIM / UNESCO), Mención de Honor del Premio Nacional de Música y de la Orquesta Sinfónica Nacional en Argentina. Fue titular de la cátedra de Composición en la UNCuyo en Mendoza y profesor del Conservatorio "Manuel de Falla" en Buenos Aires. Actualmente es docente de Posgrado en la UNCuyo y en la UNR (Rosario).

DESCRIPCIÓN DE LA OBRA

Miguel Bellusci
“Ad Astra”, Música Electrónica con Video (2026)
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El Video contiene animaciones de imágenes de cúmulos estelares, nebulosas, etc., captadas por los telescopios Hubble y James Webb y publicadas por la NASA.

Sébastien BERANGER

https://sebastien-beranger.com/

OBRA

Dyades

Video · 2020-10-24 · 06.03 · 2 canales

SEMBLANZA DEL AUTOR

As a composer and performer, Sébastien Béranger explores the musical fields between writing instrumental scores and improvising live electronic music. His music develops through mathematics and generates its material by conceptualizing sound through graphic representation. Like a sculptor, he works on space as a metaphorical representation of the different musical scales.

DESCRIPCIÓN DE LA OBRA

Dyads
Everything in pairs...

Samuel BESTER

samuelbester.com

OBRA

Ceyx & Alcyone

Video · 2026-06-30 · 14'14" · 2 canales

SEMBLANZA DEL AUTOR

I like to explore the ambiguity between reality and our conception of it. Through nuance or distortion, I amplify the interrelations between perception and emotion. Time, the senses and dreams play key roles in my work: they conjure up a language that is often metaphorical, arousing curiosity or blurring apparent meanings and triggering unexpected mental images. My work is protean and intermedial: sounds and/or images in installation or projection, in still or moving images. I seek to present a philosophical and poetic view of the world, because I'm convinced that that's what art is there for: to reveal to us things that we don't see or wouldn't have seen. A work of art has the power to shift our gaze and thereby enrich us, fill us with wonder and transform our perception. My quest is to (re)poetise the world through the visual arts.

DESCRIPCIÓN DE LA OBRA

synopsis : Ceyx leaves his devoted and beloved wife Alcyone by the sea despite her tearful pleas, only to drown in a violent storm while whispering her name. Warned of his death by a dream sent by the gods, Alcyone rushes to the beach at dawn and finds him floating on the waves. Her grief is then complete and irreversible. The film draws a line between Ovid's myth and the thousands who today drown crossing the Mediterranean. The same indifferent waves Ovid described with such poetic terror still swallow lives, leaving families suspended in unbearable uncertainty, often denied even a body, a grave, an epitaph. The myth endures because it tells the truth about love, loss, and the absolute indifference of the sea. What has changed is only our capacity — and our collective failure — to intervene.

José Beviá

https://www.josebevia.com/

OBRA

Highland Ave. Station

Audio · 2026-06-24 · 9:14 · 4 canales

SEMBLANZA DEL AUTOR

José Beviá graduated from the Valencia Conservatory of Music, Berklee College of Music, and Florida State University, where he earned a Doctorate of Music Degree in Music Theory and Composition. Mr. Beviá has seen his classical compositions and orchestrations performed by the Moravian Philharmonic Orchestra, the North Czech Philharmonic, Walter Boudreau and Orquesta Sinfónica del Estado de Michaocán (México), the American Composers Orchestra in New York City, the Sydney Contemporary Orchestra, Robert Spano and the Atlanta Symphony Orchestra. His jazz compositions and arrangements have been performed by The BMI/ New York Jazz Orchestra, The Millennium Jazz Orchestra, Wynton Marsalis and the Jazz at Lincoln Center Orchestra, and the Count Basie Orchestra. His latest album, released in September of 2024, is a jazz trio recording featuring Ronen Itzik on the drums, and Matt Dwonszyk on the bass. He has performed with renowned American jazz artists including Leon Anderson, Rodney Jordan, Karl Latham, Doug Beavers, Ronen Itzik, Matt Dwonszyk, Bryan Copeland, Peter Slavov, Pablo Creel, and European jazz musicians including Andrés Lizón, Karles Perez, and Simone Zaniol, at venues including San Juan Jazz Festival, and North Sea Jazz Festival. Dr. Beviá is a Professor of Music Theory and Composition at The College of New Jersey. Dr. Beviá was the recipient of the 2007 Charlie Parker Jazz Composition Prize, the 2014 Robert Avalon International Competition for Composers in Houston, Texas, the 2011 Lee Ettelson Composer's Award in San Francisco, California, and the 2010 International Music Prize for Excellence in Composition in Neapolis, Greece.

DESCRIPCIÓN DE LA OBRA

Highland Ave. Station was inspired by an evening walk with my son and my long-standing fascination with trains. The piece incorporates various train sounds processed through Max software.

The composition utilizes several techniques including sampled sounds, extended piano techniques, spectral composition, integral serialism, chance, jazz improvisation, and spatialization. The score is a palindrome, with an axis of symmetry at the 4:30 mark. While the piano part uses traditional notation, the electronics are represented with graphic notation, typically positioned below the piano staff.

For performance, please note the following:

- Synchronization: Red vertical arrows indicate points of reference between the piano and electronics, with approximate timings written below.

- Audio Setup: The piano requires two microphones connected to a computer running MAX. This should output via an audio interface to four speakers placed in the corners of the room. Please refer to the attached drawing for the stage layout.

- Effects Abbreviations: Effects for the piano are noted above the staff as follows:
- R: Reverb.
- SD: Spectral Delay (1, 5).
- SP: Spatialization.

Thom Blum

https://www.thomblum.com

OBRA

Resilience

Audio · 2025-11-28 · 10:25 (10 minutes, 25 seconds) · 2 canales

SEMBLANZA DEL AUTOR

Thom Blum (San Francisco, California USA) has been composing electroacoustic and computer music since 1973. He is primarily self-taught but counts as his earliest mentors Curtis Roads, James Tenney, Earl Howard, and Ingram Marshall, most of whom he met while studying composition and classical guitar at California Institute of the Arts in 1972. He has lived in San Francisco, California since 1978 and composes out of his studio In Situ.

He is co-founder of The International Computer Music Association, served as Associate Editor of the M.I.T. Press Journals Computer Music Journal (1987-1996), and is a member of the eight-person San Francisco Tape Music Collective (2000-present).

Some recent musical activities include an invited talk about his music at CREATE, at the University of California, Santa Barbara (https://www.create.ucsb.edu/events/), and at "Art-talk Salon" of Project Artaud, San Francisco. He is an Artist-in-Residence at the Prelinger Library (https://prelingerlibrary.org/home/artists/), where he has created, installed, and improvises regularly on a twelve-channel, interactive musique concrète sound system embedded in the stacks. The system, known as "the Instrullation", interacts with and sculpts the Library's space, reflecting its content and the visitors browsing the Library at any moment.

His music is available through Bandcamp's "sfSoundLabel" (http://sfsound.bandcamp.com/), with additional works at, "Music by Thom Blum" (http://thomblum.bandcamp.com/).

DESCRIPCIÓN DE LA OBRA

Resilience (2025) is a stereo, fixed-media, electroacoustic composition. It was inspired by an injury I sustained in January 2025 and, more specifically, by the remarkable ability to heal and regain strength naturally. This was very clearly and directly a "cause" (the injury) and "effect" (the healing) scenario. I was inspired firsthand by our physical resilience, and the piece is a model of that process.

Domenico Bosio

https://www.domenicobosio.com

OBRA

Vetromattone

Audio · 2025-10-01 · 09'24'' · 8 canales

SEMBLANZA DEL AUTOR

omenico Bosio is a musician and composer from Piedmont (Italy) whose artistic and research activity focuses primarily on electroacoustic music and improvisation.
He is a founding member of the free improvisation ensemble Maltempo Collettivo and of the duo Zigante Bosio, both formed in Turin, as well as of Collettivo Litio, founded in Cuneo. With these groups, he has been actively performing for many years in Italy and abroad, in contexts ranging from the underground scene to institutional venues, alongside numerous releases. In 2024, he conceived and presented live his first solo work, Suono segnale.

DESCRIPCIÓN DE LA OBRA

A glass block can provide light and serve as a decorative addition to an architectural structure, yet it is not load-bearing. A glass block is a small window that does not open, a discreet eye that does not look out, but lets light through.

Just like a glass block, this composition is an aesthetic element, a collection of different moments, each without the claim of being essential to the others.

Hector Bravo Benard

https://www.hbbenard.com/

OBRA

Corrosion Chamber

Audio · 2025-12-29 · 8.33 · 8 canales

SEMBLANZA DEL AUTOR

Originally from Mexico City, he studied philosophy and music at the University of Victoria (Canada), and later at the Xenakis Centre (France), the Institute of Sonology and the Royal and Rotterdam Conservatories (Netherlands), UNAM (Mexico), the University of Washington's DXARTS Center (USA), and the University of Birmingham (UK), where he received his Ph.D. He composes sound-based music for acoustic instruments, live electronics, and fixed media, with a focus on timbral and spatial elements, and natural phenomena such as non-linear dynamical systems. Some of his main teachers include Agostino Di Scipio, Julio Estrada, Scott Wilson, Clarence Barlow, Paul Berg, René Uijlenhoet, and Michael Longton. His works have been presented internationally at events such as ICMC, BEAST FEaST, MA/IN, Ars Electronica, SEAMUS, Gaudeamus, NYCEMF, Sonorities Belfast, Espacios Sonoros, ACMA, FIMNME, and Sound/Image London. He currently lives in the Netherlands and Germany, working as an independent artist, researcher, and music software developer.

DESCRIPCIÓN DE LA OBRA

This composition integrates computer-generated sounds with recordings of struck and bowed metal plates. Over time, these materials are transformed, recursively processed, and spatially projected within an immersive environment surrounding the listener. As the piece unfolds, the sonic textures grow progressively denser and more chaotic, gradually distorting and ultimately destroying their original source.
The title Corrosion Chamber evokes devices used to test the resilience of metals exposed to harsh conditions over time. It also alludes to metaphorical "chambers," such as those of government institutions, where the original intent of laws and policies can be eroded and twisted to serve power at the expense of the public good. It also suggests the decay of rational thought within social-media echo chambers and through the careless use of AI tools.

Susan Brewster

https://www.linkedin.com/in/susanbrewster

OBRA

The Nature of Persistence and the Other Way Round

Audio · 2026-01-01 · 7.30 · 4 canales

SEMBLANZA DEL AUTOR

Susan is a composer from the USA based in London, UK. Her background and studies include range of musical styles, traditions and concepts resulting in a complex aesthetic reflected in her electroacoustic compositions which have been awarded and premiered at international festivals. Recent work has been included in previous MUSELAB International Electroacoustic Exhibitions. Her award winning composition, 'Golden Waves', presented at the 'Sounds of Space' ceremony in Rhodes, Greece combined scientific and artistic ways of thinking. As an invited guest composer at the London Gamelan Composers Forum, Concert and Discussion of New Music for Gamelan, 'Ears to Earth' for Gamelan and electronics was premiered at the School of Oriental and African Studies (SOAS), London, UK. Compositions are experimental, abstract and multidimensional sonic sculptures, with textures crafted from an acoustic core of captured sound of, or an imagined sound of, ancient instruments. The works aspire to place a listener present in the moment, while at the same time a feeling they have stepped outside of the present. Scores range from conventional notation(s) to graphic designs prompting improvisation. Her current focus is on creating compositions for ambisonic, or immersive environments, exploring themes of the human relationship to technology.

DESCRIPCIÓN DE LA OBRA

Thinking about discoveries of fossilised human footprints began the journey of imaginings that shaped this composition. Aeonic imprints, from fossils to DNA, are perpetual, recurring indefinitely, endlessly reshaped by and recreating new contexts. Whether a footprint in the sand or an unconscious memory, one event might suddenly, or gradually and unexpectedly, return, recall and reveal what was hidden, or was known before. If a current lifetime is a fragment of a much longer soul journey, are the imprints clues to how we may positively influence our own destiny? These ideas are reimagined in this composition for reimagined instruments. As well as drawing on familiar patterns and motifs, as an ambisonic composition, " The Nature of Persistence and the Other Way Round" aspires to place the listener within an immersive environment of sound textures that ravel and unravel by means of spatial positioning and interaction. The changing combinations and patterns that oppose or align in different places within a three dimensional space, create dynamics and evolve, like footprints, in an abstract experience of sound.

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KARMA 2026

Alejandro Brianza

https://alejandrobrianza.com/

OBRA

Duga 3

Audio · 2025-09-25 · 06:00 · 4 canales

SEMBLANZA DEL AUTOR

Compositor, investigador y docente. Magister en Metodología de la Investigación Científica, Licenciado en Audiovisión, Técnico en sonido y grabación y flautadulcista. Actualmente, candidato a doctor en Humanidades – Música por la Universidad Nacional del Litoral.
Es docente en la Universidad del Salvador y en la Universidad Nacional de Lanús, donde es director del Centro de Estudios y Producción Sonora y Audiovisual [CEPSA].
Forma parte de investigaciones relacionadas con la tecnología del sonido, la música electroacústica, la investigación artística y los lenguajes contemporáneos, de las cuales ha dado charlas, conferencias y talleres en congresos, festivales y distintos encuentros del ámbito académico nacional e internacional.

DESCRIPCIÓN DE LA OBRA

Duga (en ruso: Дуга) fue un sistema de radar sobre el horizonte –OTH, por sus siglas en inglés– utilizado en la Unión Soviética como parte de su red de radares de alerta temprana para la defensa antimisiles. Funcionó desde julio de 1976 hasta diciembre de 1989 existiendo tres radares Duga operativos entre Chernóbil y Siberia.
El sistema Duga era extremadamente potente: alcanzaba más de 10MW y emitía en las bandas de radio de onda corta, lo que le dio el apodo de pájaro carpintero ruso por sus emisiones aleatorias, que sonaban como golpes graves y repetitivos a una frecuencia de 10Hz. Su señal a menudo interrumpía transmisiones comerciales, operaciones de radioaficionados, comunicaciones oceánicas y de aviación, como también las transmisiones de servicios públicos, lo que provocó miles de quejas de muchos países de todo el mundo.

Julius Bucsis

https://www.youtube.com/@JuliusBucsis/videos

OBRA

The Gallery of Artifacts

Audio · 2026-03-14 · 03:09 · 2 canales

SEMBLANZA DEL AUTOR

Julius Bucsis is a multiple award-winning composer, electric guitarist, and visual artist. His compositions span a range of genres and include works for acoustic and electric instruments as well as computer generated audio and video. His works have been presented at hundreds of events across the world. His compositions have been included on CDs released by Ablaze, PARMA, RMN Classical, and Soundiff. He received a Doctor of Arts degree from Ball State University.

DESCRIPCIÓN DE LA OBRA

The Gallery of Artifacts is the first movement of a larger four movement composition, The Museum of the Civilizations of the Milky Way. Each movement can function as a stand-alone work. The gallery represents the space in which creations symbolic of various civilizations, in this case in the form of sound artifacts, are presented. The work was composed in 2026 in response to an invitation to create a composition for the 2026 Ball State New Music Festival held in Muncie, Indiana where it was premiered on March 14. It has been selected for presentation at Click Fest 2026, in Athens Ohio.

Violet Burney

https://www.youtube.com/channel/UCgThKirMOpoAxgxudPTIxHg

OBRA

Kaiju Kitty

Audio · 2023-03-10 · 4:07 · 4 canales

SEMBLANZA DEL AUTOR

Violet Burney is a biracial composer, harpist, and electric bassist from St. Louis, Missouri. Her compositional journey began as a teenager making arrangements of songs for harp and experimentation with free mobile recording and notation software. She graduated from Penn State where she studied with Baljinder Sekhon and Sarah Genevieve Burghart Rice, though she continued her studies there with Paul Coleman, getting a Professional Performance Certificate. Currently, Burney composes experimental programmatic pieces by creating set rules by which to write by. Her goal is to do something outside of her comfort zone for every piece. She takes influence from video game soundtracks, life experiences, alternative music, Renaissance music, and classical contemporary music. She has written several pieces both live and with fixed media that have been performed at the Penn State Composers' Concerts that span a variety of styles and instrumentations.
Burney received a Dorothy B. O'Connor Undergraduate Scholarship (2022), a Valley Family Scholarship (2024), and an Elanor Beene Award (2024). She also won the Penn State 2022/2023 Ensemble Call for Scores in the percussion section and the Mark Ballora and Wang Award (2024), and has composed pieces that have been read by the Transient Canvas duo, the Mivos Quartet, and New Thread Quartet. In the summer of 2024, Burney attended both the Valencia International Performing Arts Festival in Valencia, Spain and Screen Music Program in Pavia, Italy. She was selected as the 2025 Missouri Composers Project Honorable Mention and had her choral piece Sleep premiered.

DESCRIPCIÓN DE LA OBRA

Kaiju Kitty is a comedic piece about a common cat somehow breaking into a science lab and growing into a giant city-destroying monster. The audience follows the cat as it wreaks havoc through 4 channels.

Shane Byrne

https://www.shanebyrne.xyz/

OBRA

Detritus

Audio · 2025-07-04 · 10.00 · 5.1 canales

SEMBLANZA DEL AUTOR

Shane Byrne is a composer and sound artist whose work explores the intersections of technology, environment, and perception. Drawing on practices in audio-visual composition, spatial audio, and acoustic ecology, his work investigates how sound shapes experience and interaction. His compositions have been performed internationally at festivals and conferences including the International Computer Music Conference (ICMC), Sound and Music Computing (SMC), Sonorities, and the Irish Sound, Science and Technology Convocation (ISSTC).
In addition to his creative practice, Byrne lectures at TUS Midlands, where he leads the BSc (Hons) in Music and Sound Engineering. His teaching and research inform his artistic work, fostering innovative approaches that merge composition, interactivity, and media art

DESCRIPCIÓN DE LA OBRA

This electroacoustic composition explores “detritus” as sonic fragments that linger as traces of memory and decay. Incorporating remnants from past performances, the work unfolds within an immersive spatial audio environment, where sounds merge, disperse, and shift meaning. The listener is not placed outside the work but embedded within its evolving field, carried through states of transformation that reflect on presence, absence, and time.

Nicola Cappelletti

www.nicolacappelletti.com

OBRA

Au Creux Des Dents

Audio · 2026-03-24 · 09:05 · 4 canales

SEMBLANZA DEL AUTOR

Electroacoustic composer, sound artist, and performer, his artistic research focuses on the compositional relationship between acoustic sound and electronic processing in connection with the various expressive contexts of contemporary practice, such as audiovisual multimedia, dance, visual arts, theatre, and poetry. He collaborates with numerous artists, performers, and musicians across different fields of contemporary and popular music, frequently performing in concerts of radical improvisation, both solo and in ensembles, for prepared instruments, concrete sounds, and live electronics. He is a member of the contemporary music ensemble Opificio Sonoro, founded by Marco Momi, as an electronics performer and sound director. He is a lecturer in Electroacoustic Music Composition at the Conservatory G. F. Ghedini in Cuneo. He has received commissions from Tempo Reale Florence (2024), Ensemble Opificio Sonoro (2022, 2023, 2025), Compagnia Opera Bianco (2019), and the Fondazione Cantiere Internazionale d'Arte di Montepulciano (2024, 2025).

Born in Todi (Perugia, Italy), he is a native speaker of Italian and French. He graduated with top marks in Communication Sciences at the University of Perugia, with a thesis in text semiotics, also obtaining a postgraduate Master's degree in Public and Institutional Communication. After early studies in violin, he obtained a First-Level Academic Diploma with top marks and honors in Electronic Music and New Technologies at the Conservatory of Music F. Morlacchi in Perugia. In 2022, he earned a Second-Level Academic Diploma in Electronic Music – composition track, with top marks, honors, and Honorable Mention.

DESCRIPCIÓN DE LA OBRA

Au Creux des Dents investigates sound as a chain of causation — distributed assemblages in which one motion compels another. Field recordings of cogwheels, belts, and chains capture mechanical agents whose sound is never self-originating: each vibration is the audible residue of a prior impact, a transmitted force, a cause displaced into another body. Spectral analysis isolates this causal trace within the recorded signal, while granular synthesis, concatenative synthesis, and resynthesis re-stage it as a new chain of effects — each process taking the morphology of the previous one as its own triggering cause. The mechanical principle of impact and motion propagation thus becomes the work's generative logic, redistributing agency across layered technological strata: analog, mechanical, and computational, each stratum acting as both effect of what precedes it and cause of what follows. These techniques are not neutral transformations but modes of listening to causality itself — ways of making audible the machine's inner chain of consequence. The piece extends this logic into a dialogue between machine kinematics and biological morphology — fleshy cavities, occlusal grooves — asking what it means for a human body, itself a system of causes and effects, to listen within a sonic environment co-authored by non-human actors whose causal logic precedes and exceeds it. Sound becomes a transdisciplinary field where critical inquiry into hybrid agency and causation converges with creative practice.

Antonio Carvallo

www.antoniocarvallo.nl

OBRA

Rumore(s)

Audio · 2021-07-01 · 9.45 · 4 canales

SEMBLANZA DEL AUTOR

Antonio Carvallo was born in Chile in 1972.
Parallel to private piano lessons, studied counterpoint and harmony with Rodolfo Norambuena. Then, he studies at Universidad de Chile, where he gets a Bachelor of Composition degree. After that he moves to Rome, Italy, studing Electroacustic Music at Conservatorio Santa Cecilia.
Back in Chile he gets a Master of Art degree in Composition and a PhD in Esthetic and Art Theory at Universidad de Chile.
His compositions have been performed in Chile, Argentina, Italy, Holland, France, Sweden, Germany, Austria, Slovakia and Thailand. He has permanently published his works in CD and score.
He began to teach Musical Analysis in 2000 at Universidad de Chile. Nowadays he teaches at Universidad de Chile and Pontificia Universidad Católica de Chile.
From 2015 to 2018 was the President of the National Association of Composers, Chile.

DESCRIPCIÓN DE LA OBRA

“Rumore(s)” is a quadraphonic electronic work created entirely through synthesis. By exploring different timbres, the piece focuses on various aspects of sound—not just its spectrum—that cause it to be perceived, to a greater or lesser extent, as noise. The work was composed using additive synthesis, subtractive synthesis, amplitude modulation, and analysis and resynthesis.

Rumore(s) es una obra electrónica cuadrafónica totalmente realizada a partir de procesos de síntesis. Explorando diferentes sonoridades, la pieza se centra en diversos aspectos del sonido -no sólo su espectro- que lo hacen ser percibido, en mayor o menor medida, como ruido.
La obra fue compuesta utilizando síntesis aditiva, síntesis sustractiva, modulación de amplitud y análisis y resíntesis.

Pedro Castillo Lara

https://pedrocastillolara.com/

OBRA

"DANZAK"

Audio · 2024-05-15 · 7.00 · 8 canales

SEMBLANZA DEL AUTOR

Pedro Castillo Lara is member of the national system of art creators FONCA / CONACULTA, he was born in Mexico City in 1974 and graduated in composition, orchestral conduction and musicology from the Instituto Cardenal Miranda, headquarters of the Pontifical School of Sacred Music of Rome in Mexico. Subsequently, he traveled to France where he completed a master's degree in composition at the Paris VIII University and the Paris School of Higher Studies in Social Sciences. At the same time, he carry out specialization studies at the Cevran, Miromesnil and Nanterre conservatories in France. His music includes different instrumental ensembles and electronic media and has been performed in different countries in Europe and America.

As conductor Castillo Lara has conducted and been invited by different renowned ensembles and orchestras such as The Luxembourg Chamber Orchestra, Ensamble Liminar, Densités 93, and has been director and creator of the Voces latinas de Paris choir, Ensemble Noise Muslab Ensamble and the Orchestra of the Universidad Autónoma Metropolitana Unidad Xocimilco, having conducted on both sides of the Atlantic and encompassing a wide repertoire ranging from Gregorian chant to contemporary music.

DESCRIPCIÓN DE LA OBRA

"DANZAK"
Obra para electrónica en tiempo diferido.

DANZAK KUCHUY WATAY es un homenaje al duelo coreográfico y energético de la Danza de las Tijeras peruana— para trasladar ese gesto ritual a una confrontación interior: el duelo contra las propias formas de pensamiento una limpia ritual que corta los lazos que amarran nuestro pensamiento y lo limita.

Pedro Castillo Lara

https://pedrocastillolara.com/

OBRA

"DANZAK"

Audio · 2026-01-12 · 7.00 · 8 canales

SEMBLANZA DEL AUTOR

Small biographie

Pedro Castillo Lara is member of the national system of art creators FONCA / CONACULTA, he was born in Mexico City in 1974 and graduated in composition, orchestral conduction and musicology from the Instituto Cardenal Miranda, headquarters of the Pontifical School of Sacred Music of Rome in Mexico. Subsequently, he traveled to France where he completed a master's degree in composition at the Paris VIII University and the Paris School of Higher Studies in Social Sciences. At the same time, he carry out specialization studies at the Cevran, Miromesnil and Nanterre conservatories in France. His music includes different instrumental ensembles and electronic media and has been performed in different countries in Europe and America.

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Ellie Cherry

https://elliecherrymusic.com/

OBRA

Fractured, Shattered, Filigreed

Audio · 2023-10-10 · 12.3 · 2 canales

SEMBLANZA DEL AUTOR

Ellie Cherry is a composer whose work is a surreal amalgam of acoustic and electronic elements that explores the nebulous spaces between reality and perception. Fascinated with the microscopic subtleties of natural phenomena, her artistic practice incorporates found sound and improvisation, embracing the duality of acceptance and control, questioning notions of ownership and exactness in how we create and experience sound. She is currently fulfilling a PhD of Music Composition at Princeton University.

DESCRIPCIÓN DE LA OBRA

Work for live solo cello, live electronics (using Max msp), and fixed audio.

Vivian Cheung

OBRA

Swifting

Audio · 2026-01-13 · 5 · 2 canales

SEMBLANZA DEL AUTOR

Vivian Man-Li Cheung is a composer-performer currently based in the University of Manchester. Her practice involves fusing acoustic and electronic instruments, weaving oral histories with music and pushing the boundaries between recorded and live performance. Her work aims to elevate the underrepresented voices of multicultural and queer identities, and the wonders of nature.

DESCRIPCIÓN DE LA OBRA

Swifting for stereo fixed media uses data sonification to convey a bird's migration. We follow the swift's journey as it takes off, soars through sandy deserts, thriving rainforests, and eventually back home. However, the energy seen in the first section is absent in the end as population numbers dwindle. Swifting conveys the magnitude and beauty of migration, while emphasising our responsibility to protect the birds around us.

Feliciano Chiriaco

https://www.felicianochiriaco.it/

OBRA

MÉMORA

Video · 2025-12-01 · 6.56 · 2 canales

SEMBLANZA DEL AUTOR

Feliciano Chiriaco (b. Foggia, 1994) is an Italy-based electroacoustic and multimedia composer, sound engineer, and tenured professor. He holds a Bachelor's and Master's degree in Electronic Music from the Conservatorio U. Giordano in Foggia, and holds a tenured position in Electroacoustic and Multimedia Music Composition at the Conservatorio A. Boito in Parma.
His work spans audiovisual film, live electronics, acousmatic composition, and sound installation, and has been performed worldwide at festivals including NYCEMF (New York), Muslab (Madrid, New Mexico), Atemporànea Festival (Buenos Aires), Sound/Image (London), SeeTheSound (Cagliari), and Rafel Festival (Valencia). His acousmatic work Vacuus was released on the London-based label RMN Music.
In 2020 he founded MID SIDE Aps, and in 2021 served as artistic director of the REF – Resilience Festival in Foggia. His most recent work, MÉMORA (2025), is a seven-minute audiovisual film integrating electroacoustic composition, contemporary dance, visual art, and poetry.

DESCRIPCIÓN DE LA OBRA

MÉMORA explores intrinsic memory — that involuntary recollection which surfaces unannounced in dreams, in touch, in abandoned gestures. The protagonist, dancer Alessandra D'Ambrosio, moves through a gradual emergence from perceptual fragmentation toward the recognition of a past identity: she was, in another life, a dancer.
The conceptual and sonic heart of the work is the poem Riflessi by Antonia Pozzi (1933), performed vocally by Sara Ninivaggi, whose voice is transformed through electroacoustic processes until it becomes pure timbral matter. Ninivaggi is also the author of the paintings Riflesso di Follia — mirror fragments on canvas — which form the visual core of the film. The mirror, always fragmented, always imperfect, becomes the central metaphor: memory as a reflection that multiplies without clarifying.
The work unfolds in four sections — darkness, emergence, contrast, and final awareness — punctuated by two structural collapses. The resolution is quiet, warm, irreversible.

Mariano Coll

https://www.instagram.com/mariano.andrescoll/

OBRA

El Abismo y sus Correspondencias

Audio · 2024-12-10 · 08.22 · 2 canales

SEMBLANZA DEL AUTOR

Mariano Coll es artista, investigador y compositor enfocado en el intercambio cultural latinoamericano y la creación electroacústica. Su producción transita entre la performance musical y la investigación de lenguajes electrónico-digitales, con obras y ensayos reconocidos por instituciones de referencia como la UNTREF (Argentina) y la UNESPAR (Brasil). A través de piezas como 'El Abismo y sus Correspondencias', explora los cruces entre la sensibilidad de la música popular y la creación en el campo del arte sonoro.

DESCRIPCIÓN DE LA OBRA

La obra refiere a situaciones abismales que le fueron predichas al compositor. La construccion de estas, en imágenes mentales, quedaron marcadas en la consciencia o influyendo desde el subconsciente. A través de la obra, se intenciona la idea de sacrificio sonoro, resultado de las imágenes mentales que podrían ser correspondientes al caos cosmogónico que derive en un nuevo nacimiento, superador de aquellas situaciones abismales.
Se asume la fe del potencial que contiene una creación musical como centro de una ruptura de niveles en la que, tomando esta creación como sacrificio, resuelva la propia necesidad interior.
El sacrificio se realiza para superar tal situación abismal desde una posible correspondencia simbólica. Esta obra propone la abolición del tiempo profano, vinculándose con lo que Karl Jung expone como imágenes primordiales.
Como si tratase una terapia arcaica, hay una recreación ritual del mito cosmogónico, dado que para sanar es preciso volver a nacer.

Daniel Colorado

https://www.danielcolorado.art

OBRA

Nebula

Audio · 2026-06-01 · 06:02 · 2 canales

SEMBLANZA DEL AUTOR

Compositor y artista sonoro. Su obra se desenvuelve en el ámbito de la intermedia, abordando tanto el terreno de lo sonoro como el visual, explorando medios como la instalación, la música instrumental, la electroacústica y el arte sonoro. La exploración de múltiples perspectivas lo ha llevado a realizar investigaciones en torno a la relación entre el sonido y la imagen, en el campo de la creación esto lo ha conducido a proponer obras que se ven atravesadas por diversas disciplinas y medios. Su obra se ha presentado en diversos recintos de México, Chile y España como Ex Teresa Arte Actual y el Museo Universitario Arte Contemporáneo (MUAC, UNAM) en la Ciudad de México; en el X Festival de Música Electroacústica UC en la ciudad de Santiago, Chile; dentro del proyecto Synchresis especializado en la música experimental con video en Musikene en San Sebastián, País Vasco, España; así como en el Convent de Sant Agustí y en la asociación cultural La BiblioMusiCineteca en la ciudad de Barcelona, España.

DESCRIPCIÓN DE LA OBRA

Esta obra surge de la exploración de las posibilidades sonoras de la síntesis granular y la síntesis FM. A partir de estas técnicas se construye un espacio sonoro entendido como una nebulosa en constante movimiento, formado por texturas que se expanden, se disuelven y se reconfiguran continuamente. La idea de gesto atraviesa toda la pieza como un impulso de movimiento que modela la materia de esta nube sonora, guiando los procesos de transformación del sonido. Las variaciones de densidad, las tensiones internas y las transiciones entre materiales pueden entenderse como fluctuaciones dentro de esta nube de partículas sonoras. Más que una narrativa lineal, la pieza propone un tejido sonoro donde la textura, el timbre y el movimiento se convierten en los principales elementos de articulación de una masa de energía sonora en movimiento continuo.

Simone Conforti

https://simoneconforti.eu

OBRA

Plasticity

Audio · 2025-11-24 · 10.00 minutes · 8 canales

SEMBLANZA DEL AUTOR

Simone Conforti
Composer, Computer Music Designer, Wind Instruments Performer and software developer, born in Winterthur.

Ph.D. in Media Studies and graduated in Flute and Electronic Music Composition.
Computer Music Designer and Professor at IRCAM, has previously worked as professor of Electroacoustic Composition and Computer Music at the Conservatoire in Cuneo and Florence, as well as a Computer Music Designer and tutor at the CIMM of the Venice Biennale.

His research activities have led him to work as a researcher at Basel University, HEM Geneva, HEMU Lausanne and MARTLab in Florence.

Specialising in interactive and multimedia arts, his work also passes through an intense activity of music oriented technology design; within this field, he has developed a range of algorithms, encompassing sound spatialisation, space virtualisation, sound masking and generative music.

His writings and works have been published by Suvini Zerboni, Da Vinci Classics, Mode, Stradivarius, die Schachtel, Third Man Records, Cramps, Audiomat, Mudima Music, ET'CETERA, A14, Nardini Editore, Kehrer Verlag, Dissonance, SAGE Publishing, AIB Associazione Italiana Biblioteche, Artestampa, Transcript.

DESCRIPCIÓN DE LA OBRA

PlastiCity is an acousmatic work that revolves around the theme of water pollution caused by plastic. As the title suggests, the theme is addressed through the dual meaning that emerges from it: on one hand the clear reference to how industrialisation and consumerism have led us to such an environmental crisis; on the other hand the word plastic carries within itself the meaning of the idea of material with its negative connotation that we attribute to it today but also the idea of moldability that underlies the idea of morphing the musical materials found in the piece.
The sonic structure of water sound sources morphs into materic sounds thus, despite their original physical structure, behave in a similar manner to those of liquids. It is a sort of sonic metaphor that seamlessly recirculate between the two materials.
The work is organised into an overture and three sections, which are morphologically identified by the use of a synthetic voice uttering the word PLA/S/TIC. Despite the apparent external sound source, in respect to the watery morphology that characterises the sonic material of the piece, the nature of the source interpretation and of the sound processing lead also the word to the overall water sound universe.
The water sonic imaginary is applied to all the work's materials and it is developed: as musical resource that extends into mere musical parameters; as a sonic morphology that models the sound structure reference that is applied to organise the sound processing and the generation and design of the sound sources.

Brian Connolly

www.brian-connolly.com

OBRA

Swarm

Audio · 2026-04-01 · 11:26 · 8 canales

SEMBLANZA DEL AUTOR

Brian Connolly is a composer, sound artist and psychoacoustician from Dublin, Ireland whose research interests currently focus on the compositional applications of psychoacoustic phenomena stemming from non-linear behaviours of the inner ear. In recent years, he has been invited to present his ground-breaking research into the ear-as-instrument as part of such symposia and concert programmes as Music Current, SMC and ISSTA (Ireland, 2015 and 2016), Sonorities and NI Science Festival (Northern Ireland), INTER- (Scotland), SSC, INTIME and BEAST FEaST (England), ASA, CEMI Circles and FEASt Fest (USA), MUSLAB (Mexico), as well as the Toronto International Electroacoustic Symposium (Canada, 2015, 2016 and 2017). Brian successfully completed his PhD with the Maynooth University Music Department in 2017.

DESCRIPCIÓN DE LA OBRA

Swarm explores the relationship between cause and effect through the emergence of sound within the listener's own auditory system. Rather than presenting a fixed sonic object, the work uses carefully structured combinations of oud samples and simple waveforms to stimulate psychoacoustic phenomena - including binaural beats, residue pitch and distortion product otoacoustic emissions—transforming the inner ear into an active participant in the performance.

Small changes in frequency, spatial position and spectral content give rise to complex perceptual events that exist only through the interaction between sound, listener and physiology. As these relationships unfold, each listener experiences a subtly different version of the work, where perception itself becomes an emergent system shaped by both the composition and the body's own acoustic processes.

By revealing how intricate perceptual worlds can arise from relatively simple sonic causes, Swarm reflects on the complex, reciprocal nature of cause and effect: a web of interactions in which outcomes are neither entirely predictable nor entirely external, but co-created through the continual interplay between environment and observer.

Christopher Cook

cookmusic.us

OBRA

Bellitude

Audio · 2025-12-01 · 05:12 · 2 canales

SEMBLANZA DEL AUTOR

Christopher Cook is Professor of Music at Chowan University, where he teaches music theory, composition, music technology, and industry, and directs the university jazz band. He holds a Doctor of Music degree from Indiana University, where he served as assistant director of the Center for Electronic and Computer Music. A recipient of a Fromm Music Foundation commission from Harvard University, his honors include awards from the National Endowment for the Arts, ASCAP, and MTNA. He has served as Composer-in-Residence at Amherst College, James Madison University, and the University of Evansville. His compositions are widely performed at national and international festivals and universities.

DESCRIPCIÓN DE LA OBRA

Bellitude is an immersive sonic journey exploring the cosmic web of causality through the diverse sounds of bells and chimes. Hidden bells within the urban landscape are captured in a vast space, establishing the initial conditions of an open system. As these recorded sounds resonate and travel, they undergo strict sonic manipulation, where each electronic transformation behaves as a direct consequence of a previous acoustic cause. These sounds harmonize in pitch and rhythm, weaving together a forgotten melody that reflects the complex, interconnected web of our environment. Ultimately, however, the system decays; the sounds fade away into silence, unable to elicit any external response. This final disappearance serves as a reflection on the ephemeral and cyclical nature of an illusory world, where even the most structured causes eventually dissolve.

Nathan Corder

https://nathancorder.com/

OBRA

Sine Study (or when the ear is coupled to the eye by a tongue that moves the body)

Video · 2017-01-01 · 3.39 · 2 canales

SEMBLANZA DEL AUTOR

Nathan Corder is an Oakland-based composer of works for electronics, objects, and arrays of people. His work heavily focuses upon the development of emergent properties and structures developed through feedback and translational processes, physical computing, and improvisational strategies.

His music has been described as both “something in common with the act of sowing seeds, digging, dragging, foraging, and repeating the process” (Toneshift), and “dizzyingly kinetic sonic events that constantly interlock and overlap… extreme computer music” (Noise Not Music).

Active as a composer-performer and improviser on custom-designed electronics and guitar, Corder has collaborated with artists such as Roscoe Mitchell, William Winant, Jaap Blonk, Jack Wright, and Barbara Golden. He is also an active member of the bands TONED, monopiece, Mechanical Bull, Nude Tayne, and Jitters.

DESCRIPCIÓN DE LA OBRA

A transducer fixed to the back of a mirror drives a sine wave (from 0-20Hz) through a mirror, altering the mirror's image and physical stability. The mirror acts as the embodiment of both sources of sound and vision, collapsing the two modes of expression into a singularity.
This event was captured using a stationary video camera placed in front of the mirror.

Emanuele Costantini

www.ecsound.net

OBRA

Upon mountain ranges carved with a cluster of dusted roads the sight rests

Audio · 2019-07-24 · 14.58 · 5.1 canales

SEMBLANZA DEL AUTOR

Involved in a wide areas of media sound and industry, born in Florence (Italy) and British naturalised, living in London, UK.

Very active in the Sound Art, my works have been showcased on several radios, BBC 6 included, and Sound Art festivals. Personal shows in London, around UK and Bangkok, Thailand. I have independently released few albums, Field Recordings and Soundscapes.

DESCRIPCIÓN DE LA OBRA

Kurdistan is a vast plateau of northern and northeastern Mesopotamia. Iraqi Kurdistan refers to the four provinces of northern Iraq, autonomous from the central government and guided by the KRG (Kurdistan Regional Government). These provinces reached independence after the 1991 revolts, their autonomy officially recognised following the fall of Saddam Hussein's regime in 2003.
Travelling through this land of complex history is an intense dive into cultures living together in peace. I am gathering the feelings from those experiences into a story told through moving sounds and still images. Despite the harsh stories I heard, I don't want to produce a compassion piece, but a story of present vitality — a self-exploring research into what could be mine and everyone else's historical roots.
The work is about being part of that environment, with those people, in that weather. It's about being alive against someone else's will to have you annihilated.

Giovanni Crovetto

https://www.instagram.com/_gio_crovetto_/

OBRA

Comfortable Distance

Audio · 2025-09-01 · 08.26 · 8 canales

SEMBLANZA DEL AUTOR

Giovanni Crovetto (Milan, 1991) is an Italian composer and educator working in electroacoustc and algorithmic composition. He studied Composition and Music Theory at the University of Music and Performing Arts Graz, and Musicology at the University of Milan. He is a PhD candidate in Composition and Musical Performance at the Conservatories of Ferrara, Pescara, Trieste, and Udine. His work explores perceptual thresholds between complexity, dramaturgy, and memory, with particular attention to listening and sonic morphology.

DESCRIPCIÓN DE LA OBRA

Comfortable Distance is an acousmatic work shaped by a reflection on distance: the gap between catastrophic events and the mediated way in which they are perceived in contemporary Western experience. This tension is not treated programmatically, but translated into the behavior of the sound itself. The work maintains a dramaturgical direction, at times recalling early musique concrète while also engaging with more recent electroacoustic concerns such as the exploration of the internal properties of sound. Its sonic materials combine concrete sources, including field recordings of crickets, wind, and human traces rendered beyond conscious recognition, with synthetic materials and a range of sound generation and processing techniques. Shaped by the interaction of pitched impulse, resonance, beating, glissandi, and transient morphology, the piece unfolds through a continuity of gesture in which veiled sound masses, close-up details, tension, suspension, and rupture are progressively brought into relation.

Juice Cui

juiceportfolio.com

OBRA

Cosmic

Audio · 2026-03-22 · 05.10 · 5.1 canales

SEMBLANZA DEL AUTOR

Juice is a sound artist and freelance composer, currently researching in sound and theatre in her PHD. She also works across painting, sculpture, film, and performance. Her practice explores the equilibrium and collision between structured and chaotic sound, creating immersive sonicworlds that question time, perception, and history. Her commissioned works— including Space Concert, Archive of Fragility, Giants Atonomy and Alice—have been presented at the Science Museum, Outernet, Arnolfini and the Barbican Centre. She has performed at Iklectik, Café OTO, West Bund Museum, and the Horniman Museum and Gardens, Ircam.Theatre experiences: Her representative theatre works in London include the sonic theatre The Life Flash (2023) at Camden People's Theatre; the puppet show The Last Emperor (2024) at October Gallery & Awakening Alice (2025) at Little Angel Theatre; the interactive theatre The Legend (2025) at Theatre Deli & Unknown(2025) at Torriano Meeting House. Honours (SOUND): Music Award: Platinum Prize & Distinguished Creativity Special Award in World Grand Prix□Gold Prize & Max Bruch Phenomenal Creativity Special Prize in Max Bruch, First Prize & Great Creativity Special Prize in World Melodica. Film & Game Award: Winner of the international Music Film & Video Festival URTlcanti, Winner of Excellence Award in Rookie awards, MA-EC 2023 18th Milano Photo Festival. Conference and Festivals: Participant of the Irradia Festival, Simultan Festival XIX, Radio Monteaudio, Ignite The Arts Festival, London Design Festival, Electronic Lutherie at Orpheus Instituut and Catalyst Berlin, Sonorities Festival Belfast, PQ symposium, Pay360 event Conference, Scent + Art Festival, Marginale II, Fringe Arts Bath. Juice has been funded by the voidspace, State of the [art] & British Council, Sheffield DocFest & British Council.

DESCRIPCIÓN DE LA OBRA

Cosmic is a poetic dialogue between two universes, embodied through the voices of the melodica and cello. Each instrument carries its own gravitational force, emotional rhythm, and inner landscape: the melodica breathes with a fragile, human-like intimacy, while the cello resonates with depth, warmth, and a sense of vastness. Through their contrasting dynamics, the piece explores how two distinct worlds can approach, resist, echo, and transform one another.

Rather than presenting a fixed narrative, Cosmic unfolds as an evolving relationship between distance and closeness, silence and resonance, fragility and intensity. The melodica and cello become two cosmic bodies in conversation, orbiting each other through sound. Their dialogue suggests a space where difference does not disappear, but becomes the condition for connection, creating a sonic universe shaped by tension, tenderness, and mutual listening.

Fernando Curiel

fernandocuriel.net

OBRA

Escenasonica

Audio · 2021-08-23 · 7 · 2 canales

SEMBLANZA DEL AUTOR

Fernando Curiel, compositor Argentino. Es artista interdisciplinario, interprete pianista y pedagogo.
Su producción se ubica entre la nueva composición musical y la producción interdisciplinaria. Su búsqueda creativa se centra en la exploración del espacio y la teatralidad, especialmente en medios mixtos, música de cámara y sinfónica y medios Electroacústicos, video arte, también composición/improvisación.
Sus obras se encuentran como material de consulta y estudio, en los Conservatorios Nacionales, Manuel de Falla, Astor Piazzolla, Ucla Music Library-University of California Contemporary Score Edition.

DESCRIPCIÓN DE LA OBRA

Escenasonica, te lleva a una escucha imaginaria que atraviesa diversas capas timbricas polifónicas, con sucesos envueltos en movimientos no uniformes, con sonoridades que traspasan nuestra memoria para absorber todo en forma de escenas acusmáticas y con una referencialidad futura cotidiana.

Ricardo de Armas

https://ricardodearmas.net

OBRA

Entre aguas mansas y torrentes alborotados

Audio · 2023-01-10 · 6.06 · 8 canales

SEMBLANZA DEL AUTOR

Compositor acusmático, violoncellista y creador sonoro enfocado en la música electroacústica y en las prácticas contemporáneas de experimentación digital. Su trabajo explora la organización del sonido como estructura dinámica, integrando procesamiento electrónico, espacialización y diseño tímbrico como ejes centrales de su lenguaje artístico.
Su producción se caracteriza por una aproximación rigurosa a la forma y por una atención particular a la percepción del espacio sonoro, desarrollando propuestas que dialogan con el pensamiento musical actual y con las posibilidades tecnológicas del siglo XXI.

DESCRIPCIÓN DE LA OBRA

Obra acusmática realizada en colaboración con la performer Patricia Galassi. La pieza se fundamenta en materiales sonoros derivados de acciones performáticas, técnicas extendidas e instancias de improvisación desarrolladas por la artista a partir de consignas específicas. A este corpus se integran sonidos referenciales y abstractos, generados mediante diversos procesos de síntesis y transformación. A partir de esta paleta, la obra configura un espacio de carácter polisémico. En este marco, se problematiza la posibilidad de que el sonido posea un nivel de representación equiparable al de la palabra o la imagen, así como el grado en que su significación depende del contexto en el que se inscribe.

Fabio De Sanctis De Benedictis

https://sites.google.com/site/fdsdbmascagnienglishversion/

OBRA

Tre Mondi (octophonic version)

Audio · 2026-06-01 · 6' 10'' · 8 canales

SEMBLANZA DEL AUTOR

Graduated in Violin, Choral Music and Choral Conducting, Composition, he specialized with Giacomo Manzoni. Winner of several composition competitions, it is published by fonè, SAM, Ars Publica, Setola di pig, Musica Nova, Cero Records. Performed in Europe, USA and South America, among its performers: Giuseppe Giuliano, Giancarlo Schiaffini, Jonathan Faralli, Daniel Keintzy etc. He has published essays in specialized magazines in Italy and abroad including: Sonus, Civiltà Musicale, Musica Domani, Faculty of Mathematics (UniPi), Analitica, CIM, Gli Spazi della Musica, RATM, Nuove Musiche. One of his contributions is present in "OM Composer's Book 3" ed. Ircam/Delatour. Speaker at conferences and seminars for GATM, Domus Galileiana, EuroMac, Colloqui di Informatica Musicale, Ircam Forum Workshop, HarMA, Música Analítica, ICSC, Fondazione Levi. He took Erasmus courses in Belgium, Portugal, Romania, Spain, Germany. He has held masterclasses and algorithmic composition courses in various Italian conservatories. Already a teacher at the University of Pisa, he holds composition courses at the Livorno Conservatory. Author of an algorithmic composition library for Open Music, FDSDB_XXth_CT, on twentieth-century compositional techniques. He is among the collaborators for the development of the algorithmic composition software Opusmodus. Member of the GATM Scientific Committee. In addition to composition, his artistic research is aimed at the algorithmic formalization of compositional techniques deduced from musical analysis.

DESCRIPCIÓN DE LA OBRA

Tre Mondi, 8-channel version, is one of the possible results obtained from an algorithmic process that represents its archetype: a MaxMSP patch, appropriately programmed in terms of formal envelope and selection of sound types, carries out a random mixing of audio files, determining one of the possible results among infinite possibilities. In this sense, Tre Mondi should be defined as a class of compositions rather than a composition.
However, the compositional process is not totally random, as the selection method and the type of audio file selected determines a precise formal and expressive envelope.
The selected audio files are also created through a random mixing process realized in OpenMusic.
By distributing the tracks over 8 channels the listener is immersed in a formal journey which, for each possible class of composition (here we have an example, but there could be many others), involves him in an expressive and formal journey outlined exactly in its general features.
The title refers to the original version, composed for improvisation, in which the three worlds involved were the sounds of the computer, the images projected on the screen, and the improvisation of the performers.

Domenico De Simone

https://www.facebook.com/domenico.desimone.7587

OBRA

PEACE WIND

Video · 2024-11-19 · 06.55 · 2 canales

SEMBLANZA DEL AUTOR

Professor of Electroacoustic Composition at the "Umberto Giordano" Music Conservatory of Foggia. Graduated in Composition, Electronic Music, Piano and Jazz.
He also graduated in Composition advanced course at the Accademia Nazionale of Santa Cecilia under the guidance of Azio Corghi and in Electronic Music - 2nd academic level, with the highest marks and honors, at the Conservatory of Santa Cecilia under the guidance of Giorgio Nottoli. He enhanced his knowledge by attending the Accademia Chigiana in Siena, where he was awarded with the diploma of merit in Music for Film by Ennio Morricone and the diploma of merit in Composition by Franco Donatoni.
His compositions have been performed in more than one hundred concerts in Italy and abroad (China, Latvia, Canada, Chile, Argentina, Romania, Malta, USA, Ireland, UK, Spain, Austria, Brazil, France, Ecuador, Australia, Poland, Germany, South Korea, Portugal, Peru, Thailand, Switzerland, Ukraine, Netherlands, South Africa, United Arab Emirates, Mexico, Japan, Finland, etc).

DESCRIPCIÓN DE LA OBRA

The WIND knows no BORDERS, it cannot BE STOPPED.
PEACE WIND is born from the sound of a WIND, the same WIND that caressed my face as a child, when my SOUL was still INNOCENT, when my SOUL didn't yet know to BE.
I entrusted MUSIC and IMAGE with the task of making the WIND SPEAK—or rather, making it SING words of PEACE, but in an UNHEARD OF and INAUDIBLE language, intelligible only to the most intimate and profound part of our BEING, thus hoping that our SOUL, finally FREE, can let itself be moved and transported to an IDEAL WORLD, where the condition of NORMALITY is PEACE, where the only IMAGINABLE WAR is the one for PEACE.
PEACE does not SHOUT.
PEACE WIND: WIND of PEACE, PEACE in the WIND.

Brad Decker

https://www.braddecker.org

OBRA

Phantasm

Video · 2026-01-01 · 8.36 · 2 canales

SEMBLANZA DEL AUTOR

Brad Decker is a composer, educator, and performer of contemporary concert music, whose works often incorporate electronic, electroacoustic, or interactive media. His recent works explore the interaction of acoustic instruments and electronics to create immersive composite textures. His instrumental works combine virtuosic flourishes, polyrhythmic interplay, and extended techniques. Electronic elements include adventures in analog synthesis, interactive computer processing and sampling, multichannel diffusion, and fixed-media accompaniments. Multimedia projects range from traditional film soundtracks to live-performed improvisations with video. As a double bassist, he regularly performs his own compositions and improvisations that incorporate computer interactivity. His teachers include Peter Hestermann, Kenneth Jacobs, Erik Lund, Heinrich Taube, Steven Taylor, and Scott Wyatt. He has attended masterclasses and lessons with composers Agostino DiScipio, Stefano Gervasoni, Lee Hyla, and Tristan Murail. He is currently Assistant Professor of Composition and Music Technology at Eastern Illinois University. His music is distributed through his website www.braddecker.org.

DESCRIPCIÓN DE LA OBRA

The environment feels unreal, as if the world has become a distorted afterimage of itself. Pollution drifts like a phantasm at the margins of daily life, easily ignored. Its greatest danger is not only the damage it causes, but how quickly it fades into normalcy. When pollution becomes unseen, it loses urgency. It settles into the background, a shadow we accept rather than a threat we confront.

Video: Zlatko Ćosić
Music: Brad Decker
Camera and editing: Zlatko Ćosić
Special thanks: Rachel Ćosić

Gustavo Delgado

www.gustavodelgado.net

OBRA

StrinGiMi

Audio · 2026-01-01 · 09.05 · 2 canales

SEMBLANZA DEL AUTOR

Born in Buenos Aires (Argentina), he currently lives in Bolzano, Italy. He began his studies in composition and electroacoustic music composition in 1994 and graduated in 2001 from the National University of Quilmes (Buenos Aires). In 2003, he moved to Rome with the support of the Antorchas Foundation to continue his studies in Electronic Music at the Conservatory “Santa Cecilia”. In 2011, he obtained a second-level Master’s degree with highest honors (summa cum laude).

Since 1999, he has been actively engaged in teaching at universities and conservatories in both Argentina and Italy. Since 2016, he has been Professor at the Conservatory “Claudio Monteverdi” in Bolzano, where he holds the AFAM045 chair in Electroacoustic and Multimedia Musical Composition for Bachelor’s and Master’s degree programs in Electronic Music. He is also Coordinator and Supervisor of the “Sound Creative Arts” (ACS) curriculum within the National Interest Doctorate (DIN) in Artistic Research on Musical Heritage.

Many of his students have distinguished themselves as finalists or prize winners in prestigious national and international electroacoustic composition competitions and festivals, as well as in professional fields such as film composition, sound design for cinema, television and video games, Tonmeister practice, and outreach activities related to audio technologies.

He specializes in electroacoustic and mixed music composition. His artistic research is deeply rooted in a continuous reflection on the creative process as a means of communicating and expressing emotions through immersive electroacoustic music.

His style is characterized by sound gestures shaped as interlocking micro-forms with clearly defined and energetic profiles, as well as by a personal conception of rhythm through which he develops refined and intricate polyphonies of spectral transformations within immersive sound space. In his compositions, one can perceive distant echoes of influences from composers such as Bartók, Debussy, Dhomont, Ligeti, Mario Mary, Piazzolla, Ravel, and Stravinskij.

These reflections have also inspired the title of his composition Permanente e Transitorio (2015/18) and continue to inform his current research, as reflected in his composition StrinGi[Mi] (2026).

His professional development has been shaped through the contributions of numerous internationally renowned composers, researchers, audio programmers, sound engineers, and technologists, including Francisco Kröpfl, Gerald Bennett, Giorgio Nottoli, James Dashow, Riccardo Bianchini, Juan Pampin, Mario Mary, João Pedro Oliveira, Francis Dhomont, John Chowning, Jean-Claude Risset, Max Mathews, Pablo Di Liscia, Carmelo Saitta, Klaus Schöning, Walther Guth, Fernando von Reichenbach, and Pietro Schiavoni.

Over the course of his career, he has developed expertise in experimental audiovisual composition, creative sound programming and exploration, noise restoration, audio mixing, live electronics, recording of operatic-symphonic repertoire and ensembles, graphic scores, the organization of intermedial concerts, classical and jazz piano, and composition for theatre and documentary film.

Since the 1990s, he has cultivated a strong interest in mixing techniques, sound synthesis, and cinematic sound design. Many listeners recognize in his works “a flow of cinematic imagery.”
“I am particularly fascinated by contradictions, contrasts, and sonic ambiguities. My compositions often explore the unexpected and require a focused, multifaceted listening attentive to detail.”

DESCRIPCIÓN DE LA OBRA

The composition proposes, from the very beginning, a breathless and emotionally intense journey, through refined and sophisticated interweavings of spectral transformations and manipulations of string instruments—both synthetic and sampled—primarily articulated around the pitch “E”.

The title presents a composite expression that suggests multiple meanings, including the Italian word stringimi (“hold me tight”),

the English word string (referring to string instruments), and Mi, the name of the Italian E musical note.

In StrinGi[Mi] nothing is left to chance. The composition demands attentive listening, as multiple layers and perspectival planes interact within a constant polyphony and spectral counterpoint. A persistent sense of mutation and development can be perceived among all elements, shaping the past, present, and future of the sonic structures. Detail plays a central role, and the listener may easily lose their sense of time. The work was conceived for performance on an acousmonium and large-scale multichannel diffusion systems.

The multiple semantic layers of the title suggest a multifaceted listening approach.

Tremolo and vibrato of string instruments become elements of a continuous motion of pulse and time. A tactus is present—sometimes implicit, at times emerging—making the perception of time tangible: in these moments, the sonic materials guide the listener through an unknown journey, involving them in a dance of fusion and microsound exploration.

It is the spectral components of the materials that contract and expand through processes generating varying degrees of harmonicity and inharmonicity, symmetry and asymmetry, movement and stasis, ultimately approaching the limits of form perception itself, oscillating between the authenticity of the sources and their synthetic simulations. Spectral fusion and fission, points and curves of tension, convergence, divergence, and, above all, ambiguity define the work.

The composition pays tribute, through an original and personal interpretation, to the essays Music from Machines: Perceptual Fusion & Auditory Perspective by John Chowning (1990), Spectromorphology: Explaining Sound-Shapes by Denis Smalley (1997), and Organizing Sound in Electroacoustic Music, Questions and Hints: A Proposal of Exploration for the Young by Francisco Kröpfl (1998).

Sandrine Deumier

http://sandrinedeumier.com

OBRA

Endangered Landscape

Video · 2024-10-15 · 04.05 · 2 canales

SEMBLANZA DEL AUTOR

Sandrine Deumier is a multidisciplinary artist working in the fields of performance, poetry and video art whose work investigates post-futurist themes through the development of aesthetic forms related to digital imaginaries.

Passionate about digital storytelling and immersive artistic experiences, she has been working for several years to develop poetic and visual fictions centred on the imaginary world of the living. Ecological concerns and speculative futures are at the heart of her research. Her work focuses on imagining new ways of inhabiting the world using new technologies from an animist perspective, where the preservation of natural balances takes precedence over that of predation, accumulation and unlimited growth.

DESCRIPCIÓN DE LA OBRA

Endangered wildlife species are those in danger of extinction due to natural or human factors. Questioning the ambivalent place of protected natural area in our contemporary societies, "Endangered Landscape" highlights the silent disappearance of animal species in deafening invisibility. How can we be concerned about the disappearance of living beings whose existence we don’t even know exist alongside us ?
This project attempts to hightlight on how the perception of the natural world has changed in the imaginations of hyper-urbanized societies. What are the implications of these sacralized natural spaces in the imagination of urban societies, where the natural park is perceived as a recreational space bordered by prohibited areas ? What do these preservation practices say about our understanding of the natural world ?

Oscar Pablo Di Liscia

https://soundcloud.com/pablo-di-liscia

OBRA

sueño de valentina7:25

Audio · 2002-05-01 · 07.25 · 8 canales

SEMBLANZA DEL AUTOR

Compositor y académico, Argentino, nacido en 1955. Doctor en Humanidades y Artes de la UNR, estudió también composición de forma particular con los maestros Dante Grela y Francisco Kröpfl.
Fué Director de la Carrera de Composición con Medios Electroacústicos y Profesor Titular Ordinario de Computación Aplicada a la Música y Composición Electroacústica de la UNQ. Fue Secretario de Investigación y Posgrado de la UNA y Profesor Titular Ordinario de Laboratorio de Sonido. Actualmente es Profesor Emérito y Director de la Especialización en Sonido Aplicado a las Artes Digitales en el ATAM, UNA.
Fue creador y Director de la Colección Editorial “Música y Ciencia” y del Programa de Investigación “Sistemas Temporales y Síntesis Espacial en el Arte Sonoro” de la UNQ.
Su producción artística, que ha recibido subsidios del Fondo Nacional de Las Artes, la Fundación Antorchas, la Fundación Rockefeller, la Fundación Música y Tecnología y la Fundación Ibermúsicas, ha sido distinguida en competiciones nacionales e internacionales y se ha presentado, grabado y editado tanto en el país como en el exterior: Austria, Portugal, USA, Francia, Chile, Cuba, España, Holanda, México, Colombia y Uruguay.
Sus áreas principales de investigación son la espacialización de sonido, el análisis espectral de sonido, la composición y el análisis musical. Ha publicado libros y artículos sobre estética y técnica de la música y las nuevas tecnologías, y desarrollado software para proceso de sonido y música, análisis musical y composición.

DESCRIPCIÓN DE LA OBRA

Esta composición es una imagen sonora de un sueño de mi hija, Valentina. Fue compuesta en mi laboratorio personal usando principalmente el programa Csound. La obra fue originalmente concebida para un sistema de sonido envolvente usando la técnica Ambisonic. Intento representar un escenario en el que personajes imaginarios dialogan, juegan, y aun molestan a quien está soñando. La granularidad de cada material fue cuidadosamente tratada en la micro y macro forma, ya que es el principal factor usado para producir relaciones musicales entre sonidos y secuencias muy diversas. Frecuentemente los mismos materiales o variaciones de estos producen escenas y escenarios completamente diferentes, en los que los personajes imaginarios cambian por otros opuestos, como ocurre en los sueños.
"Sueño de valentina" recibió el premio de composición electroacústica del Bienio 2014 del Ministerio de Educación y Cultura de la Municipalidad de Buenos Aires.

Rosario Di Rosa

www.rosariodirosa.com

OBRA

Tactile

Audio · 2025-08-12 · 6.54 · 2 canales

SEMBLANZA DEL AUTOR

Rosario Di Rosa is a Sicilian composer and electronic musician working at the intersection of experimental electronics, contemporary composition, and jazz. His practice focuses on immersive and site-specific sound environments, treating sound as living matter and exploring the relationship between body, space, and perception.

His work integrates custom-built systems, live improvisation, and experimental sound processing, often involving biometric data and hybrid technological approaches.

Di Rosa studied visual arts with Alfredo Campo, jazz piano with Salvatore Bonafede, classical piano with Leonardo Leonardi and Manuela Dalla Fontana, and composition with Riccardo Dapelo. He is currently pursuing a Master's degree in Electronic Music at the Conservatory of Cagliari.

His works have been presented internationally, including at Ars Electronica Festival (Linz), Syncresis Audiovisual Festival (Spain), and the New York City Electroacoustic Music Festival (NYCEMF).

DESCRIPCIÓN DE LA OBRA

"tactile" is an electroacoustic composition that transforms physical interaction into sound through a dynamic system of biometric and tactile input. Gestural data function as initial conditions, activating a process of continuous sonic transformation.

The work is conceptually informed by Pinuccio Sciola's lithophones, where stone reveals its internal sonic properties through touch. Here, this principle is extended into a computational environment in which matter, gesture, and signal become inseparable.

Performer interaction with surfaces and sensors generates data flows processed in custom digital systems, producing non-linear behaviors and emergent sonic structures. The work operates as a feedback network in which cause and effect are redistributed in real time, destabilizing the distinction between action and sonic outcome.

Rather than a fixed composition, tactile functions as an open system where body, materiality, and computation co-evolve. The resulting sonic field articulates a complex ecology of gesture, memory, and algorithmic mediation.

Marco Dibeltulu

http://www.marcodibeltulu.it/

OBRA

Lo strappo nel cielo di carta

Audio · 2018-05-13 · 14.46 · 2 canales

SEMBLANZA DEL AUTOR

Marco Dibeltulu (Alghero, Italy, 1971) studied at the Conservatory of Cagliari Composition, Choral Music and Electronic Music (with Francesco Giomi, Sylviane Sapir and Elio Martusciello). He teaches Musical Technologies at the Liceo Musicale “D. A. Azuni” of Sassari.
His compositions have been selected in many competitions, as 24th International Electronic Music Competition “Luigi Russolo” – Varese; CALL 2006, 2014 – Federazione CEMAT, Rome; 6th International Computer Music Competition “Pierre Schaeffer” 2007 (1st Prize) – Pescara; ICMC 2012 – Ljubljana; NYCEMF 2014, 2015 - New York City Electroacoustic Music Festival; MA/IN 2017 - MAtera INtermedia Festival – Matera; Soundcinema Düsseldorf 2022 (1st Prize); The San Francisco Tape Music Festival 2023, 2025.
He performed at Festivals: Synthèse – Bourges; ArteScienza 2006 – Rome; Zeppelin 2008 – Barcelona; Audio Art Circus 2008 – Osaka; AKOUSMA XV - AKOUSMA_INTERNATIONAL – Montréal; Audio Art 2021 – Kraków; Supersonique 2025 - GMEM – Marseille; Lá nas Árvores: Cycle II: Take Off 2026| Évora_27 – Capital Europeia da Cultura.

DESCRIPCIÓN DE LA OBRA

The piece draws inspiration from Pirandello’s novel Il fu Mattia Pascal (The late Mattia Pascal), in particular from chapter 12, where the author describes the “hole torn in the paper sky” as the circumstance which suddenly surprises the marionette in a puppet-theatre.
The metaphor, when related to mankind, causes a reflection on the meaning of “dimension”. The average man is protected by a reality which is proportioned to his size, but what would happen if he were suddenly thrust into a larger, boundless reality (where his usual points of reference are overthrown or lost from view)? Would this change modify man and his world view?
The soundscape represented in the piece is to be understood, in this case, as that of an inner place which suddenly changes, revealing new spaces and states of mind. The composer’s plan is to get to know these new realities through a long journey which explores all the meanders of the unconscious up to the moment of change, of the “hole torn” slowly transforming those who experience it.

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Simona Dichio

https://www.youtube.com/@saeemon

OBRA

Interferenze

Audio · 2025-04-05 · 4:30 · 2 canales

SEMBLANZA DEL AUTOR

Simona Dichio is an electroacoustic composer and visual artist, born in 2003 in Cerignola (Foggia, Italy).
She began her musical journey at the age of seven, studying classical guitar, and later expanded her practice to percussion and electric guitar. Alongside her classical training, she developed a strong interest in electroacoustic and experimental composition, as well as audio-visual interaction.
Her works have been performed in Ecuador, Peru, Portugal, Bosnia and Herzegovina, Scotland and Italy at major international festivals.
She graduated in October 2025 with a Bachelor's degree in Electronic Music from the "U. Giordano" Conservatory of Foggia, where she studied under the guidance of Maestro N. Monopoli. She is currently pursuing a Master's degree in Electronic Music.
In 2026 she studied at NTNU (Norwegian University of Science and Technology) in Trondheim, Norway, for six months as part of her study abroad program (Erasmus+).

DESCRIPCIÓN DE LA OBRA

"Interferenze" is inspired by the uncertainty principle of quantum physics, which calls into question the possibility of knowing certain aspects of a particle with exact precision. This tension between the defined and the undefined generates a cause-and-effect system that is reflected in the piece through the contrast between an initially stable electronic structure and the growing presence of unpredictable disturbances. The cajón, placed within this context, gradually intertwines with the interference until it merges with it into a single stream of sound.

Ada Dinacci

https://www.instagram.com/da_a_ad_a?igsh=eXJvc3J6djdpdzNk&utm_source=qr

OBRA

Where has man gone?

Audio · 2026-06-03 · 06.08 · 2 canales

SEMBLANZA DEL AUTOR

Born in Naples in 1999, she graduated in Foreign Languages from the University of Naples L'Orientale and is currently in the third year of the Bachelor's degree program in Electronic Music (T.S.M.) at the San Pietro a Majella Conservatory in Naples.

Her musical journey began at school through singing and continued with the study of piano and violin, further developing through ensemble performance experiences in orchestras and choirs. She studied theatre at the Cantieristupore laboratory, where she refined her live performance practice, focusing on listening, physical interaction, and the rhythmic aspects of body and voice use. She also attended the DJ course at NUT Academy.

She is currently a member of the Vocalia Choir, directed by Maestro Luigi Grima, performing as part of the Naples Sacred Music Festival, and is a member of the electroacoustic improvisation group Culmini Atonali. She has also worked as a sound technician.

Her compositional research seeks a common thread connecting the various stages of her artistic journey, moving between the sacred and the profane, electroacoustic experimentation, voice, and beat-based music, with particular attention to the communicative and spatial dimensions of sound and the human voice.

DESCRIPCIÓN DE LA OBRA

This piece exists constantly between two states: presence and absence, gesture and environment, matter and space. Thresholds are strange places. They belong neither to one room nor to another; they are zones of passage, transformation, and listening. Within this dimension, sound loses the certainty of its origin, distancing itself from the cause that generated it and becoming trace, memory.

The composition moves through these intermediate territories without seeking a definitive destination. Sonic events, gestures, masses, and resonances emerge and dissolve, shaping an environment in continuous redefinition, where the listener is invited to dwell within uncertainty and passage.

Atilio Doreste

https://www.atiliodoreste.com/

OBRA

Camouflage Island

Video · 2026-06-27 · 00:03:07:50 · 2 canales

SEMBLANZA DEL AUTOR

Atilio Doreste (Spain) is a visual artist, sound artist and Full Professor of Fine Arts at the University of La Laguna, Tenerife. His interdisciplinary practice combines painting, photography, video and sound art, focusing on landscape, listening and the relationships between body, territory and material processes. He has exhibited internationally in museums, galleries and festivals and has undertaken artistic residencies in Spain, Sweden and Italy. His work is represented in public and private collections and has been published by several international labels and sound art platforms.

DESCRIPCIÓN DE LA OBRA

Camouflage Island explores the relationship between body, landscape and disappearance through a short audiovisual action filmed in the volcanic environment of Tenerife. A camouflaged figure moves through the terrain until its presence becomes uncertain, oscillating between visibility and concealment.

The work does not seek mimicry as spectacle but as an exercise in attention and coexistence. The body attempts to inhabit the landscape discreetly, becoming another layer of its textures, colours and rhythms. The final photographic sequences extend this gesture, transforming the volcanic territory into a field of memory and resonance.

Combining moving image, photography and an original musical composition, Camouflage Island proposes a contemplative experience in which body and ground temporarily merge, inviting reflection on our fragile and transformative relationship with the places we inhabit.

Patricia Eberhardt

https://open.spotify.com/intl-es/artist/7r342wff2WRTZQQ2zvcPgH - https://www.instagram.com/patriciapatoeberhardt/

OBRA

Huellas de una sonoridad atemporal

Audio · 2018-11-20 · 10.07 · 2 canales

SEMBLANZA DEL AUTOR

Magister en Creación Musical, Nuevas Tecnologías y Artes Tradicionales, egresada en 2022 en la UNTREF Universidad Nacional de Tres de Febrero.
Profesora Nacional de Música en la especialidad de Canto, egresada en 1988 en la UNL, Universidad Nacional del Litoral.
Cantante curiosa e inquieta, investiga y explora en diferentes géneros, creadora de canciones y productora de sus propios espectáculos. Se ha presentado con diferentes formaciones en salas de la Ciudad de Buenos Aires y otras ciudades de Argentina.
Actualmente reside en Sierras de Córdoba y está presentando Amarrada al Viento (2024-2026), un recital con canciones de raíz folclórica en formato solo set, voz y guitarra
En 2021, en la USINA del ARTE, participa en el Recital homenaje a Ariel Ramírez MUJERES ARGENTINAS. Entre 2019 y 2023 presenta un ciclo de recitales temáticos: * Canciones de Eduardo Falú en trío con Mariela Pagano, piano y Nico Schimkus, percusión * Canciones de agua dulce en trío con Demián Ornstein, guitarra y Luis Irrazabal, acordeón.
Dos discos: Donde hubo fuego... (2001) y Susurros de otoño (2008). Docente comprometida, actualizada, en permanente formación. Ha desarrollado su actividad en la EMPA, Escuela de Música Popular de Avellaneda (1996-2022), en la Escuela de Cantantes (2010-actualidad) y otras instituciones de gestión pública y privada.
Artista consecuente con sus convicciones en cada una de las actividades que desarrolla.

DESCRIPCIÓN DE LA OBRA

Huellas de una sonoridad atemporal (2018) es una composición electroacústica y es la tesis de la Maestría en Creación Musical, Nuevas Tecnologías y Artes Tradicionales de la Universidad Nacional Tres de Febrero (UNTREF -Argentina). La dirección de la obra fue realizada por la Mg Julieta Szewach, docente en la maestría e integrante de la Orquesta de Instrumentos Autóctonos y Nuevas Tecnologías (OIANT) de la UNTREF.
Huellas de una sonoridad atemporal emerge de la investigación realizada respecto de los sonidos de los instrumentos musicales y del canto de las voces femeninas del NOA (Región del Noroeste Argentino), así como de la posibilidad de introducir procesos electro-acústicos transformando y adaptando elementos técnico-musicales específicos de la música tradicional de esa región (patrones rítmicos, escalas y timbres). La idea rectora, durante el proceso de composición, fue desarrollar una narración, un recorrido sonoro y emotivo por la historia de la Quebrada de Humahuaca, La Puna y Pre-puna, desde sus primeros movimientos geológicos hasta llegar al paisaje y la cultura en la actualidad.
La originalidad de la composición se manifiesta en los simbolismos plasmados en sus sonoridades, colores y timbres (creados todos a partir de los sonidos de la voz humana y de diferentes instrumentos musicales tradicionales del NOA, en todos los casos interpretados por la compositora) y en los recursos técnico-musicales (escalas y patrones rítmicos) enmascarados con el objetivo de lograr una narración que se inspira y sustenta, en experiencias y vivencias personales de la compositora, en la Quebrada de Humahuaca y en la Puna.
Se puede afirmar que, desde el empleo de nuevas herramientas tecnológicas, en esta obra se recrea y da cuenta de los orígenes del universo, la evolución de la geografía y el entorno natural, así como de los primeros signos de vida, hasta alcanzar el desarrollo de la humanidad y de sus creaciones sociales en el NOA.
Finalmente se señala, que esta obra, se enmarca en las investigaciones que ha venido desarrollando la Orquesta de Instrumentos Autóctonos y Nuevas Tecnologías (OIANT) de la UNTREF, fundada y dirigida por los directores de la Maestría en Creación musical, Nuevas tecnologías y Artes tradicionales, los maestros Alejandro Iglesias Rossi y Susana Ferreres.

Michael Edgerton

https://michaeledwardedgerton.wordpress.com/

OBRA

Geronimo's Hyperdimensional Crystal

Audio · 2026-04-24 · 7m58 · 2 canales

SEMBLANZA DEL AUTOR

Michael Edward Edgerton is a composer and researcher whose music explores extra□normal sound production—across voice and instruments—through the lenses of nonlinear dynamics, network behavior, psychoacoustics, and turbulence. His works deploy scaled and decoupled parametric strata, near□field microphony, and noise as structural material to yield information□rich, emergent musical behavior. A former postdoctoral fellow at the National Center for Voice and Speech, Edgerton authored The 21st Century Voice (2005; 2nd ed. 2015) and has published on multidimensional networks and compositional complexity. Collaborations include work with physicist J. G. Weisend (ESS) for Der Rufer. Honors include the Grand Prize at the 5th Ise□Shima International Composition Competition for Rust (2025) and the Kompositionspreis der Landeshauptstadt Stuttgart for Tempo Mental Rap (2007). His music has been performed by leading European and international ensembles, with recordings on Perfect Noise and Dux. He is Professor of Music at Lund University's Malmö Academy of Music.

DESCRIPCIÓN DE LA OBRA

It's still interesting to poke the fire of reality. See what s, ss, sss, sparks x`x%* come out. What do you think that large hadron collider is doing? ...we all need to know the ultimate fundamental nature of the absolute.

The universe is very strange.

I came across a lovely man in a smart coat who was wearing a skull and bones - you know, like that Yale-Princeton secret society (I hear they stole the skull of Geronimo).

So I say, I says, "Is that the Skull and Bones from Yale?" He says, "Yep".
I says, "You a member?" He goes, "Nope" and laughed.
"Oh, I was going to give you the secret handshake", I say-d
REDACTED.....
woop, woop. Vocal chord infractions.
ya gotta love synchronicity an the way maths folds in on itself.

John Wheeler, astrophysicist and mathematician, talks about a strange loop as one giant hyperdimensional crystal. It's perfectly still; and sentience is just the maths playing out along the code.

It's not simulation. It's not code; it's maths.

...he, of skull and bones "looking back, says the Big-Bang is a local beginning, is not THE beginning. It, is, it'ssss eternal."

This arena of Big-Bangs aye eternal.
Aye logical mathematical consistency
Aye concurrent aye-long this hyperdimensional crystallized reality,
aye the very act of looking back-t creates the be(k)ginning.

No future, no past, just now. Furever.....and we are on a sentient roller coaster riding and surfing, hanging 10 on the waves, the logarithmic, gravitational, mathematical, rainbow waves.

Now, make of that what you will, but it u, uh, u, hu tickles me. It REALLY tickles me, and mebbe, it should you, too.

There's more Horatio than life, who's ratio, your life, your science.

Days go by and still I think of you.

Guillermo Eisner

https://open.spotify.com/intl-es/artist/6JS36QtfvejPrsFF5pG7e1?si=6bQqgPdbRUKLCD1ColJiag

OBRA

Estudio sobre lo ínfimo

Audio · 2025-07-08 · 6:53 · 8 canales

SEMBLANZA DEL AUTOR

Guillermo Eisner Sagüés (Uruguay, 1980)
Profesor Asociado y Director del Departamento de Sonido de la Facultad de Artes de la Universidad de Chile. Doctor en Mu´sica, campo de Composicio´n Musical, por la Universidad Nacional Auto´noma de Me´xico. Estudió música y composición en Chile, España, Portugal y México. Ha desarrollado mu´sica de concierto acu´stica y electroacu´stica, participando en festivales en Sudamérica, Norteamérica, Europa y Asia. Ha publicado los CDs Música de ríos (Chile Clásico, 2025); Música para guitarra (Chile Clásico, 2021); música de barrio (Cero Records, México, 2019); y habitar el tiempo (2012). En el an□o 2015 publico´ el libro y CD guitarreri´as. 10 monotemas para guitarra (Microtono Ediciones Musicales). Y ha compuesto y estrenado las óperas de cámara Titus (2017) en el Teatro Helénico, Ciudad de México; y La isla de los peces (2015) en el Centro Cultural GAM, Santiago. Junto con esto, ha desarrollado su trabajo creativo en el a´mbito de las artes escénicas y audiovisuales, componiendo la mu´sica y el disen□o sonoro de diversas obras de teatro, radioteatro, danza, video danza y video arte.

DESCRIPCIÓN DE LA OBRA

La obra se construye a partir de muestras de audio de un violoncello, de muy corta duración y poca dinámica. Se trabaja con muestra sonoras que recogen los sonidos indeseados que forman parte de la grabación de un instrumento, y a partir de este material "desechado", "inservible", se desarrolla la construcción musical. Se busca de esta manera poner en valor aquello que es dejado de lado, aquello que no queremos escuchar, y que de todas maneras hace parte del sonido y de la música.

Juan J.G. Escudero

https://www.universaledition.com/escudero

OBRA

Formas de Espacios Internos

Video · 2019-12-01 · 12.40 · 2 canales

SEMBLANZA DEL AUTOR

Juan J.G. Escudero received his musical education at several centres and conservatoires and studied composition with Francisco Guerrero Marín in Madrid. He has carried out research and teaching activities in mathematics, physics and music technology at various universities. The results of his research have been some of the main guides to formalization procedures. Harmonizations of aperiodic ordered temporal sequences, which are on the basis of the formal and rhythmic structures play a major role in several of his instrumental and acousmatic works. Other formal approaches are related with the analysis of the topological invariants of aperiodic tiling spaces, the construction of highly singular hypersurfaces and the introduction of random simplicial structures in multiconnected spaces. Extramusical influences are connected mainly with philosophy, poetry and visual arts.

DESCRIPCIÓN DE LA OBRA

Certain pre-recorded sounds are transformed by using techniques of subtractive synthesis, cross synthesis source-filter and filters by images. The geometric shapes, related to some hypersurfaces obtained in parallel research works, influence on the generation of the sound material coexisting in a kind of induced entanglement. Sound spatialization of the multichannel version was realised at the Music Laboratory ECIS-CSIPM of the Autonomous University in Madrid. The piece belongs to the cycle "Shapes of Inner Timespaces".

Wiley Evans

https://thinknoise.com/

OBRA

Aremahlture

Audio · 2026-06-21 · 08.03 · 5.1 canales

SEMBLANZA DEL AUTOR

Wiley Evans is a composer, tuba player, creative technologist, and software developer based in Oakland, California. His work moves between electroacoustic composition, improvised performance, interactive media, and handmade software instruments. He has created sound and interactive systems for games, film, live performance, and digital media while continuing a musical practice rooted in brass, noise, tape process, and experimental composition. Evans holds an MFA in Electro-Acoustic Composition from the California Institute of the Arts.

DESCRIPCIÓN DE LA OBRA

The tuba is known for its dominance in the orchestral setting: its weight, depth, and ability to anchor an entire ensemble. What is rarely heard are the sounds that make that authority possible. Before the note, there is warming up. There is air moving through cold brass. There are fingers gripping and releasing the valves. There are small mechanical checks to ensure the instrument is open, functional, and ready to be heard. And yet, it has already been heard.

Aremahlture begins in that hidden preparation. A breath is released through the tuba with the freedom of air, but almost immediately the body must draw it back in. The release creates its own consequence: the need to replenish. It is given to the instrument, pulled back into the body, and released again. The valves belong to this same chain. Their clicks and catches are usually lost inside the orchestral sound, disappearing into habit for the player. Here they remain: evidence of touch and of the need to direct air through the labyrinth of the instrument, rushing around corners the valves create with a simple kurrklunk, like running through a hall of mirrors.

Aremahlture is a place of uneven mirrors. It seems to repeat into infinity and duplicity, but each reflection bends around a corner just too far away for us to see where it ends. We want to see beyond it, but what returns has already been changed by that wanting. This is its connection to karma: breath creates absence, absence demands breath, and each attempt to prepare, control, or direct the instrument leaves behind another sound that must be answered. What begins as warming up becomes a cycle of release and return, until the player is no longer outside the system, but one more reflection inside it.

Juro Kim Feliz

https://jurokimfeliz.com

OBRA

Weekend Rain

Audio · 2021-11-01 · 11.31 · 5.1 canales

SEMBLANZA DEL AUTOR

Filipino-Canadian composer and writer Juro Kim Feliz has presented musical works across Asia, the Americas, and Europe. Finishing studies at the University of the Philippines and McGill University, Feliz writes music that invests on spatialities and Southeast Asian thinking and music-making, “[thriving] in the sustained tension, like the kinetic energy emanating from the corners of a frame, the opposing forces holding up a house” (Musicworks, 2022). Awards include the Goethe Southeast Asian Young Composer Award (2009) and “Highly Commended” distinctions at the Ars Electronica Forum Wallis (2018, 2024), with a nomination for the “Excellence Award in Music and Entertainment” at the Golden Balangay Awards (2019) in Canada. Serving as composer-in-residence of Toronto’s New Music Concerts (2022-2023), Feliz also completed residencies at the Brush Creek Foundation for the Arts (2018), Kimmel Harding Nelson Center for the Arts (2019), Canadian Music Centre Ontario (2018-2019), Willapa Bay AiR (2023), and MacDowell (2025). His works are published under Babel Scores, with recordings released with Ablaze Records, Ravello Records, MusiKolektibo, and synth-pop releases as Grumpy Kitty Boy. Feliz served as producer and co-host (2015-2017) of the radio talk show Sigaw ng Bayan at CKUT 90.3 FM Montreal. He is currently a contributor for Toronto-based magazine Musicworks.

DESCRIPCIÓN DE LA OBRA

Death invites solidarity and diplomacy. The death of Japan’s Emperor Hirohito in 1989 brought an end to the “62 year-long ‘Shōwa’ period of war and peace” (Radio NHK). With imperial Japan’s World War atrocities laid to rest, the whole world has sent its deepest sympathies. Radio NHK’s English shortwave broadcast reported a global response to this event, heard at 07:50 GMT in January 7th of 1989 at 15270kHz.

Originally created in stereo for Cities and Memory’s “Shortwave Transmissions” project, "Weekend Rain" reimagines rain sounds within expanding cyclical structures over time in 5.1 surround sound. Recordings of the piano, Japanese koto, and found objects diffuse a canvas of raining sounds as haiku poetry juxtaposes with the shortwave broadcast. The poetry forcibly creates a narrative as it responds to the NHK reportage. A Spanish numbers station broadcast (07:55 UTC, October 4th of 2021 at 9065kHz) joins this poetic garb of encryption as if to mask the loneliness of death with matters of geopolitics and global affairs.

Andrés Ferrari Gutiérrez

https://www.youtube.com/@andresferrariANFEX

OBRA

Estudio Geométrico 01

Video · 2023-01-02 · 6:28 · 5.1 canales

SEMBLANZA DEL AUTOR

Andre´s Ferrari G. Graduate in Composition. Master in Arts and Musical Composition. His work as a musician is constant and varied. His works have been regularly presented both in Chile and other countries and he has been awarded as winner in the Leonor Hirsch Prize, Argentina for his multimedia works. His creative work focuses on the incorporation of technology and computing in the composition and interpretation processes and in the search for new aesthetic solutions in the elaboration of content, continuously developing computer applications applied to multimedia, interactivity and teaching. In this ield, his work includes, in addition to traditional composition, continuous research focused on the improvement of multimedia and interdisciplinary techniques and the search for new aesthetic discourses. In parallel, he has performed as a pianist with artists and groups that cultivate urban folklore, also participating in the recording of albums with them. He is currently working as a composer and teacher at the University of Chile and at the Universidad Mayor.

DESCRIPCIÓN DE LA OBRA

First work in the Geometric Studies series. These audiovisual works are studies for experimentation, data communication, and interaction between Max/MSP and Blender. The virtual audiovisual space consists of a single stage. The sound spatialization is self-generated by re-encoding the 3D visual spatialization into Ambisonics, based on the position of objects, movements, changes in viewpoints, etc.This first study focuses on the rhythm of the cueca, a traditional folk/urban music from Chile, which I practice with musicians and friends too.

Marco Ferrazza

https://www.marcoferrazza.com

OBRA

Replicas on Glass

Audio · 2026-06-30 · 06.31 · 2 canales

SEMBLANZA DEL AUTOR

Marco Ferrazza is an electroacoustic composer and multimedia performer. His acousmatic and audiovisual works have been presented at festivals across Europe and internationally. His artistic practice draws on musique concrète, field recording, free electronic improvisation and abstract art. His current research moves toward a language characterised by a material imprint, the reduction of elements and liminal structures.

DESCRIPCIÓN DE LA OBRA

The acousmatic piece is based on the repetition of a few concrete sound objects (glass objects, a Magic Ball, a brief open-air field recording) obtained through granular synthesis and micro-montage processes. It's a work based on repetitive and obstinate modules, created through direct intervention on the software via a control surface. A progression of pauses and restarts, an invitation to listen to the internal qualities of sound.

Jeanette Fligler

https://www.youtube.com/@jeanettefligler4659

OBRA

"" *Que dicen los silencios...*

Audio · 2026-05-30 · 08.25 · 2 canales

SEMBLANZA DEL AUTOR

Jeanette Fligler. Nacida en Alemania (Berlín), vive y trabaja en Argentina.

Cursó estudios de Piano, Armonía, Composición, Pedagogía, Iniciación al Piano, Perfeccionamiento Docente en el Collegium Musicum de Buenos Aires y realizó experiencias en Talleres para el Desarrollo de la Educaciòn Musical.

PERTENECE AL FORO ARGENTINO DE COMPOSITORAS

ALGUNAS OBRAS ESTRENADAS

Orquesta Argentina de Mujeres Celia Torra FAdeC 2023
“Encuentros” Orquesta de cuerdas, oboe y clarinete.
Legislatura porteña, CABA

“3 HAIKUS”
Ensamble Americas, Director: Andres Gerszenzon 2024

Octeto “Life”, estreno en Rosario (Centro Cultural Parque de España)
Orquesta Argentina de Mujeres Celia Torra FAdeC 2024

“Vuelos” Homenaje a Irma Urteaga y Amanda Guerreño
Orquesta Argentina de Mujeres Celia Torra FAdeC 2025

ELECTROACUSTICA

“Universoscosmicos”-Music Lab 2018 (Exhibido en México)
“Extremos (tarkas y voces) y ”Paisaje sonoro” -Music Lab 2019 (Exhibido en Chile)
“Extremos (tarkas y voces) y ”Paisaje sonoro” -ARTXCLIMATE Festival de la imagen 2019 (Universidad Tres de Febrero, Argentina)
“Semillas” -Concierto de apertura Muslab 2020: Compositoras electroacústicas (México) -Ciclo electroacústicas del mundo, compositoras de arte sonoro (Casa del Lago, UNAM, México)
“Plástico” -La Hora Acusmática 2023

Ha compuesto, obras electroacústicas y de medios mixtos

La búsqueda de J F está orientada a la integración de las artes.

DESCRIPCIÓN DE LA OBRA

La pieza explora el silencio no como ausencia de sonido, sino como un espacio cargado de memoria, tensión y transformación, donde cada acontecimiento deja una huella que modifica el devenir sonoro.
A través de texturas, resonancias y materiales procesados electrónicamente, la obra propone un recorrido en el que cada gesto genera consecuencias que se expanden y se transforman, creando una red de relaciones invisibles. Los sonidos emergen, se desvanecen y vuelven a aparecer modificados por sus propias acciones, reflejando un ciclo continuo de acción y respuesta.
En esta búsqueda, el silencio adquiere una voz propia: habla desde lo no dicho, desde lo que permanece latente y desde aquello que solo puede percibirse cuando cesa el ruido.

Heinz-Josef Florian

https://www.hjflorian.de

OBRA

High Voltage

Video · 2026-05-30 · 07.21 · 2 canales

SEMBLANZA DEL AUTOR

Dr. Heinz-Josef Florian (*1955)
is a German composer and sound artist whose work explores the intersections of acousmatic, algorithmic, live electronic, instrumental, and audiovisual music. As a mathematician, he gave lectures at the Institute for Computer Music and Electronic Media (ICEM) at the Folkwang University of the Arts in Essen, where he introduced students to the aesthetic potential of stochastic processes, chaotic systems, and fractal structures in music.
Florian's compositions have been featured on international stages of electroacoustic music, broadcast on radio, and presented at renowned festivals such as ICMC, FEMS, MUSLAB, and NYCEMF. In collaboration with friends and fellow artists, he has also developed live electronic performances in Germany, Israel, and the United States.
As a member of the German Society for Electroacoustic Music (DEGEM) and the Society for New Music Ruhr (GNMR), Florian is actively involved in networks that foster dialogue on contemporary musical developments.

DESCRIPCIÓN DE LA OBRA

Every increase in energy consumption expands humanity's ability to shape and control the natural world. Yet each intervention creates consequences whose management demands even more energy. This cycle of action and reaction forms the central idea of High Voltage.
The piece is built around the characteristic hum of high-voltage power lines. A sound often perceived as calm and familiar emerges here as a subtle warning signal. Layered textures and imagery reveal how seemingly minor actions can trigger complex and far-reaching effects. As the composition unfolds, confidence in human control gradually begins to erode, like rock worn away by the forces of nature.
High Voltage explores the paradox of technological progress: the energy that enables human achievement also generates new challenges. The familiar hum of electricity transmission thus becomes a reminder that every action carries consequences extending far beyond its original intent.

Heinz-Josef Florian

https://www.hjflorian.de

OBRA

High Voltage

Video · 2026-05-30 · 07.21 · 2 canales

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Michele Fondacci

https://www.michelefondacci.com/

OBRA

Resonant Refuse

Video, Audio · 2026-06-01 · 07:13 · 2 canales

SEMBLANZA DEL AUTOR

Michele Fondacci, is an Italian percussionist, composer, performer and sound artist.

His professional activities are divided between performing as a percussionist/drummer, with a focus on genres ranging from funk to world music, and composing music, with a specialisation in electronic music, electroacoustics and the visual arts more broadly. He creates music for a variety of art forms, including theatre, dance, cinema and sound art.

He started learning music when he was four, mainly drums, then piano and synthesiser, and went to the University of Music in Rome and Berklee College of Music Clinics.

Then he studied Percussion Instruments (M. Trippitelli), Composition (F. Cifariello Ciardi, F. De Rossi Re, Stefano Bracci) and Electronic Music (Angelo Benedetti, Simone Pappalardo, Stefano Alessandretti, etc.) at the Conservatorio 'F. Morlacchi' Conservatory in Perugia and attended numerous masterclasses in composition (Ennio Morricone, Nicola Piovani, Paolo Buonvino, Mauro Cardi, Carlo Crivelli, etc.) Electronic Music (Giorgio Nottoli, Brigitta Muntendorf, Marco Liuni, Eugenio Giordani, etc.) and Drums and Percussion (Terry Bozzio, Virgil Donati, Horacio Hernandez, Alfredo Golino, Lele Melotti, etc.).

His creative research involves the use of alternative timbres, incorporating both unconventional acoustic instruments and self-built instruments that can interact with the various processes of sound synthesis and their forms of expression. His works have been selected and performed at a number of international electronic music festivals, including Segnali Festival, New York City Electroacoustic Music Festival (NYCEMF), Prix CIME, MUSLAB, Seeyousound, Corti a Ponti, Torino Film Festival, Rimusicazioni, and more.

DESCRIPCIÓN DE LA OBRA

Resonant Refuse is an audiovisual work that explores urban waste as a form of material memory and as a system for energy recovery.
Through an immersive composition of sound, image and perceptual transformation, the work presents an ecosystem in which what is discarded does not disappear but continues to produce effects, presence and resonance.
The work stems from the idea that every human gesture leaves a trace and that no action is truly concluded the moment it ends; production, consumption, accumulation and abandonment generate an invisible continuity that permeates objects, spaces and bodies. In this context, waste is neither a passive element nor the final residue of a process, but becomes an active archive capable of recording, retaining and returning energy.
Plastics, metals, glass, packaging and fragments of contemporary consumption are treated as sensitive bodies; their surfaces accumulate tensions, memory and interference that re-emerge as sound frequencies, visual alterations and distortions of perceptual space. Every scrap becomes a persistent presence, a material that continues to act even after being excluded from the cycle of use.
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It is in this return that the concept of karma emerges, not as a spiritual or moral principle, but as a physical, ecological, acoustic and social phenomenon. Karma is understood here as the permanence of consequence: that which is produced continues to exist beyond its original function; that which is discarded continues to transform the context from which it originates. Resonant Refuse does not present a narrative that assigns blame, nor does it offer a direct critique of consumerism. Instead, it invites the audience to perceive waste as a form of presence extended across time and space, a material that retains memory and echoes the noise of the society that generated it.
Consumption becomes memory, matter endures, what we discard continues to have an effect.

Michele Fondacci

https://www.michelefondacci.com/

OBRA

Resonant Refuse

Video, Audio · 2026-06-01 · 07:13 · 2 canales

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As a drummer and performer, he has played at the most important national and international festivals such as Umbria Jazz, Coppet Jazz and co (Switzerland), Moon in June, Umbria that rocks, Suoni Controvento, Chroma Fest, Cambio Festival, Premio Tenco, Segnali Festival, Locarno Folk, Blues l'éte (France), CONThiene Festival, Innoprom Festival (Russia), FolkFest, Firenze Rock, Ipercorpo Festival, Stagione Barattelli, Auditorium Parco della Musica, Euro Chocolate, 1° May in Piazza San Giovanni Roma, Women's Water Polo World League (Live on Rai Sat), Bluè Note Milano, Agorà dei Giovani Loreto 2007, Suoni della Terra, La settimana Mozartiana, Alba Jazz, Aosta Jazz, Spiagge Soul, Groove City, Casa del jazz Roma, Teatro Sistina Roma, Teano jazz, Jazz up, Foligno Young Jazz Festival, Barga Jazz (Lucca), Tuscia Jazz (Viterbo), Jazz Village (Pesaro), Val-badia Jazz, Trasimeno Blues, Attigliano Jazz, Atina Jazz, Correnti Jazz, etc.

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Michele Fondacci

www.michelefondacci.com

OBRA

Resonant Refuse

Audio, Video · 2026-06-01 · 07:13 · 2 canales

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MUSLAB
KARMA 2026

Melissa Foss

https://melissahyattfoss.com/

OBRA

Kith & Kin

Audio · 2025-04-17 · 12.39 · 2 canales

SEMBLANZA DEL AUTOR

Melissa Hyatt Foss es constructora de instrumentos, música y compositora-intérprete quien colabora con una colección en constante evolución de instrumentos artesanales hechos de arcilla. Su música establece un diálogo íntimo entre tecnologías sonoras ancestrales - como flautas polifónicas, cuernos, sonajeros y vasijas silbadoras - y procesos electrónicos contemporáneos. A menudo descrita como ritualística, su obra transita desde sonidos delicados y texturizados hasta paisajes sonoros expansivos y envolventes, entrelazando la resonancia primordial con la transformación digital en universos sonoros inmersivos que inducen estados de trance.

Foss se inició en la construcción de instrumentos y la composición musical en Argentina, en la Universidad Nacional de Tres de Febrero. Allí completó una maestría en Creación Musical, Nuevas Tecnologías y Artes Tradicionales y actuó como solista durante siete años con la Orquesta de Instrumentos Autóctonos y Nuevas Tecnologías.

DESCRIPCIÓN DE LA OBRA

Esta composición establece un diálogo entre tecnologías sonoras ancestrales y contemporáneas, explorando la belleza y la complejidad de nuestra relación con el mundo natural. A través de la interacción entre la cerámica y la electrónica, la obra indaga en armonías y fragmentaciones sonoras, para reflexionar sobre la conexión y la ruptura en la cultura occidental contemporánea. Contemplando la sabiduría de culturas antiguas que han comprendido la interdependencia como una forma de vida, la obra invita a sus oyentes a habitar las tensiones, contradicciones y posibilidades de nuestro presente y futuro.

Massimo Fragala'

https://www.facebook.com/fragala.massimo

OBRA

VoceST III

Audio · 2025-12-01 · 06.02 · 2 canales

SEMBLANZA DEL AUTOR

He graduated in Electronic Music and in Classical Guitar from the "Vincenzo Bellini" Musical Institute of Catania, Italy. His music has been performed in many festivals and conferences worldwide including ICMC 2003, ICMC 2005, Festival Zèppelin 05, EAR Sounds Electric 2005, LAC06, ICMC 2006, Festival Mùsica Viva 2008 (Sound Walk), NWEAMO 2008, Taukay 2008 (FrammentAzioni), Vox Novus 2008 (60x60 project), LAC 2011, Emufest 2011, 60x60 2012 (PianoForte Mix), Csound Conference 2013, LAC 2015, Csound Conference 2015, Csound 30, WOCMAT 2016, LAC 2017, LAC 2018, ICMC 2018, MusLab 2018, LAC 2019, ICMC 2019, MusLab 2020, NYCEMF 2022, MusLab 2023, ACMC 2023, LAC25, LAC26, etc. .

Link signed consent form:
https://www.dropbox.com/scl/fi/qao3ycd6pud3xfmhajhci/Signed-consent-form.jpeg?rlkey=vbqak141fvm8ruhfoizhxdxjg&st=an45quag&dl=0

DESCRIPCIÓN DE LA OBRA

Pre-recorded music (fixed media)

All the sounds that make up this composition come from the processing of a short vocal sample "Sta" (0.371 seconds). My goal is to generate from this small sample both sounds with an unmistakable connection to the source and sounds that differ from its origin (bells, percussion sounds, abstract sounds, etc.). I used all these generated sounds to create a true musical discourse, supported by the following sounds processing techniques:
-Morphing;
-Time and spectral stretching;
-Formant synthesis;
-Harmonics used and processed through additive synthesis and frequency modulation;
-Distortions;
-Transpotition and superimpositions;
These sounds are generated using open-source software on a Linux platform.

Ben Fuhrman

https://www.benfuhrman.com

OBRA

Melting Voices

Audio · 2026-05-13 · 05.15 · 2 canales

SEMBLANZA DEL AUTOR

Born in Lansing, MI, Benjamin Fuhrman is a graduate of the doctoral program in music composition at Michigan State University, where his primary instructors were Dr. Ricardo Lorenz and Dr. Mark Sullivan. He also holds a master's degree in music composition from Michigan State University, and a bachelor's degree in violin performance from Hope College, where his principal instructor was Mihai Craioveanu.

He has had works commissioned from a number of performers, including Drake Dantzler, Violet, Jeffrey Loeffert, Nathan Boggert, the H2 Quartet, the East Lansing High School Orchestra, REACH Studio Art, and the MSU National Superconducting Cyclotron Laboratory and Facility for Rare Isotope Beams, and has been performed throughout the world. His works are available on the Albany Records, Argali Records, Blue Griffin, Elmstreet, Nanova, and SEAMUS labels.

He maintains an active role as a performer and assistant professor of music technology at Montana State University.
www.benfuhrman.com

DESCRIPCIÓN DE LA OBRA

I've been thinking a lot about the echo chamber of social media and group think recently. It seems as if society is becoming more and more polarized as we stop talking to each other, and instead for insular bubbles of likeminded voices that echo and repeat our a priori assumptions and opinions without challenging falsehoods or allowing for a reevaluation of a prior position. Worse, it seems that this is becoming more and more the cultural norm, with groupthink and tribalism manifesting more and more outside of the internet. And the rise of AI has only further accelerated this trend as we now communicate with sycophantic auto-complete machines.

That's the impetus behind Melting Voices – using a set of eight glitched delay line to simulate the online echo chamber that, depending on your perspective drowns out all dissent, or creates a circular firing squad of self-reinforcing ideas. This line of thinking leads to a simple set of questions: what are we really saying if we're only speaking to people who mirror our thinking? Can we escape from these self-constructed bubbles? Can we learn to respectfully and meaningfully communicate with each other once again? Or are we doomed to nothing but constant validation from an obsequious digital hive-mind? Is that our karma? Our fate?

Sadly, I don't have any answers.

Nicola Fumo Frattegiani

https://www.nicolafumofrattegiani.com/

OBRA

Hybris

Audio · 2025-08-01 · 07:07 · 8 canales

SEMBLANZA DEL AUTOR

Nicola Fumo Frattegiani is an electroacoustic composer living in Perugia, Italy. His works have been presented at several prestigious national and international festivals of electroacoustic music and experimental arts. Author and performer, his research deals with electroacoustic music, sound for images, video, art exhibitions and compositions for contemporary theater. He was Subject Expert in ‘’Computer Music” at the Conservatory of Music in Perugia. He has held the chair of “Electroacoustic Composition” at the Conservatory of Music in Messina and the Conservatory of Music in Palermo. He was also a professor of “Sound Design” at the Academy of Fine Arts in Macerata. He currently teaches “Audio & Mixing” and “Sound Space Design” at the Academy of Fine Arts in Perugia and is a tenured professor of “Electroacoustic Composition” at the Conservatory of Music in Fermo.

DESCRIPCIÓN DE LA OBRA

The work presents itself as an allegory of the concept of conflict, understood in its most intimate sense. A descent into the abyss of discord, where acoustic entities battle for supremacy. There is no redemption, only blind fury, untamed and unyielding, that moves toward the destruction of the other. What remains is pure silence.
The entire composition employs concrete samples of percussion, metal objects, and sine wave frequencies. Signal processing techniques include time-stretching and granular synthesis. The concrete samples processed with granular synthesis were broken down into tiny fragments through manual editing and then reassembled with a new temporal order through a kind of micro-editing.

Ana Gamboa

https://anagonzalezgamboa0.wixsite.com/anagamboa

OBRA

LUMINA

Audio · 2025-06-01 · 5.00 · 8 canales

SEMBLANZA DEL AUTOR

Ana Gamboa es una compositora, violonchelista y artista sonora ecuatoriana que trabaja en el campo de la música electroacústica, la improvisación libre y las prácticas experimentales. Su trabajo explora el sonido como un espacio de hibridez, en relación con la memoria, el territorio y la escucha contemporánea. Su obra ha sido presentada en festivales, residencias y ciclos de conciertos en América Latina, Europa y Estados Unidos.
Ha recibido diversos reconocimientos, entre ellos el 1er Premio Marta Lambertini para Orquesta Sinfónica (Argentina, 2025), el 3er Premio en Composición del Fondo Nacional de las Artes (Argentina, 2024), el Premio de Residencia CIME (categoría menores de 35, 2023), el Premio Ibermúsicas a la Composición y Estreno (2021 y 2022), y fue finalista del Premio Luigi Russolo (2024). Entre sus residencias recientes se encuentran ICST – Universidad de las Artes de Zúrich (2025), Virginia Center for the Creative Arts (EE.UU., 2025) y Art Omi Music (EE.UU., 2024). Paralelamente, desarrolla proyectos colaborativos y comunitarios que impulsan la circulación de la música experimental en América Latina.

DESCRIPCIÓN DE LA OBRA

“Lúmina” es una obra electroacústica que entrelaza grabaciones de viaje con fragmentos sonoros de anime para construir un espacio imaginario donde lo cotidiano y lo imaginado se entrelazan. Parte del material proviene de mi viaje a Nuevo Rocafuerte, un pequeño pueblo amazónico situado a orillas del río Napo, al que llegué tras quince horas de viaje en bote. Lluvia, aves y sonidos del entorno cotidiano se combinan con otros materiales para crear un paisaje sonoro en transformación. La obra fue desarrollada durante una residencia en el Institute for Computer Music and Sound Technology (ICST) de la Zurich University of the Arts.

Jorge David García Castilla

https://elinstantedesisifo.cc/

OBRA

Laberinto de espectros

Audio · 2025-09-30 · 09.51 · 8 canales

SEMBLANZA DEL AUTOR

Licenciado en Composición Musical por el Conservatorio de las Rosas, Maestro y Doctor en Musicología por el Posgrado en Música de la UNAM.
En lo referente a su perfil como investigador, su trabajo está enfocado en el impacto de las tecnologías digitales en el campo de la creación musical, así como en las funciones sociales del sonido, la voz y la escucha. Estas dos vertientes investigativas han dado lugar a diversos proyectos de creación, investigación y gestión cultural.
En lo que respecta a su trabajo musical, mantiene una constante actividad como compositor enfocado en la música electroacústica y la creación sonora en proyectos interdisciplinarios como películas cinematográficas, obras de teatro y de danza, entre otros. Su música ha sido presentada en distintos países de América Latina como Argentina, Perú, Costa Rica y Colombia, y en México ha participado en conciertos en distintos foros de relevancia internacional, entre los que destacan el Palacio de Bellas Artes, la Fonoteca Nacional y Casa del Lago, por mencionar algunos.
Actualmente labora como docente e investigador de tiempo completo de la Facultad de Música de la Universidad Nacional Autónoma de México (UNAM), donde imparte seminarios y dirige tesis en los niveles de licenciatura, maestría y doctorado. Es miembro del Sistema Nacional de Investigadores y forma parte de la Red de Estudios del Sonido y la Escucha en México, de la Red de Estudios Sonoros Latinoamericanos y del grupo de investigación Poética Sonora Mx. Es coordinador del Seminario Permanente de Tecnología Musical de la UNAM. Coordina la colección editorial “Alterfonías”, con la que ha publicado los libros colectivos Sonido, escucha y poder (2021) y Algoritmos Arruinados (2022). También coordina el Encuentro Latinoamericano de Tecnología Musical “Transferencias Aurales”, que en los últimos años ha generado dos encuentros internacionales con participaciones de más de diez países de la región.

DESCRIPCIÓN DE LA OBRA

Laberinto de espectros es una obra multicanal creada exclusivamente con materiales del Archivo de Voces Espectrales. Este proyecto fue creado por el propio compositor, y contiene alrededor de 1000 voces provenientes de diversos países de América Latina que exploran frente al micrófono los “fantasmas” de la voz: los deseos que la habitan, sus miedos y sus memorias profundas.
A partir de una selección de voces provenientes de Perú, Argentina, Colombia, Costa Rica, Chile y México, esta pieza busca reflejar la complejidad psicológica de la voz humana, pero también su riqueza expresiva y su amplísima gama de posibilidades sonoras. Desde risas histriónicas hasta cantos difónicos, desde la voz de niñas en un entorno selvático de Costa Rica, hasta las voces mezcladas con el tráfico urbano de metrópolis como Lima o la Ciudad de México, las voces se despliegan en un laberinto de fantasmas que nos recuerdan que la expresión humana está cargada de historia, de miedo, de goce y deseo, y que a pesar de las diferencias lingüísticas y culturales son capaces de comunicar a personas provenientes de distintos tiempos y lugares.
Partiendo de lo anterior, esta pieza es una apuesta por hacer de la voz humana, con sus matices y potencialidades, un espacio de comunión que trascienda las diferencias humanas que llevan a la guerra, el colonialismo y la injusticia en las múltiples formas que se observan actualmente.

Jorge García del Valle Méndez

https://jorgegadelvalle.com/

OBRA

Dead Bichitos

Audio · 2021-06-30 · 8:18 · 2 canales

SEMBLANZA DEL AUTOR

Jorge García del Valle Méndez (Bad Säckingen, Alemania) creció en España, donde estudió fagot y composición. Desde 1996 reside en Alemania, donde continuó su formación en composición y música electrónica.

Su lenguaje compositivo se centra en la exploración y articulación del tiempo mediante estructuras sonoras, integrando con frecuencia medios electrónicos tanto como herramienta de creación como elemento compositivo. Su interés por la música electroacústica le ha llevado a investigar el análisis y procesamiento digital del sonido, así como las multifónicas del fagot y sus aplicaciones en la música contemporánea.

Su obra ha sido interpretada en numerosos países de Europa, América y Asia, en ciudades como Madrid, Berlín, Londres, Nueva York, Kansas City, Seúl, Gwangju, Roma, Hsinchu o Tokio, y ha sido presentada en festivales internacionales como ICMC, NYCEMF, SICMF, DICMF, Electronic Music Midwest Festival (EMM), EMUFest, WOCMAT, Festival Bernaola y Festival Internacional de Música Contemporánea de Tres Cantos, entre otros.

Ha recibido diversos reconocimientos internacionales, entre ellos el Salvatore Martirano Memorial Composition Award (University of Illinois, EE. UU.), dos premios de composición del Sächsischer Musikrat (Alemania), el Weimarer Frühjahrstage Kompositionspreis y una Mención de Honor en el Concours International de Composition de Musique Electroacoustique de Monaco.

Además de su actividad como compositor, ha impartido clases de composición, entre ellas como profesor invitado en la Härjedalens Summer Academy (Suecia), y ha compuesto música para documentales y proyectos audiovisuales. Su catálogo abarca obras instrumentales, electroacústicas y mixtas, interpretadas por solistas y ensembles especializados en música contemporánea en distintos países.

DESCRIPCIÓN DE LA OBRA

Dead Bichitos plantea una reflexión sobre la progresiva degradación de la condición humana. La obra toma como punto de partida la incapacidad del ser humano para cuestionar sus propios modelos de comportamiento: la comodidad de la repetición, la automatización de las decisiones y la renuncia al pensamiento crítico conducen a un proceso de lenta descomposición social y ambiental. La expresión Dead Bichitos funciona como una metáfora de nuestra fragilidad y de la insignificancia de una especie que continúa considerándose el centro del mundo mientras avanza, casi mecánicamente, hacia su propia desaparición.

Esta idea se traslada al discurso sonoro mediante una escritura basada casi exclusivamente en material sintético. Salvo dos breves muestras sonoras, todo el universo acústico ha sido generado electrónicamente, favoreciendo una estética que oscila entre lo orgánico y lo artificial.

Desde el punto de vista compositivo, la síntesis granular constituye uno de los principales recursos de transformación del material, permitiendo la creación de texturas en continua mutación y de procesos de erosión tímbrica que refuerzan el concepto de degradación. La espacialización desempeña igualmente un papel estructural: más allá del desplazamiento del sonido en el espacio, la obra construye distintos espacios acústicos con identidades propias, cuya sucesión configura una verdadera "melodía de espacios". De este modo, el recorrido espacial se convierte en un parámetro formal que dialoga con la evolución del material sonoro y con el discurso conceptual de la obra.

Johannes Christopher Gerard

https://www.johannesgerard.com/english/audiovisual/

OBRA

T.18

Audio · 2026-04-17 · 15:00 · 2 canales

SEMBLANZA DEL AUTOR

About
The subjects of my work and artistic concepts address the relationships between people and their urban, social, and cultural environments. The focus is on topics such as identity, transitions, boundaries, time, emptiness, and loneliness. Topics such as mental disorders, sexuality, and gender are also addressed. In recent years, philosophical ideas and autobiographical elements have increasingly flowed into the implementation of these themes. The stylistic elements used range from conceptual, minimalist, metaphorical, symbolic, and abstract to realism. The goal is to isolate, catalog, analyze, and examine these themes or objects in detail. The context in which they are located is explored in depth, as are how they differ from place to place, neighbor hood, or community. Finally, how they relate to one another and are interconnected is examined. Therefore, I pay particular attention to the obvious and subtle details in the environments we create or inhabit. My interpretations are ultimately embedded experiments through alternating observations and analyses of our visible and invisible environment and our human behavior

DESCRIPCIÓN DE LA OBRA

A different perception of Karma and the world
My personal struggles with chronic mental illness, hearing problems, and other past health issues also influence my work.Under certain circumstances, the chaotic situations, sounds, voices and visions in my head can create a temporary space where things behave, act and inter act differently and do not obey the normal rules of everyday life. My everyday environment becomes a ritual space where dualism and taken-for-granted everyday things: suddenly collapse, turn upside down, overlap, resonate with each other: • presence-absence, • true-false, • matter-imagination, • perception-hallucination.

Giorgio Gerardi

https://www.giorgiogerardi.com

OBRA

Chromatic

Audio · 2026-04-22 · 03.28 · 2 canales

SEMBLANZA DEL AUTOR

My research spans visual arts and sound composition, weaving together photography, video, and experimental music. This exploration focuses on how perception and technology transform ordinary details into abstract and atmospheric experiences.
I began my artistic journey fascinated by the avant-gardes of the late 19th and early 20th centuries, drawn to their analysis of the visual medium as a break from traditional representation.
In recent years, I have deepened my study of color, form, and everyday objects, integrating Artificial Intelligence into my creative process for both video and photographic series.
I have produced two albums and am currently working on a third. I have also created numerous short films, composing their original soundtracks—many of which have received awards at international festivals. My works are published on my website and have been featured in various physical and online exhibitions.
A complete biography is available at: www.giorgiogerardi.com/about/.

DESCRIPCIÓN DE LA OBRA

The track presented is a preview of my third album, currently in production. My creative process is developed entirely within Ableton Live, where I explore the potential of sound design through the use of native synthesizers and synthesis tools such as Serum 2, Reaktor, and Massive X, to create layered and immersive sound architectures.

EDUARDO GILIO

https://gilioteatroaccion.wixsite.com/gilioteatroaccion

OBRA

LA PERSISTENCIA DE LA MEMORIA

Video · 2013-01-01 · 7.23 · 2 canales

SEMBLANZA DEL AUTOR

Licenciado en composición musical (UNLP). Realizador audiovisual.
Estudió nuevas tecnologías y video arte en el “Space d'autoformation”, Centre Georges Pompidou. Francia.
En 1980 fundó el grupo TEATRO ACCION, uno de los referentes del teatro de investigacion contemporáneo argentino.
Imparte seminarios en la Universidad Nacional de las Artes (UNA). Fundador de “La Casa de los Artistas” (espacio cultural) y el Festival “Con Viento y Marea” (foro de investigación de las artes contemporáneas).
Recibió Becas de la UNESCO. El Grotowski Center (Polonia). Arabel (Bélgica). Nordisk Teaterlaboratorium (Dinamarca). Stanislavski Fonden (Dinamarca). Universidad de Londrina (Brasil). Universitá di Bologna (Italia). Escuela Internacional de Teatro de América Latina y el Caribe (EITALC). International School of Theatre Antropology (Dinamarca). Odin Teatret, (Dinamarca). Fundación Antorchas, Ministerio de Relaciones Exteriores, Ministerio de Cultura de la Nación (Argentina).
Presenta sus obras en festivales internacionales de Argentina, Alemania, Bélgica, Brasil, Chile, Colombia, Dinamarca, Ecuador, España, Francia, Grecia, Italia, Polonia, Holanda, etc.

DESCRIPCIÓN DE LA OBRA

Es una obra que aborda el tema de los desaparecidos y la apropiación de bebés durante la dictadura en Argentina. Es una pesadilla metafísica que narra en forma simbólica un viaje a través de la memoria colectiva.
Desde las primeras imágenes de manos que aparecen desde la oscuridad hasta el friso final de bebés inmóviles sin identidad, la mujer es siempre protagonista de la trama.
Una carrera por la autopista de la memoria donde se entrecruzan y suceden imágenes que se imponen en primeros planos contraponiéndose con otras lejanas que buscan emerger como figuras latentes que pugnan por develarse.
Bebés que pasan como sobre un friso extendiendo sus manos. Cuerpos que cierran un círculo en donde una mujer que es una y todas a la vez, danza en esa búsqueda persistente.
La memoria como presente. Como latido permanente. Como insistencia que no cesa.

Eduardo GILIO

https://gilioteatroaccion.wixsite.com/gilioteatroaccion

OBRA

La Persistencia de la Memoria

Video · 2013-01-01 · 07.23 · 2 canales

SEMBLANZA DEL AUTOR

Licenciado en composición musical (UNLP). Realizador audiovisual.
Estudió nuevas tecnologías y video arte en el “Space d'autoformation”, Centre Georges Pompidou. Francia.
En 1980 fundó el grupo TEATRO ACCION, uno de los referentes del teatro de investigacion contemporáneo argentino.
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La memoria como presente. Como latido permanente. Como insistencia que no cesa.

Antonio Giménez Fréitez

https://n9.cl/agimenez

OBRA

Leyenda de Juyá y Epiayu

Audio · 2025-12-05 · 7.52 · 2 canales

SEMBLANZA DEL AUTOR

Investigador musical y docente. Licenciado en música mención composición en el Instituto Universitario de Estudios Musicales (IUDEM) en Caracas-Venezuela. Posgrado Premier Prix con Honores en Dirección de Orquesta en el Conservatorio Nacional de Región de Reims-Francia. Diploma Superior en Composición de Música para Cine en la Escuela Normal de Música de Paris-Francia. Diploma de Posgrado en Composición con Nuevas Tecnologías en la Universidad Pompeu Fabra-España. Doctorado en Ciencias de la Educación en la Universidad Fermín Toro en Barquisimeto-Venezuela. Actualmente es director del programa de música en la Universidad de La Guajira-Colombia en la cual ha sido docente desde 2018 y es profesor catedrático de la Universidad Internacional de La Rioja-España en el programa de Maestría en Pedagogía Musical desde 2023.

DESCRIPCIÓN DE LA OBRA

Leyenda de Juyá y Epiayu
"Juya y Epiayu" evoca la leyenda wayúu del joven Juya, quien con astucia y coraje se enfrentó a Epiayu, ser maléfico que amenazaba con devorar a los niños de su pueblo. La obra, realizada íntegramente mediante síntesis FM, recrea el universo sonoro de la cultura wayúu emulando timbres de instrumentos étnicos tradicionales como el sawawa y el maasi. A través del contraste entre texturas amenazantes y motivos de carácter heroico, la pieza narra el tránsito del terror a la liberación, rindiendo homenaje a la memoria oral y espiritual del pueblo wayúu.

Gregory Golub

gregorygolub1@gmail.com

OBRA

Reminiscences' Idiom in 3 Parts for Piano and trombone, French horn, oboe.

Audio · 2023-04-03 · 00:10:37 · 2 canales

SEMBLANZA DEL AUTOR

Gregory Golub is an Israeli composer, jazz pianist, and independent producer, born in the former USSR, with formal musical education in Russia and Ukraine. He is the author of three jazz albums, including "Idioms" (2004, housed in the National Library of Israel) and "African and Other Jazz Passions," which has been included in the archives of the British Library, the Columbia University Music & Arts Library, and the Library of Congress (USA). Beyond albums, Golub has written numerous works ranging from jazz to classical and electronic music. His music has been broadcast internationally. He blends classical melodicism with jazz improvisation, creating a distinctive artistic voice.

DESCRIPCIÓN DE LA OBRA

Reminiscences: Idiom in Three Parts for Piano, Trombone, French Horn and Oboe is an electroacoustic composition that brings together two expressive worlds: the melodic language of classical chamber music and the harmonic and rhythmic freedom of contemporary jazz. The wind instruments — trombone, French horn and oboe — retain a clearly classical and lyrical character, while the jazz element comes primarily from the piano, which introduces a different sense of motion, tension, color and transformation.

The entire work is performed on electronic keyboards, allowing the instrumental identities to remain recognizable while being placed within a contemporary electroacoustic sound environment. In this sense, the piece may also be understood as a reflection on modern musical reality through the eyes — and ears — of a jazz pianist and composer.

In relation to the theme KARMA: Cause–Effect, the piece may be heard as a chain of musical causes and responses. A melodic gesture produces a harmonic reaction; a classical line is reframed by the piano; a remembered sound returns in a changed form. The three parts unfold as a process of reminiscence, where each musical event leaves a trace and influences what follows. The piece reflects on memory, transformation, and consequence through the combination of classical melodic expression, contemporary jazz perspective, and the capability of conveying acoustic sound on electronic keyboard instruments.

Haim Gong

https://litt.ly/haim.0

OBRA

Ode

Audio · 2026-04-15 · 11.43 · 2 canales

SEMBLANZA DEL AUTOR

Gong Haim (b. 1995) is a composer, sound artist, and filmmaker based between Berlin and Seoul. With a background in physics and media art, his practice investigates how sound, matter, and time are transformed through repetition, instability, and material contact. His master's thesis at Yonsei University examined the materiality of magnetic tape and expanded experiments in sound art through analogue machines. Recent works include the 8mm film-based solo exhibition self Analogue (GBLUE Gallery, 2023), the kinetic sound performance Brazil Nut Effect (Thila Ground, 2024), and the tape-loop installation Panta Rhei (2025). He has also worked extensively as a composer for film, performance, dance, and exhibitions, including projects presented at the Seoul Museum of Art and the National Museum of Korea. His current research focuses on magnetic tape, analogue temporality, and the artistic possibilities of noise, erosion, and irreversible change.

DESCRIPCIÓN DE LA OBRA

Ode is a fixed electroacoustic work based on a musical phrase recorded onto a magnetic tape loop. The piece approaches repetition as a material chain of cause and effect. Each return of the loop exposes the signal to friction, tension, surface wear, and magnetic loss. These physical causes gradually alter the recorded phrase, producing weakened resonance, displacement, and noise.

Rather than treating noise as an error, Ode listens to it as the audible consequence of repeated contact between sound, matter, and time. The work reflects the theme “KARMA: Cause–Effect” through a process in which every circulation leaves a trace, and every trace changes what follows. What first appears as repetition becomes an irreversible transformation: a sonic system where small causes accumulate into perceptible effects.

Elissa Goodrich

https://linktr.ee/statesofplay

OBRA

The River Remembers - with every droplet, every bubble

Audio · 2026-06-29 · 09.54 · 2 canales

SEMBLANZA DEL AUTOR

Elissa Goodrich is a percussionist, composer and sound artist from Melbourne, Australia, with an abiding interest in cross-disciplinary music and art practice. Her works have featured in festivals and museums across Europe, North America and Australasia. Highlights include her Dusk to Dawn at National Opera Centre (New York City), co-leading the APRA-nominated world-jazz Shannon-Goodrich Ensemble, and her State Library of Victoria Creative Fellowship work Between Footsteps at Heide Museum of Modern Art. Since 2015, her practice has explored climate science and new music, including Rotations for St Paul's Cathedral's World Earth Day (2022) and Gene Tree Project, which opened National Science Week at Parliament of Victoria (2019). An APRA AMCOS Art Music Fund recipient, her "Gene Tree" received two 2023 Green Room Awards and an Excellence in Arts Community Practice award in Darwin (2025). Selected to work with HiFMB scientists in Germany (2024–25), her Vanishing Traces and Sounding with Whales were exhibited in Germany and UK 2024–26. The Waves Project (2020–24), developed with Professor Manasseh's team, has produced 13 international audio-visual exhibits and continues through her 2026 ANAT SYNAPSE residency. Elissa was one of 50 artists selected for FLOW, which premiered at the EU National Assembly Geo Sciences in Vienna (2026), her works are also currently displayed in Pitt Rivers Museum (Oxford) and Klimhaus Bremehaven Museum (Germany). Elissa released her Gene Tree album with her quartet this year. Elissa is a member of the EU Ocean Decade Network.

DESCRIPCIÓN DE LA OBRA

This new version of "The River Remembers - in every droplet, with every bubble", is inspired by Muslab's KARMA: Cause and Effect theme.
The original "Segment 20 - The River Remembers" was first created for FLOW - Flow is a project by Dr Martina Cecchetto, with the scientific contribution of Dr Florian Betz and the artistic curation of Riccardo Fumagalli, in collaboration with Cities & Memory, the University of Padua (Italy), and the University of Würzburg (Germany).

ABOUT the work:
I was struck by a paradox of cause and effect in the River Lech's story. How at the same time, the river here, in segment 20, is both so heavily modified - by channelisation and with a dam for hydropower - and yet, this reservoir also offers a kind of nature 'oasis'. And yet, "Whilst the reservoir also here, is artificial and this place is "devoid of millions of years of minerals...it hosts pristine nature in its present form". I was also struck by the maps and visuals showing the once multiple channels of river - now a straightened single channel river.

This new soundart piece begins with single droplet's actual synthetic bubbles created by scientist and colleague, Professor Richard Manasseh, which replicate their exact scientific measurements. I was interested in composing a work and a soundworld which highlights and indeed collapses scales of nature and of sound that emanate from flowing water. I hope the listener can then hear the cause and effect of individual bubbles and droplets in the soundscape , field recordings and in the original musical composition. Taking Flow artist Salma Caller's wonderful suggestion, of incorporating preceding segment sounds, this number 20 sound work requotes and resamples from Bill McKenna's segment 1's offered extract and from Anja Kreysing's segment 19's offered extract, and layers segment 20's field recording and resampled versions with original musical compositions to offer a musical, sonic remembering by the river. The river remembering its geological foundation, its forced changes and its ever-present memory of flow and life. A story of place working across layers of time and sounds simultaneously. A sonic story of cause and effect in constant flow.
Credits:
Musicians - Gideon Brazil - saxophones, Elliott Folvig - electric guitar, Miranda Hill - double bass, Elissa Goodrich - compositions and vibraphone.

And so the story of this particular section of the river is a paradox; one that carries beauty and dislocation in equal measure.

Alice Guerlot-Kourouklis

https://algk.ovh/

OBRA

L'accident

Audio · 2026-03-23 · 8' · 2 canales

SEMBLANZA DEL AUTOR

Alice Guerlot-Kourouklis es una compositora y artista sonora que reside en Francia. Licenciada en sociología, trabajó inicialmente como música (acordeón y piano) antes de dedicarse a la composición y al arte sonoro.
Su enfoque compositivo, surgido de sus experimentos instrumentales autodidactas, se nutre de un proceso empírico. Su práctica se desarrolla hoy en día a través de la composición para el teatro, el cine, las exposiciones y la música electroacústica.
Profundamente influenciada por las ciencias humanas e impulsada por un enfoque experimental, explora desde hace varios años la traducción musical de conceptos sociológicos, filosóficos o de fenómenos sociales.
Su práctica en música electroacústica, enriquecida por la enseñanza de Marco Marini, Jonathan Prager y Santiago Diez Fisher en el CRD de Pantin (Francia), le permite profundizar en este enfoque que combina la experimentación sonora y la reflexión conceptual con el fin de traducir realidades sociales en experiencias sonoras tangibles, invitando a los oyentes a una escucha atenta y reflexiva, donde el sonido se convierte tanto en vector de sentido como de emociones.
Su trabajo sonoro y musical se ha presentado en diversos centros de arte y festivales en Francia y a nivel internacional.

DESCRIPCIÓN DE LA OBRA

[ENG] Alice Guerlot-Kourouklis L'accident - stéréo - 8'00 - 2025

There is no linearity when I replay the events of your accident in my mind.
The seconds that came before, the seconds that followed.
Details scattered across time, fragmented accounts from voices I sometimes don't even know, a jumbled timeline, a blind spot.
The days have passed since then, but I can't say much about any of it.
Putting together the puzzle, which will always be missing pieces, won't make the accident any more meaningful.
There is no linearity when I replay the events of your accident in my mind.
Of it, I know with certainty only the outcome.

KARMA 2026 · CONCIERTO

29 de noviembre

de 2026

Este día se presentan 29 artistas.

Auditorio del Museo Manta

Manta, Ecuador

MUSLAB

KARMA 2026

Meredith Gulla

https://www.youtube.com/@meredithgulla5722

OBRA

Boo!

Video, Audio · 2026-01-20 · 05:52 · 2 canales

SEMBLANZA DEL AUTOR

Meredith Gulla is a composer interested in writing both acoustic and electroacoustic works, often incorporating collaboration with other creators. She holds a B.M. in composition from Bowling Green State University where she studied with Dr. Christopher Dietz and Dr. Marilyn Shrude. Meredith is currently pursuing an M.M. in composition at University of Cincinnati's College-Conservatory of Music.

DESCRIPCIÓN DE LA OBRA

Boo! was written as a collaborative project with my sister and visual artist, Olivia Gulla. Through a shared creative lens, we aimed to capture a saturated, expressive, and dark yet beautiful character.

Roy Guzmán Rodriguez

www.roy-guzman.com

OBRA

sin-título[17-07-24]

Audio · 2024-07-17 · 9:04 · 2 canales

SEMBLANZA DEL AUTOR

Roy Fernando Guzmán Rodríguez (28 de junio de 1987) es un poeta, artista sonoro, compositor e improvisador nacido y radicado en San Juan, Puerto Rico. Sus composiciones son principalmente exploratorias y trabajan con modos alternativos de comunicación y composición musical. Desarrolla el uso de partituras sonoras dentro del concepto de "transducción/abstracción" donde la partitura puede ser cualquier cosa y el arte radica en leyendas. Actualmente explora el hipercaos, la "música a lo pobre", la no dualidad, la multipolaridad, los axiomas, el folclore puertorriqueño y caribeño y la filosofía artística ficticia basada en deducciones creativas de la metafísica abstracta taína/boricua.

Ha presentado y/o realizado trabajos en La Haya y Ámesterdam en los Países Bajos, Bratislava en Eslovaquia, Budapest en Hungría, Viena en Austria, Rhode Island, Boston, Nueva York, California, Banff en Canadá, Poas en Costa Rica, Argentina, Bolivia, Chile y Suiza.

DESCRIPCIÓN DE LA OBRA

sin-título[17-07-24]
This piece is intended to create a sonic Puerto Rican identity using Plena drum sounds and synthetic noises from my sonic investigations. I decided to use exclusivley sounds that were inmmediate to my current sonic interest. The Plena drum is a hand held drum from the folkloric music of Puerto Rico. I used other high pitched percusions like Chaworó bells and others. In the other extreme is the sounds of my investigations on chaotic functions for sonic compositions. These sounds seem very aggressive and do not offer the ear with any confort, just dynamicism from these sounds in a conversation that tries to fuse each other in its own identity, a contemporary Puerto Rican sonic identity.

Roy Guzmán Rodriguez

www.roy-guzman.com

OBRA

sin-título[17-07-24]

Audio · 2024-07-17 · 14:49 · 2 canales

SEMBLANZA DEL AUTOR

Roy F Guzmán - Poet, conceptual and sonic artist, composer and improviser born and based in San Juan, Puerto Rico -1987. His compositions are primarily exploratory and work with alternative modes of musical communication. He develops the use of sound scores within the concept of "transduction/abstraction". He currently explores instrumental spectral music using non standard synthetic chaotic function's sonic spectrum as base material, "música a lo pobre", non-duality, multipolarity, axioms, Puerto Rican and Caribbean folklore in contemporary classical music and acousmatic music, the liminal state between sound art and music regarding eternity as a common link, and fictional artistic philosophy based on creative deductions from Taíno/Boricua abstract metaphysics.

He has performed and/or presented works in The Hague and Amsterdam- The Netherlands, Bratislava-Slovakia, Budapest-Hungary, Vienna-Austria, Rhode Island, Boston, New York, California-USA, Banff-Canada, Poas-Costa Rica, Argentina, Chile, Mexico, Ecuador, Colombia, Italy and Switzerland.

DESCRIPCIÓN DE LA OBRA

sin-título[17-07-24]
This piece is intended to create a sonic Puerto Rican identity using the Pandero drums of Plena music, other folkloric non pitched percussion sounds and synthetic noises from my sonic investigations. I decided to use exclusivley sounds that were inmmediate to my current sonic interest. The Pandero drum is a hand held drum from the folkloric music of Puerto Rico. I used other high pitched percusions like Chaworó bells and others. In the other extreme is the sounds of my investigations on chaotic functions for sonic compositions. These sounds seem very aggressive and do not offer the ear with any confort, just dynamicism from these sounds in a conversation that tries to fuse each other in its own identity, a contemporary Puerto Rican sonic identity.

Austin Oting Har

https://www.austinotinghar.com/

OBRA

Prologue: A Waking Nightmare

Audio · 2026-03-09 · 12.32 · 2 canales

SEMBLANZA DEL AUTOR

Austin Oting Har is a US-based composer, writer, performer, and new music advocate with a background in music technology and ancient philosophy. His works utilize ancient concepts, languages, and instruments, digital sound design and creative coding, bridging traditional, experimental electronic, and contemporary classical worlds. He has released his music on the labels Neuma Records and Possible Futures, and been commissioned by festivals including Dark Mofo and Berlin Atonal. He was a Visiting Scholar-Composer at the University of California, Berkeley and is currently an Assistant Professor at Michigan State University. He is the founder and director of Bogue Street Records, an interdisciplinary label and platform for artists.

DESCRIPCIÓN DE LA OBRA

Prologue: A Waking Nightmare is a blend of electroacoustic, spectral, ancient Greek and Chinese musical worlds, and the prologue to my Greek tragedy-inspired opera The Ghost. The piece begins with a musical representation of the “Spindle of Necessity” from Plato’s Myth of Er. I composed the music — consisting entirely of processed violin and cello — as a dynamic symbol of this spindle, with the crescendos evoking the spinning whorls and the descending glissandi representing the voices of the Three Fates while foreshadowing the emergence of the raven caws in variations of iambic rhythm. The raven represents the tragic hero, Olova’s chosen daimon, a dream-messenger associated with Morpheus (the god of dreams) as well as a primary symbol of Nigredo; the alchemical stage corresponding with Greek tragedy and the Jungian dark night of the soul. Harmonic and rhythmic structures emerge from the diminished chord progression to the melodies of the violin harmonics and guzheng; the former written in the diatonic genus of the E Dorian mode and the latter in a blended scale of diminished E pentatonic and E Phrygian modes symbolizing Olova’s otherness within this context. Within the Greek tragedy context, this further aligns with Aristoxenus and Plato’s association of stringed instruments with humankind’s contemplation of their place within the cosmos.

To emphasize these opposites – human and superhuman, Eastern and Western – I used a bitonal harmonic structure through which two tonal centres – E and Ab, the most distant/unrelated keys in the hexatonic collection – are performed by the acoustic and electronic instruments respectively. This leads into the extended rhythm and timbre-focused section that evolves out of the thunder strikes and evokes a precarious hypnagogic terrain shaped by Apollonian and Dionysian forces. The iambic rhythms transition into dochmiac (“the wildest and most eccentric metre” of ancient Greek music), baring the Dionysian depths of Greek tragedy. The Dionysian and Apollonian dichotomy skews back and forth in a relational logic as the “ordered” thunder strikes cause temporal and timbral changes in the clock and guzheng in a juxtaposition of partial and implied processes. This leads into a recapitulation of musical activities in the guzheng’s return to melody against a startling combination of water and electricity that foreshadows the dramatic climax of the tragedy. The composition ends with the transition into Olova’s waking life, evoked by the crescendo on the white noise into silence.

Owen Ho

http://owenhomusic.com

OBRA

Katabasis

Video · 2021-02-01 · 10.00 · 2 canales

SEMBLANZA DEL AUTOR

Owen Ho is a composer and conductor. His interest lies in the intersection between the romantic notions of longing and openness. This forms part of his doctoral research at the Guildhall School of Music and Drama.

He has been a shortlisted composer to represent the UK in the ISCM World New Music Days (Sound and Music). He has written works for notable bodies, including the Bloomsbury Festival (London) and the Hong Kong Philharmonic Orchestra, amongst others.

He is a prizewinner of numerous composition competitions, such as the Sarah Leonard Song Writing Competition, the International Composition Competition for Chromatic Harmonica, and Arcubus Ensemble Call for Scores. He also received honourable mention in the IOCSF Choral Composition Competition and was a finalist in the Hendrix College Candlelight Carol Competition.

Owen's musical output includes works for orchestra, chamber ensemble, choir, voice, solo instrument, dance, film, electroacoustic music, and sound installation.

DESCRIPCIÓN DE LA OBRA

Katabasis: Electroacoustic Music and Film

Katabasis is a short film by Ian McNaught Davis (film) and Owen Ho (music) that delves into the mythical ancient Greek concept of katabasis - a descent into the underworld and the subsequent transformative experience that arises from such undertaking. This film is a visual exploration of the ritualistic and alchemical nature of change. It features black-and-white footage shot at Abney Park, a 180-year-old cemetery in London, and uses a blend of analogue and digital films as well as hand-drawn animations.

Working in tandem with the film is a piece of electroacoustic music made out of various field recordings from the no less historic Mecklenburgh Square Garden. It is a morphology of sounds: the sounds of trees, branches, leaves, winds, grass, peregrine falcons, etc. are manipulated and composed into a meaningful form that reflects the dramatic tripartite structure of the narrative, showcasing some most intense, surreal moments whilst journeying the underworld.

The piece was selected as a finalist in the Young Lion*ess of Acousmatic Music International Competition (2022), shortlisted to represent the UK in ISCM (2023), and programmed as part of the MANTIS Festival at University of Manchester, in collaboration with the 12th International Conference of Music and Sonic Art supported by the Royal Music Association (2023).

Shih-Lin Hung

https://linktr.ee/ShihLinHung

OBRA

Erasure

Audio · 2025-03-23 · 01.24 · 2 canales

SEMBLANZA DEL AUTOR

Shih-Lin Hung is a Taiwanese composer working in electroacoustic music, acousmatic composition, and musique concrète. His practice focuses on the transformation of recorded sounds, exploring unstable materiality, memory, and the relationship between organic sound sources and abstract sonic structures. His works have been selected or presented in international contexts including ICMC 2026 in Hamburg, WOCMAT 2019, soundpedro 2022 and 2023, and EARS HAVE EYES on CJSW 90.9 FM in Canada. His compositions often begin with everyday or environmental sounds, which are gradually altered into dense textures, mechanical resonances, and fragmented sound objects.

DESCRIPCIÓN DE LA OBRA

"Erasure" begins with a single sound source: bubbling water. As the initial condition of the piece, this fragile and organic material is transformed through time-stretching, reversal, reverb, and distortion. Each process acts as a cause, generating sonic consequences that gradually move the sound away from its original fluidity.

The transformation produces cold mechanical howls, pressure-like resonances, and fragmented noise. A small and unstable sound phenomenon becomes an overwhelming system of force. In this sense, the piece reflects on karma not as moral judgment, but as a chain of causes and effects: a process in which every action leaves a trace, and every trace generates further transformation.

The work also suggests a relationship between organic life and the mechanical systems that absorb it. What begins as water becomes pressure, violence, and noise—a sonic metaphor for how living materials can be altered, alienated, and consumed by larger social and technological structures.

Joel Hunt

https://www.rit.edu/directory/jvhspa-joel-hunt

OBRA

In Case of Emergency

Audio · 2025-01-15 · 09:30 · 2 canales

SEMBLANZA DEL AUTOR

Joel Hunt is a composer and performer whose work spans jazz, popular music, and interactive electroacoustic media. His recent projects include audiovisual installations, modular synthesizer improvisations, generative computer music, and music for video games. His compositions have been presented at festivals throughout the United States and Europe, including the International Computer Music Conference, New York City Electroacoustic Music Festival, Society of Composers, Inc., Electroacoustic Barn Dance, Electronic Music Midwest, and the California Electronic Music Exchange Series. His work explores transformation, emergent structure, and the relationship between sound, technology, and perception. Joel is an Assistant Professor of Music at the Rochester Institute of Technology.

DESCRIPCIÓN DE LA OBRA

In Case of Emergency is an acousmatic composition constructed entirely from recordings of breaking glass. Borrowing its title from the familiar emergency directive etched onto alarm systems, the work transforms rupture into both material and metaphor: a study of fragility, escalation, and the consequences set into motion by seemingly isolated events.

The piece is structured as a large-scale temporal palindrome. Sounds, gestures, and formal trajectories unfold toward increasing density and instability before gradually reversing direction, creating the sensation of a system attempting to retrace its own history. This reversible architecture reflects a central tension within the work: whether damage, once initiated, can ever truly be undone, or whether traces of collapse remain embedded within the system itself.

Using micromontage techniques, microscopic fragments of shattered glass are expanded into intricate rhythmic, spectral, and textural behaviors. Individual impacts propagate outward into emergent sonic structures whose complexity exceeds the scale of their originating gestures. In this way, the work approaches sound as a dynamic network of causes and effects in which minor actions accumulate into disproportionate consequences.

Rather than presenting catastrophe as a singular event, In Case of Emergency inhabits a cyclical space between fracture and recovery, instability and return. The recurring shatter becomes both warning and memory: an echo of systems pushed toward irreversible thresholds while still searching for the possibility of reversal.

KAZUYA ISHIGAMI

https://kazuyaishigami.bandcamp.com/

OBRA

Prelude to infinite memory

Audio · 2025-03-29 · 14.59 · 2 canales

SEMBLANZA DEL AUTOR

KAZUYA ISHIGAMI (b. 1972, Osaka/JAPAN) is a composer, sound designer, sound performer and sound engineer in the field of Electroacoustic/Acousmatic/Post-Acousmatic/Ambient/Noise, etc.
Since 1992 he has created under the name of DARUIN. He began using computers for composition and improvisation in 1994 with the programming language Max/MSP and others.
His pieces have been performed at CCMC (Japan), FUTURA (France), MUSLAB (Mexico), SILENCE (Italy), ICMC (2015_USA/TEXAS), Music From Japan 2020 (USA/NY) among others. He has an independent label, NEUS-318, and has released more than 100 works.

LINK:
https://soundcloud.com/kazuya_ishigami
https://kazuyaishigami.bandcamp.com/
https://neus318.bandcamp.com/

DESCRIPCIÓN DE LA OBRA

This work is an ontological exploration using sound as a medium, revolving around three symbolic concepts: memory, water and the womb.
What is memory really? It is not a preserved past, but rather an unstable wave that is constantly being re-constructed in the present. This work entrusts the memory as such a fluctuation to the contours of sound and its ambiguous margins.
Water is not just a physical element, but also a medium that gives form to that which has no form. Here, water becomes a quiet presence that precipitates within the listener, moving between consciousness and the unconscious.
The word “womb” refers to the state of “pre-existence” before birth, a state that has neither words nor form. The acoustic space depicted in this work is a return to that fundamental silence, and it aims to capture the very “presence” that existed before the world was segmented and before sound was born.

Seokmin Kang

https://youtube.com/@intelligentboys5534?si=7Da-xKAPadv3fSnW

OBRA

Clump

Audio · 2026-05-30 · 07.38 · 2 canales

SEMBLANZA DEL AUTOR

Realizing extrasensory expressionism through subjective insight.
Expressing the emotions felt at the moment by reinterpreting new and unfamiliar topics from various perspectives. Pursuing rearrangement and transformation to harmonize order and disorder, balance and imbalance, with the goal of making abstract and ambiguous entities audible.
The main genres are IDM, Minimal Music, Electroacoustic, and Experimental Music, which are based on electronic music.
Improvisation activities through collaboration with various instrumentalists using a combination of acoustic and electronic instruments. Live Performance VJing with videos about daily life.
The goal of the performance and the direction of the music is to create a stage where people can participate and enjoy through communication with the audience.

DESCRIPCIÓN DE LA OBRA

We live our lives through countless actions and the repeated outcomes that follow them. Through this continuous learning, habits are formed, and the resulting behavioral patterns internally shape our individual ego and personality. These formed egos live on by building relationships with other people who possess different selves and characters. These relationships with others, which repeatedly break and reconnect, ultimately form a vast society. The intricately intertwined connections evoke the image of a single, massive 'clump' possessed by individuals. Then, what does that 'clump' related to me look like? This 'clump', woven from the knots of various outcomes, expands and contracts due to the consequences of my actions. It even twists and transforms into various shapes. I imagined these moment-by-moment changes and expressed them through music.

Hui Kim

https://www.youtube.com/@oiiedox3e7

OBRA

Aqua da capo

Video · 2026-06-23 · 5m 34s for audio and video · 2 canales

SEMBLANZA DEL AUTOR

After studying piano and instrumental composition in South Korea, she moved to France to pursue electroacoustic composition. Working across audio-visual and photographic media, she explores objects from multi-faceted angles, with a particular emphasis on the human body.

In 2026, her work has been recognized by 36th international competition ‘città di Barletta’ (1st place, Acousmatic), 1st Aion Digital Art Prize (3rd), broadcast on CJSW 90.9 FM, and showcased in a group exhibition at Martin Hughes Art (Ireland).

DESCRIPCIÓN DE LA OBRA

One day, massive adhesive traps were installed on the trees along a walking trail I frequently visit, intended to shield them from pests thriving under global warming.
Yet, this intervention rippled unexpectedly, ensnaring not only flies and mayflies but also the birds that came to feed on them.
Bees wither away with their legs bound, and white moths freeze mid-motion while laying eggs.
The desperate fluttering of a trapped cicada resonates deeply, echoing through the mountain.
This sound mimics the creaking of trees swaying in the wind, its rhythmic vibration evoking the dripping of water.

Humans intercede yet again in a natural world already desiccated by human actions.
Through a sonic variation on 'water' —the core essence of life— this work attempts to depict the grim reality I witnessed. This audio-visual project envisions a soundscape where urban noise and natural sounds coexist in harmony. By juxtaposing the lives of humans in the city with those of insects in the forest, the work focuses on the relationship between the inhabitants of two distinct realms. In doing so, it moves away from an anthropocentric view and invites the audience to rethink the fundamental ways in which living beings exist.

Joseph Klein

https://josephkleinmusic.com/

OBRA

Cornell Set

Audio · 2011-04-01 · 8:00 · 5.1 canales

SEMBLANZA DEL AUTOR

Born in Los Angeles in 1962, Joseph Klein is a composer of solo, chamber, and large ensemble works, including instrumental, vocal, electroacoustic, and intermedia compositions. His music—which has been described as “a dizzying euphoria… like a sonic tickling with counterpoint gone awry” (NewMusicBox) and exhibiting a “confident polyvalence [that] heightens its very real excitement” (The Wire)—reflects an ongoing interest in processes drawn from such sources as fractal geometry, chaos, and systems theory, often inspired by natural phenomena. His works frequently incorporate theatrical elements, either as an extension of the extra-musical references or as an organic expression of the musical narrative itself. Literature is another important influence on his work, including compositions based on the writings of Elias Canetti, Alice Fulton, Franz Kafka, W.S. Merwin, and Milan Kundera.

Klein’s compositions have been performed and broadcast internationally and have been recognized by the National Endowment for the Arts, American Music Center, Pew Center for Arts & Heritage, Gaudeamus Foundation, International Society for Contemporary Music, International Confederation of Electroacoustic Music, American Composers Forum/Jerome Foundation, Meet the Composer, National Foundation for Advancement in the Arts, and the American Society of Composers, Authors, and Publishers (two Morton Gould Young Composer Awards and honorable mention in the Nissim Prize Competition). Commissions, recordings, and other collaborations with new music specialists in the US and abroad include the International Contemporary Ensemble, Contemporary Art Music Project, Pittsburgh New Music Ensemble, Voices of Change, Texas New Music Ensemble, TrioPolis, Amorsima Trio, and dozens of virtuoso soloists from such ensembles as Ensemble Dal Niente, Raschèr Saxophone Quartet, Ensemble Musikfabrik, Grossman Ensemble, Quince, Philip Glass Ensemble, Pittsburgh Symphony, Indianapolis Symphony, and Dallas Opera Orchestra. Klein’s recorded works are available on the Innova, Centaur, Crystal, and Navona labels.

Klein holds degrees in composition from Indiana University (DM, 1991), University of California, San Diego (MA, 1986), and California State Polytechnic University, Pomona (BA, 1984), where his composition teachers included Harvey Sollberger, Claude Baker, Robert Erickson, and Roger Reynolds. He is currently Distinguished Teaching Professor at the University of North Texas College of Music, where he has served as Chair of Composition Studies since 1999.

DESCRIPCIÓN DE LA OBRA

In the spring of 2010, I was contacted by poet and Cornell University English Professor, Alice Fulton — whose poems I had set to computer music several years earlier — about undertaking a similar project with the second-year MFA poetry students in Cornell’s Creative Writing Program. A dozen poems were submitted for consideration, from which four — each by a different poet — were selected for this collection. The poems were chosen for their contrasting content and style, allowing for a variety of approaches in the computer music setting as well. Specific references in the text provided the impetus for many of the processed sounds (e.g., cars and dogs in the Pityk poem, birds and rain in the Garcia poem); in some cases, the text reading itself provided the source material (this occurs to some degree in each setting, though the computer music in the Atsitty poem is based entirely on a reading of the text by the poet).

Cornell Set was commissioned by the Creative Writing Program and the Department of English at Cornell University. The work was first performed on 15 April 2011 at Cornell University (Ithaca, New York/USA).

Sumio Kobayashi

https://www.sumiokobayashi.com/

OBRA

Aquatic Score

Video · 2026-06-01 · 10 minutes · 2 canales

SEMBLANZA DEL AUTOR

Sumio Kobayashi is a Japanese composer, interdisciplinary artist, and linguist whose practice connects contemporary music, digital media, visual art, poetry, and language. He received a PhD in linguistics from the University of Kent. His compositions have earned international recognition, including second prize at the Toru Takemitsu Composition Award and first prize at the International Composers' Competition of the European Capital of Culture Wrocław 2016. His recent projects explore notation, technology, perception, and the relationships between sound, image, living systems, and computational processes through audiovisual and interactive forms.

DESCRIPCIÓN DE LA OBRA

Aquatic Score for a Performing Goldfish is an audiovisual electroacoustic work in which the movement of a living goldfish activates a five-measure piano score. A camera observes the aquarium, while custom computer software detects the fish and the ripples on the water's surface. Whenever this movement intersects a note or designated region of the score, a corresponding sound is produced.

The work is structured through a direct relationship between cause and effect: a small physical gesture—a turn, pause, acceleration, or ripple—generates a musical consequence. Although the five-measure score repeats, the result is never identical. The fish's unpredictable path continually changes the order, timing, density, emphasis, and texture of the sounds, transforming a fixed musical structure into a living variation form.

The work distributes authorship among the composer, animal, water, notation, camera, and computational system. The artist establishes the conditions, but does not fully control the performance. At the same time, the software's translation of living movement into sound reveals how technology selects, measures, and reshapes what appears natural.

In relation to KARMA: Cause–Effect, Aquatic Score presents an open system in which every action produces an audible result, while interacting biological, environmental, and technological forces prevent the outcome from being completely predictable. The submitted work is a self-contained audiovisual composition; no live animal is required for its presentation.

Gintas Kraptavicius

https://gintask.home.blog/

OBRA

Gerai retaidd gerai

Audio · 2025-12-24 · 04.02 · 2 canales

SEMBLANZA DEL AUTOR

Gintas Kraptavicius, a sound artist exploring experimental, electroacoustic, electronic, computer music, granular synthesis, live electronic music aesthetics. Since 2011 member of Lithuanian Composers Union. Till now he has released 51 albums, took part in various international festivals, conferences, symposiums as transmediale.05 : Basics, transmediale.07 : Unfinish!, ISEA 2015: Disruption, IRCAM Forum Workshops 2017, IRCAM Forum Workshops Paris 2025, ICMC2018, ICMC2022, ICMC2025,ICMC2026, ICMC-NYCEMF 2019 , NYCEMF 2020 , Ars Electronica Festival 2020 , Ars Electronica Festival 2023 , NYCEMF 2021 , NYCEMF 2022 , NYCEMF 2023 NYCEMF 2024 , NYCEMF 2025 , Ars Electronica Festival 2024 , FARM'25/SPLASH'25 . Winner of the II International Sound-Art Contest Broadcasting Art 2010, Spain. Winner of The University of South Florida New-Music Consortium 2019 International Call for Scores in electronic composition category.

DESCRIPCIÓN DE LA OBRA

Composition „gerai retaidd gerai“ explores the invisible connections between actions, memories, and their consequences. Through evolving textures, electronic soundscapes, and dynamic transformations, the piece reflects on karma as a continuous process where every sound becomes a cause that shapes the next moment.

Mikel Kuehn

https://mikelkuehn.com

OBRA

Perseverance: An Artist Rendering

Audio · 2022-08-01 · 10:00 · 8 canales

SEMBLANZA DEL AUTOR

The music of American composer Mikel Kuehn has been described as having “sensuous phrases… producing an effect of high abstraction turning into decadence,” by New York Times critic Paul Griffiths. A 2014 Guggenheim Fellow, he has received awards, grants, and residencies from ASCAP and BMI, the Banff Centre, the Barlow Endowment, the Chicago Symphony Orchestra, Composers, Inc., the Copland House, the International Destellos Competition on Electroacoustic Music, the Alice M. Ditson Fund at Columbia University, the Flute New Music Consortium, the Fromm Music Foundation at Harvard, the League of Composers/ISCM, the MacDowell Colony, the Ohio Arts Council, the Virginia Center for the Creative Arts, and Yaddo. His works have been commissioned by the Civic Orchestra of Chicago, Ensemble 21, Ensemble Dal Niente, Flexible Music, the Grossman Ensemble, the International Contemporary Ensemble, violist John Graham, clarinetist Marianne Gythfeldt, cellist Craig Hultgren, guitarist Dan Lippel, Perspectives of New Music, pianist Marilyn Nonken, Selmer Paris, and the Spektral Quartet, among others. Kuehn received degrees from the Eastman School of Music and the University of North Texas. His music can be heard on two New Focus Recordings portrait albums, Object/Shadow (2016) and Entanglements (2022). Kuehn is also the author of the nGen computer music application, and the book chapter, Composing with Ambisonics: An Electroacoustic Practitioner’s Guide (in Collaboration, Engagement, and Tradition in Contemporary and Electronic Music: NoiseFloor Perspectives, Routledge, 2025.) A member of the Eastman School of Music composition faculty, he directs the Electroacoustic Music Studios @ Eastman (EMuSE).

www.mikelkuehn.com

DESCRIPCIÓN DE LA OBRA

In late February of 2021, I was astonished to discover that NASA made several raw recordings of the recently landed Mars 2020 Perseverance Rover available to the public. Inspired by the first ever recorded (atmospheric) sound from another planet, I began fantasizing about what the sonic environment of Mars might be like. This piece was constructed solely from four recordings capturing the sounds of the Martian wind, the rover driving, the rover’s mechanical parts (dust blower and various moving components), and the laser shots used to examine the properties of rocks. One additional recording was used: the inflight noise of the heat rejection fluid pump (recorded through the mechanical parts since there is no actual sound that propagates thought the vacuum of space). These minimal source sounds were then processed, spatialized, and combined/expanded into various suggestive textures. The result is my “artist rendering” of a fantastical narrative of the Rover’s journey though the sonic landscape of Mars. Its title is also a nod to the perseverance within each of us as we learn to navigate through the global pandemic. Perseverance: An Artist Rendering opens with an imaginary camera zooming from deep space onto the lonely flight of the spacecraft as it sets up for entry into the Martian atmosphere, then lands. In the short sequence immediately following, most of the source sounds that are used to build the piece are exposed in context with the work’s formal narrative. From this moment on, the journey moves from fairly literal to fictional, even absurd, as the rover drives though multiple sonic terrains such as a “machine” sequence, a “thunderstorm,” then encounters various “creatures” as it continues on its strange journey and eventual death.

SIMONLUCA LAITEMPERGHER

www.sluca.net

OBRA

Drag and drop

Audio · 2026-01-01 · 9 · 8 canales

SEMBLANZA DEL AUTOR

Active in Italy and internationally since the early 2000s, he combines his own artistic projects with ongoing collaborations across different artistic fields. His compositional research focuses primarily on multichannel electroacoustic works and on pieces that integrate acoustic instruments and electronics. In the audiovisual and multimedia domain, he works mainly in experimental and auteur cinema, video art, and installations.

DESCRIPCIÓN DE LA OBRA

Drag and Drop originates from the gestural and symbolic imprint of the Sardinian Mamuthones dance, a ritual practice built on repetition, rhythm and collective resonance. From this source, the piece develops as a progressive sonic disarticulation: gestures, pulses and tensions are fragmented and recombined in a continuous flow of transformations.

Through this iterative process, repetition becomes a mechanism of mutation rather than stability. Each cycle slightly shifts the balance of the sonic field, allowing new configurations to emerge.

By transforming ritual movement into sound processes of fragmentation and renewal, Drag and drop proposes a micro-scale model of regeneration, where disruption becomes the condition for new forms of equilibrium.

Matthew Lam

https://matthewlamch.wixsite.com/composer

OBRA

Last Beer, I Swear

Audio · 2026-06-15 · 06.00 · 8 canales

SEMBLANZA DEL AUTOR

Born and raised in Hong Kong, Matthew Lam is an active composer of acoustic and electroacoustic music and an enthusiast of contemporary music style. His music experiments on a wide array of sounds and timbre with contemporary instrumental techniques and electronics, and integrates electroacoustic elements into acoustic music. His recent interests include saturation in music and ambisonics. Winning multiple awards, his works were featured in numerous events, including ACO Earshot (USA), June in Buffalo (USA), International Rostrum of Composers (Netherlands), TagTEAMS (Thailand), Espacios Sonoros (Argentina), Paysages | Composés (France), and International Review of Composers (Serbia). Groups such as the Hong Kong Philharmonic Orchestra, Toledo Symphony, Kalamazoo Symphony Orchestra, Hong Kong New Music Ensemble, Mivos Quartet, and [Switch~ Ensemble] are among the many who have presented Lam's music. He is currently pursuing his doctoral studies at Eastman School of Music and serves as a teaching assistant at Electroacoustic Music Studios at Eastman.

DESCRIPCIÓN DE LA OBRA

I am sure everyone has a friend who is obsessed with alcohol and drinks too much every day. This piece is inspired by one of my composer friends who likes to drink a lot and needs (a lot of) drinks even when he is composing (to protect our friendship, I won't tell who he is). The piece is entirely composed of beer-related samples (including opening the bottle cap, pouring beer, and beer foam sounds, etc.), and portrays a story of a person vying for beer so much that he just can't stop drinking it, as a way to escape from reality. He eventually gets dizzy and hallucinates as he drinks more beer, finally collapsing at the very end.

Ana Lara

www.analara.net

OBRA

Solaris

Audio · 2022-05-09 · 07:41 · 2 canales

SEMBLANZA DEL AUTOR

Ana Lara es una de las compositoras más representativas de la escena artística mexicana de las últimas décadas. Su trabajo se centra en la exploración tímbrica y la expresión afectiva, en la reflexión íntima y la construcción formal.
Estudió en el taller de composición del Conservatorio Nacional con Mario Lavista (1982-86) y en el del Cenidim con Federico Ibarra (1984-86), además de haber tomado cursos con Daniel Catán y Julio Estrada en México, y Franco Donatoni, Salvatore Sciarrino y Brian Ferneyhough, entre otros.
De1986 a 1989 continuó sus estudios en la Academia de Música de Varsovia, Polonia. En 2004 obtuvo su grado de maestría en Musicología por la Universidad de Maryland.

En 1990 inició su programa radiofónico Hacia una nueva música en Radio UNAM. Un programa dedicado a la difusión de la música contemporánea que lleva 35 años de presencia ininterrumpida.

La música de Lara consta de obras para instrumentos solistas, de cámara, orquesta, música escénica, mixta, electroacústica y coral. Su música orquestal forma parte del repertorio de las orquestas de nuestro país y ha sido intepretada por orquestas de los Estados Unidos, Europa y Latinoamérica. El resto de su producción tiene una amplia difusión en todo el mundo.
Desde 1994 es miembre del Sistema Nacional de Creadores de Arte.

En 2022 recibió la Medalla Bellas Artes 2020 “Por su destacada trayectoria como productora y compositora de música y por su labor para enriquecer la docencia de música mexicana y latinoamericana en el mundo.”

DESCRIPCIÓN DE LA OBRA

Solaris es el nombre de un libro de ciencia ficción del autor polaco Stanislaw Lem en el que explora la incapacidad de un grupo de científicos para comunicarse con lo que piensan es el planeta Solaris. Pero no es un planeta, sino un ser vivo, tan distinto a nosotros que es imposible concebirlo como ente pensante. Es también un estudio sobre las emociones humanas y nuestra dificultad para comunicarnos con los otros y conocernos a nosotros mismos. En mi versión de Solaris, el océano sonoro parece inamovible, pero con la escucha atenta encontraremos un movimiento interno incesante que funciona como una especie de meditación sonora.

Logan Larson

https://www.loganlarson.com

OBRA

Space Bound (The Children In Their Beds)

Audio · 2022-03-22 · 3.46 · 2 canales

SEMBLANZA DEL AUTOR

Logan Larson (b.1994) is an award-winning classical music composer, vocalist, EDM producer, and educator who resides in Minneapolis, Minnesota. He received his D.M.A. in Composition at the University of Miami ('21), M.M. in Composition at the University of Kansas ('18), and B.A. in Music at Luther College ('16). He primarily studied composition with Brooke Joyce, Forrest Pierce, Dorothy Hindman, and Lansing McLoskey, but also studied with George Lewis, Melinda Wagner, Christopher Theofanidis, and Tania León during their Distinguished Composer in Residencies at the University of Miami. He has recently taught as a lecturer at Mississippi State University. Larson is an extremely active professional composer with a specialization in choral music, art song, and the development of a new genre that combines classical music and Electronic Dance Music (EDM) with various combinations of instruments and fixed media. He has been described as a "raw creative force few minds can match"(Buzz Music).

DESCRIPCIÓN DE LA OBRA

This movement pays homage to the genre of Dubstep and Future Riddim/Melodic
Riddim. This piece aurally represents the beauty, calmness, and wonder of space mixed with the terrifying, powerful, and destructive nature of the universe.

Andrea Laudante

andrealaudante.com

OBRA

Nel ventre

Audio · 2026-03-28 · 06.25 · 2 canales

SEMBLANZA DEL AUTOR

Andrea Laudante (Napoli,1993) is an Italian composer of electroacoustic music and multi- instrumentalist. His aesthetic is influenced by the study and practice of oriental spiritual traditions, which are strongly manifested in works such as the cycle “Perceptions of Prak□ti”.His formal studies include a BA in composition with a thesis on the influence of Yoga in the music of Giacinto Scelsi, and a MA in electroacoustic music under the supervision of Elio Martusciello at the Conservatory of Napoli. His works have been performed across all Europe, Canada, Australia, South America, Taiwan, China and Hong Kong in festivals as Akousma – INA GRM (Paris), Forum Workshop – IRCAM (Paris), Totem Èlectrique (Montréal), Festival Futura (Crest), ICMC XXIII (Shenzen) Atemporanea (Buenos Aires), SiMN (Curitiba), Sonic Matter (Zurich), CIM XXIII (Ancona), In-sonora (Madrid), Martini Elettrico (Bologna), Ji.hlava IDFF (Cezch Republic), Istanbul International Experimental Film Festival, This Human World (Wien) and broadcasted on Rai Radio 3, Radio France, Radio WDR3. Andrea has also been awarded the first prize of INA GRM Découvertes 2021, first prize of Totem Electroacoustic 2023, and a distinction mention for the fixed audio category at Prix CIME 2023 and “Teresa Rampazzi” prime at XXIVCIM 2024 as part of the Totaleee collective.

DESCRIPCIÓN DE LA OBRA

Between January and February 2025, I had the opportunity to spend two weeks at the edge of the world, living inside the Slettnes Fyr,
the northernmost continental lighthouse on the planet.
This experience, extreme and intense, made me feel the need to recount these days using words,as well as sounds.

Martín León

https://soundcloud.com/martin-leon-art

OBRA

3 en raya: Exploring Organic Randomness with Plants

Audio · 2026-06-22 · 06.32 · 2 canales

SEMBLANZA DEL AUTOR

Martín León is a Spanish composer, sound artist and performer whose work explores the relationship between electroacoustic music, living processes, technology and ecological listening. His recent practice focuses on plant-based sound creation, using the bioelectrical activity of living organisms as a source for musical composition. His work moves between experimental music, sound art, performance and poetic approaches to technology.
***
Martín León es compositor, artista sonoro e intérprete español. Su trabajo explora la relación entre música electroacústica, procesos vivos, tecnología y escucha ecológica. Su práctica reciente se centra en la creación sonora con plantas, utilizando la actividad bioeléctrica de organismos vivos como fuente para la composición musical. Su obra se sitúa entre la música experimental, el arte sonoro, la performance y las aproximaciones poéticas a la tecnología.

DESCRIPCIÓN DE LA OBRA

Tres en raya emerges at the intersection of plant listening, experimental electronics, and the hypnotic pulse of African percussion. Three small plants occupy the grid like resonant bodies: root, stem, and leaf transformed into signal, rhythm, and trance.

The piece unfolds as a minimal ritual, where repetitive patterns, organic textures, and syncopated pulses draw an invisible line between nature and machine. Inspired by the circular energy of African drumming, the music searches for the moment when rhythm is no longer counted, but felt: a state of focus, play, and transformation.

Three plants. Three signals. Three in a row.
***
Tres en raya nace del cruce entre la escucha vegetal, la electrónica experimental y el pulso hipnótico de las percusiones africanas. Tres plantitas ocupan el tablero como si fueran cuerpos resonantes: raíz, tallo y hoja convertidos en señal, ritmo y trance.

La pieza avanza como un ritual mínimo, donde patrones repetitivos, texturas orgánicas y pulsaciones sincopadas construyen una línea invisible entre naturaleza y máquina. Inspirada en la energía circular de la percusión africana, la música busca ese punto en el que el ritmo deja de contarse y empieza a sentirse: un estado de concentración, juego y transformación.

Tres plantas. Tres señales. Tres en raya.

Cheuk Shing Li

https://sites.google.com/view/sampson-li/about

OBRA

I Know Why The Caged Bird Sings

Audio · 2025-05-01 · 9 · 2 canales

SEMBLANZA DEL AUTOR

Cheuk Shing Li (Sampson) is a Hong Kong-born composer whose works explore sound, texture, and timbre.

Sampson's compositions have been recognized internationally. His recognitions include winning the 2023 JACK Studio (JACK Quartet), the Barcelona Modern International Composition Course Call, Toolbox Percussion International Composition Competition, Hong Kong New Music Ensemble Sonic-Visual Interplay (CoLab) Call.

His works have been performed by ensembles like the Barcelona Modern Ensemble, New Morse Code, Romer Quartet, Dawning Quartet, Hong Kong New Music Ensemble, Passepartout Duo, Ensemble Dal Niente, [Switch~ Ensemble] and JACK Quartet. They have been featured in renowned festivals, including the Barcelona Modern Festival, the June in Buffalo and the Toolbox International Creative Academy Festival.

He is currently pursuing a master's degree in music composition at the University of North Texas, where he studies with Panayiotis Kokoras and Jon Nelson.

DESCRIPCIÓN DE LA OBRA

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

- I Know Why the Caged Bird Sings (Maya Angelou)

I Know Why the Caged Bird Sings tells Maya Angelou's story as a Black woman in 1930s America, facing abandonment and sexual abuse. Her life embodies resilience. Through my composition, I want to take you on a sonic journey that reflects this powerful quality of resilience in the face of life's toughest challenges.

Brandon Ligon

brandonligon.com

OBRA

The Castle in Your Head

Audio · 2022-04-29 · 07.10 · 2 canales

SEMBLANZA DEL AUTOR

Brandon Ligon is a writer, composer, and acoustic ecologist interested in how animal sensory perception shapes knowledge and storytelling. His work focuses on analyzing soundscapes, understanding animals through acoustic data, and crafting narratives through field recordings.

DESCRIPCIÓN DE LA OBRA

Originally composed for 5th order ambisonic dome, "The Castle in Your Head" weaves together the impossible. Field recordings juxtapose electromagnetic distortion sourced from an electrical interference in a scientific research building.

The sounds, wild and urban, hail from Central Arizona, a region where creatures live alongside skyscrapers, cars and coyotes calling together in an improbable blend of concrete jungle and desert mountains. As the piece begins with infrasound, the "castle" is felt viscerally before it is heard.

This version is condensed to a binaural audio format.

Pedro Gabriel Lima

https://www.instagram.com/pedrogabrielblima/

OBRA

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Audio · 2026-05-23 · 10.19 · 2 canales

SEMBLANZA DEL AUTOR

Born in 2000, Pedro Gabriel Lima studied music composition at the Federal University of Juiz de Fora (UFJF) from 2019 to 2025, where he studied under Daniel Quaranta, Luiz Castelões, Henrique Vaz, and Rafael Fortes. He is currently pursuing a master's degree at the Federal University of Minas Gerais (UFMG) (2025–) under the guidance of Rogério Vasconcelos. His work was awarded at the "Amadança" (2017, Brazil) and the UFJF Academic Orchestra's "Jovens Músicos" (2019, Brazil) competitions. It was also selected for the "Festival Escuta Aqui!" (2020 and 2021, Brazil); "XXX Panorama da Música Brasileira Atual" (2022, Brazil); "41st Oficina de Música de Curitiba" (2024, Brazil); the "mix-FOF-cv-bang!" album call by Núcleo Música Nova (2024); "Festival Plurisons" (2024 and 2025, Brazil); the 11th St. Petersburg International New Music Festival “reMusik” (2024, Russia); the 3rd "Festival de Música Nova e Novíssima" (2024, Brazil); Inštitut .abeceda’s “precept.concept.percept XIII” (2025, Slovenia); the "LIMS" ensemble (2025, Italy); “IV SOMARUMOR: Encontro Latino Americano De Arte Sonora” (2025, Brazil); “Post-Sonic Experiment” (2026, Greece); “11th CIACT/SAD11 International Congress of Art, Science, and Technology” (2026, Brazil); “10th Festival ECRÃ of Cinema and Experimental Art” (2026, Brazil); and “FENDA – Experimental Film Arts Festival” (2026, Brazil). Additionally, he served as the musical vice director for the Contemporary Dance Company of the Federal University of Rio de Janeiro (2021–2024), and is a co-founder of "Difluência" (2023)—an artistic collective dedicated to unconventional practices that comprises approximately 90 members and hosts monthly events, where several of his pieces have been premiered.

DESCRIPCIÓN DE LA OBRA

This piece does not have a program note, as I believe that in this case such a note would weaken the experience.

Zoe (Yi-Cheng) Lin

www.zoelin.me

OBRA

Dream Voyager: A Pilgrim of the Infinite

Video · 2025-10-14 · 9:41 · 8 canales

SEMBLANZA DEL AUTOR

Zoe (Yi-Cheng) Lin is a composer and software engineer specializing in digital music. Her electronic music has been exhibited in Europe, Asia, North and South America, and Australia, across 21 countries and 50 major international festivals. She holds a doctorate in composition from the University of Wisconsin-Madison and was the Chief Music Officer at an AI music company, leading AI music generation R&D. Currently, she is a full-time composer and adjunct assistant professor at NTNU.
Zoe specializes in synesthetic and 3D immersive electronic music. Her work has been/will be showcased worldwide at ICMC 2026-2024, 2022, La Semaine du Son, PAYSAGES | COMPOSÉS 2025, NYCEMF 2026-2023, JINLAC2025, SEAMUS 2025, Ars Electronica 2024, IRCAM Forum 2024 (Paris), ACMC 2024 (Sydney Melbourne, Australia), MediSouP 2024 (Cyprus), SiMN 2023 (Brazil), MUSLAB 2023 (Ecuador), MiRNArte 2023 (Venice, Italy), SICMF 2025, 2023-2022 (Seoul, South Korea), NIME 2023 "Mixed Realities Workshop" (Mexico), and more. Her music is featured on albums from EMPIRICA RECORD, SiMN 2023, and MUSLAB 2023. She was selected for the Anthropocene Project 2024 and EMPIRICA RECORD 2024.

DESCRIPCIÓN DE LA OBRA

Dream Voyager: A Pilgrim of the Infinite

Dream Voyager: A Pilgrim of the Infinite is an immersive musical work accompanied by a visual component that serves as a poetic guide rather than a narrative driver. The performance begins with a flutist and an actor on stage, situated in waking reality. As the music unfolds, the visual imagery gradually transitions into the realm of dreams, leading the audience into an inner journey of consciousness.

The work portrays a journey of the soul through a lucid dream—a state in which consciousness remains fully awake within the dream, perceiving reality with radiant clarity, even to the point of leaving the body. The music begins at the threshold of sleep, gradually descending into deeper layers of awareness beneath a starlit sky. The soul then rises swiftly beyond the firmament, gazing down upon the dreamlike Earth, awed by its vivid presence and driven by a longing to understand its essence.

A distant bell resounds, symbolizing ancient wisdom dwelling within the heart and calling the voyager toward cosmic truth. Guided by textures of light and ice, the pilgrim descends to touch the mud and stone of forgotten lands, entering memories of an ancient civilization—serene yet mysterious. It soon reveals itself beneath the ocean's depths, magnificent but ephemeral, its rise and fall exposed as a dream of the cosmic mind.

As time and space dissolve, the pilgrim senses the universal breath—the cosmic inhale and exhale uniting all beings in a single living rhythm. When the celestial bell sounds again, layers of golden light, like lotus petals, guide the soul back to waking reality. What returns is not merely memory, but awakened insight—an expanded vision that perceives the world through a cosmic lens.

As the dream dissolves, the figures on stage awaken and take their final bow. The work thus gestures toward a "dream within a dream," resonating with Buddhist perspectives in which the boundaries between reality and illusion are ultimately indistinguishable. In the context of contemporary technological society, this question becomes ever more urgent: what is real, and what is virtual or dreamlike? The distinction grows increasingly ambiguous.

Employing Ambisonic spatial techniques, the electronics articulate vertical and immersive motion: sound ascends, drifts, expands, and finally resurfaces, mirroring the soul's movement through space and awareness. While the work may evoke a cinematic sense of narrative, it is entirely independent of visual imagery. All spatial perception, emotional meaning, and narrative continuity arise solely through sound, demanding a high degree of sonic precision and expressive depth, allowing the music itself to become a complete sensory and contemplative journey.

Furthermore, the dancer and background imagery in the dream sequences are driven by Music Information Retrieval (MIR) features extracted from the music in real time. Implemented in TouchDesigner, the visual system functions as a responsive virtual stage that is generated through the act of listening.

The flute solo is recorded by Taiwanese flutist, Cheng-Yu Wu.

Francesc Llompart Pons

http://www.francescllompart.com/

OBRA

Circular Lifeforms I

Audio · 2023-11-30 · 09.15 · 2 canales

SEMBLANZA DEL AUTOR

Francesc Llompart Pons - Maó (Menorca, Spain), 1987.

Studied composition under Bernat Vivancos and Lasse Thoresen at ESMUC (Barcelona) and briefly under Georg Friedrich Haas at the Musik-Akademie (Basel).

His output consists mainly of electroacoustic and mixed music and often explores indeterminacy elements derived from his involvement in the free improvisation scene.

His music has been programmed at festivals around the world such as "Mixtur" (Barcelona), "New York City Electroacoustic Music Festival" (New York), "OUA Electroacoustic Music Festival" (Osaka), "MUSLAB" (Mexico), "Klangraum Festival" (Stuttgart) and "ME_MMIX" (Mallorca).

DESCRIPCIÓN DE LA OBRA

Circular Lifeforms I revolves around 4 contrasted sampled sounds–flute key clicks, a refrigerator motor, the feedback from an wireless microphone and a pipe organ chord–which are then emulated with a synthesizer. The premise of the piece was that the parameters of the synthesizer are then modulated thus changing the characteristics of the initial sounds and branching them in many directions but the interesting thing that happend is that connections emerged between differently sourced sounds that evolved towards the same kind of result and creating a circular kind of transformation. As the piece develops, the synthetic sounds begin to feel alive creating a sort of synthetic forest full of creatures that are constantly mutating.

Lea Tania Lo Cicero

https://leatanialocicero.bandcamp.com

OBRA

Cut Voice #4

Audio · 2024-06-21 · 04.45 · 2 canales

SEMBLANZA DEL AUTOR

Singer, improviser and composer, Lea Tania Lo Cicero develops her research around the voice through compositions, sound installations and concerts. Her work explores abstract language and fragments of shared memory, while engaging the plasticity of melodic narrative and an extreme approach to the voice.

DESCRIPCIÓN DE LA OBRA

Cut Voice is a vocal piece that takes shape through the cut, where silent voices emerge.

david lópez luna

https://davidlopezluna.com/

OBRA

en la poética del vértigo

Audio · 2025-06-02 · 06.08 · 8 canales

SEMBLANZA DEL AUTOR

Mi trabajo artístico parte de la convicción de que hacer arte es un derecho humano y una forma de construir sentido en relación con otros. Desde la composición musical, la improvisación y el diseño sonoro, desarrollo prácticas que exploran la incertidumbre, la indeterminación y la apertura como condiciones fundamentales de lo creativo.
Me interesa generar obras flexibles, permeables a la intervención de intérpretes y colaboradores, donde la partitura puede funcionar como un espacio de negociación, improvisación o contingencia. En este sentido, concibo la creación como un proceso expandido que desborda la autoría individual y se configura en lo colectivo. La colaboración no es sólo un método de □□□□□□□□□, sino una forma de cuestionar las jerarquías, la noción de genio individual y ciertas formas de legitimación en el arte.
Mi práctica se sitúa en el tránsito entre lo personal y lo colectivo: entre un imaginario propio y su confrontación con otros cuerpos, otras decisiones y otras formas de escuchar. Este desplazamiento constante me lleva a trabajar desde la vulnerabilidad, la contradicción y la incertidumbre, evitando posturas cerradas o discursos totalizantes.
A través de la experimentación sonora y la relación con lo escénico y lo audiovisual, busco construir experiencias que activen la escucha como un espacio de reflexión crítica. Me interesa que la música no sea únicamente un objeto estético, sino un dispositivo que permita cuestionar nuestras formas de percibir, de relacionarnos y de entender el mundo.
En un contexto donde el arte puede verse atravesado por la pretensión o la simulación, mi trabajo apuesta por procesos honestos, abiertos e incluso inestables, que asumen la complejidad de la experiencia humana. Crear, para mí, es habitar ese borde: un lugar donde lo incierto no es un obstáculo, sino una potencia.

DESCRIPCIÓN DE LA OBRA

Esta obra parte de una exploración de la voz humana como materia sonora primaria. A través de transformaciones digitales y procesos de espacialización, sonidos vocales elementales evolucionan gradualmente hacia la palabra y la carga emocional y semántica que ésta conlleva.
Puedo ver una resonancia con la convocatoria en la relación entre causa y efecto mediante la transformación continua de un material inicial simple, del que emergen estructuras y significados cada vez más complejos. Cada estado sonoro surge como consecuencia del anterior, generando un proceso de adaptación y reorganización constante, llevándonos a la inevitabilidad del lenguaje.
Desde esta perspectiva, la obra propone una reflexión sobre cómo pequeñas acciones pueden desencadenar transformaciones significativas, revelando la naturaleza dinámica y compleja de los procesos de cambio y generación de significado.

Daiwei Lu

https://daiweilumusic.com/

OBRA

Phonosphere

Audio · 2024-12-15 · 10.48 · 2 canales

SEMBLANZA DEL AUTOR

Daiwei Lu (b. 1996, Hubei, China) is a composer who currently lives and works in Tokyo. His music explores the afterlife of voices, traditions, and cultural materials when they are separated from their original bodies, functions, or contexts. Working across chamber music, electronic sound, and East Asian instruments, he often treats vocal traces, transformed instrumental practices, and fragmented sonic memories as materials through which unstable forms of presence can emerge. He studied composition at The Boston Conservatory and completed his doctoral research at Tokyo College of Music, focusing on contemporary pipa music in Japan and China. His works have been presented in more than twenty countries across Asia, Europe, North America, and South America. He has received numerous awards and distinctions, including the JSCM Award for Composers, and currently teaches at Tokyo College of Music.

DESCRIPCIÓN DE LA OBRA

Phonosphere is a fixed-media musique concrète work composed in 2024. The piece uses pre-recorded Satsuma biwa, Vocaloid and Voiceroid voices, fragments derived from military and patriotic songs, and media materials related to war and public memory.

At the center of the work is the absence of language in wartime. Speech, song, and vocal fragments appear as traces of communication, yet they are gradually cut, layered, obscured, and transformed into rhythm, noise, and texture. The artificial voices are treated less as characters or narrators than as sounds detached from a stable speaking body.

The Satsuma biwa gives this question a historical dimension. In Japan, the instrument has long been associated with the telling of war stories, especially through traditions connected to the Heike-Monogatari. In Phonosphere, this older way of remembering war through voice and instrument is brought into contact with modern materials such as patriotic songs, mediated speech, and synthetic voices. Through electronic transformation, the biwa no longer appears as a stable sign of tradition; it becomes part of a changing sound field where war, memory, and voice are heard as unstable traces.

Sanjay Majumder

OBRA

Ashtadik Raga: Cause and Consequence

Audio · 2026-03-10 · 6.45 · 8 canales

SEMBLANZA DEL AUTOR

Sanjay Majumder is an experimental sound artist, composer, and audio technologist whose work bridges music, computer science, acoustics, and immersive listening. His practice explores algorithmic sound design, generative composition, spatial audio, and research-driven approaches to digital music creation. Working primarily with software-based systems, he creates multidimensional sonic environments that combine structured musical ideas with abstract textures, challenging conventional perceptions of rhythm, harmony, timbre, and space. His creative methods include real-time synthesis, convolution, machine learning, and spatial sound simulation, often connecting artistic expression with technical experimentation. Alongside his compositional work, Majumder develops audio technologies for immersive 3D rendering, binaural simulation, and algorithmic music recombination. His projects have been presented in academic, experimental, and performance contexts, reflecting a practice grounded in both innovation and artistic inquiry. Through his work, he seeks to expand contemporary sound art and transform how audiences perceive, inhabit, and interact with music across physical and virtual listening spaces.

DESCRIPCIÓN DE LA OBRA

Astadik Raga: Cause and Consequence is an octophonic fixed-media electroacoustic work that treats karma as an audible process of action, memory, and result. Its title evokes the “eight directions,” linking karmic consequence to an eight-channel loudspeaker field where sound moves as cause and response.

The piece draws on Indian classical practice through raga-based melody, ornamented gestures, and synthesized instrumental colors including surbahar, sarod, santoor, bansuri, shehnai, sarangi/esraj, jal tarang, swarmandal, tabla, pakhawaj, ghatam, kanjira, mridangam, and morsing. These sounds are not presented as a traditional ensemble; instead, they inhabit an electroacoustic space where each event leaves a trace. A plucked tone becomes a spectral shadow, a drum stroke triggers a digital afterimage, and a phrase unfolds into spatial motion. Moving through Miyan Malhar, Charukeshi, Bhairavi, Yaman, and Desh, the work avoids loops through continuous transformation. For listeners, space becomes the field where consequence returns as resonance, echo, and altered memory.

Sergio Maltagliati

https://visualmusic.it/

OBRA

Dio Fluviale — The Infinite Flow of the Unfinished

Video · 2026-02-24 · 10:58 · 2 canales

SEMBLANZA DEL AUTOR

Sergio Maltagliati is an Italian composer, visual artist, and researcher working at the intersection of sound, image, algorithms, and generative systems. Since the 1980s he has developed projects in computer music, VisualMusic, net art, interactive art, and audiovisual performance.

His work explores the relationships between sound and image through real-time processes, algorithmic composition, and autonomous systems capable of generating continuously evolving audiovisual forms. A significant aspect of his research is the development of generative environments inspired by the pioneering work of Pietro Grossi.

Maltagliati has presented works and performances in museums, galleries, festivals, and online platforms in Italy and internationally. He is a member of the Class of Music and Performing Arts at the Accademia delle Arti del Disegno in Florence. His current research focuses on generative audiovisual systems, VisualMusic, and the creative possibilities of algorithmic processes in contemporary art.

DESCRIPCIÓN DE LA OBRA

Dio Fluviale — The Infinite Flow of the Unfinished is a generative audiovisual work based on a real-time system that continuously produces evolving sound and image.

Inspired by Michelangelo Buonarroti's concept of the non-finito (unfinished form), the work explores form as an open process rather than a fixed result. Sound and visual structures emerge, transform, dissolve, and reappear in a continuous flow, creating an ever-changing environment.

The project combines algorithmic procedures, generative composition, and VisualMusic practices. Through the interaction of sound, image, and computation, the work proposes a dynamic experience of transformation, variability, and continuous becoming.

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MUSLAB

KARMA 2026

Riccardo Mancini

OBRA

rarefazioni

Audio · 2025-01-06 · 7.32 · 2 canales

SEMBLANZA DEL AUTOR

Riccardo Mancini is an electroacoustic composer based at the Conservatorio G.Rossini di Pesaro. His research focuses on unconventional sound languages through an unbiased approach that blends individual rigor with dynamics of collective creation. By inhabiting the boundaries of sound, he transforms his projects into deep explorations of timbre and structure, in pursuit of a sonic language that remains true to the emotional qualities he seeks to express.

DESCRIPCIÓN DE LA OBRA

This composition is a temporal arrangement of sounds that, within the artist's everyday life, offer cues for the imagination to escape the six walls of a room in which we have been confined. "rarefazioni" (rarefactions) are conceived as moments in which the pressure of reality can be eluded."

Philip Mantione

philipmantione.com

OBRA

Sea Level

Audio · 2026-04-01 · 11:00 · 2 canales

SEMBLANZA DEL AUTOR

Philip Mantione has been professionally active in the audio and music industry as a composer, guitarist, synthesist, technologist, music copyist, multimedia artist, writer, and educator for over 30 years. He is an experienced Max/MSP programmer and has produced numerous music projects and multimedia installations that have been presented in festivals, galleries, and museums around the world. He currently teaches music technology and appreciation course at several colleges in California, USA

DESCRIPCIÓN DE LA OBRA

Sea Level is a sonic reflection on the ominous rise in average sea levels due to climate change. A Shepard-Risset glissando is used to create the perception of an infinitely rising pitch. This is applied to several tracks of sampled sound sources, while layered above are processed field recordings of whales, wolves, and a creaking door hinge, suggesting the cries of nature from the sea to the mountains, and the nefarious effects of human activity.

Eduardo Mariné

www.eduardomarine.com

OBRA

Semper Mutans Structus

Video · 2023-07-28 · 6.34 · 8 canales

SEMBLANZA DEL AUTOR

Eduardo Mariné es un educador y compositor mexicano. Con estudios en Tecnología y Producción musical por parte del Tecnológico de Monterrey donde estudia bajo Hugo Solís y Kenji Calderón de donde se titula con reconocimientos por rendimiento académico sobresaliente. Posteriormente estudia una maestría en Tecnología Musical en Berklee College of Music, con foco en composición & tecnología musical & composición bajo maestros como Pierce Warnecke de donde se titula con el máximo reconocimiento Summa Cum Laude.

Actualmente es profesor titular y coordinador de la Academia de Teoría Musical en el Conservatorio Nacional de Música y profesor en el Tecnológico de Monterrey, Campus Ciudad de México. Su música ha sido presentada en México, Chile, Estados Unidos y España por ensambles de renombre como CEPROMUSIC, entre otros.

DESCRIPCIÓN DE LA OBRA

Semper Mutans Structus (la forma que siempre cambia) es una obra acusmática que busca, a través de su forma y construcción, proponer un esquema de organización tímbrica inspirada en los sistemas de compositores del siglo XX donde se busca crear enunciados musicales inteligibles formados por los entretejidos entre timbres correlacionados por cualidades sonoras que, secuenciadas, crean gestos claros y complejos.

Así mismo, la obra explora distintos gestos perceptivos entre distintas frecuencias al jugar con la direccionalidad natural de estas en el proceso de composición, retando más a la abstracción del escucha. Las frecuencias graves, al ser naturalmente más omnidireccionales, se confinan al campo sonoro en direccionalidades más fijas mientras que las frecuencias agudas se abren y distribuyen a lo largo del mismo para crear nuevos espacios de percepción.

Jimena Martinez Saez

www.jimenamartinezsaez.com.ar

OBRA

Una grave metamorfosis

Audio · 2025-11-10 · 5.28 · 2 canales

SEMBLANZA DEL AUTOR

Compositora y docente Argentina especializada medios audiovisuales y música contemporánea.
Ha compuesto música para diversos cortometrajes de ficción y animación, videojuegos y cine documental que han formado parte de distintos festivales y exposiciones alrededor del mundo.
Su obra electroacústica "El Cóndor" fue seleccionada por la "Fundación Destellos" como parte del programa de la "IV Semana de la Música Contemporánea", para el festival "In- Sonora" y "Radio Soma".

Fue beneficiaria de la “Beca Creación” (FNA) para realizar su proyecto audiovisual para violín “Acirtèmis” que fue estrenado en Bruselas. Acirtemis fue seleccionado en Italia, para formar parte de "Rome International Art Fair 2024" y en Argentina como una de las obras ganadoras de "Puentes Culturales".

Su obra adaptada para flauta traversa, "Goranlandia" fue interpretada en el marco de "Let Her Music Play" por Donne- Women in Music, en la embajada de Brasil en Londres.

DESCRIPCIÓN DE LA OBRA

Esta obra traza una línea sonora diagonal ascendente que se desarrolla y desenvuelve para terminar desvaneciéndose. En su recorrido atraviesa un nudo tanto tímbrico como conceptual hasta alcanzar texturas que se disolverán alejándose.
Aunque se trata de una pieza esencialmente sonora, su discurso explora las transformaciones profundas, esos procesos que ocurren a nivel personal y que aquí se representan en el sonido, timbre, forma, texturas.
Esta obra es una invitación a abrir el espectro auditivo para percibirla no sólo como sonido en el tiempo, sino también como un espacio habitado por dimensiones simbólicas y visuales.

Lucas Mattioni

OBRA

Maanokai

Audio · 2026-04-01 · 8.2 · 2 canales

SEMBLANZA DEL AUTOR

Lucas Mattioni (Argentina, 1987) es compositor e investigador en la intersección entre creación artística, tecnología del sonido y patrimonio cultural. Licenciado en Artes Electrónicas y Doctorando en Diversidad Cultural en la UNTREF, recibió el 1º Premio a las Artes Electrónicas por su instalación interactiva Kínesis en la Cúpula del Pleroma. Como solista de la Orquesta de Instrumentos Autóctonos y Nuevas Tecnologías de la Universidad Nacional Tres de Febrero se ha presentado en conciertos y seminarios en los cinco continentes, especializándose en nuevas tecnologías del sonido, diseño escénico e imagen. Investiga en el IDECREA aplicando escaneo 3D, fotogrametría y LiDAR a la reconstrucción de instrumentos precolombinos en colecciones de museos de Argentina, Perú y México. Es docente en la Maestría en Creación Musical, Nuevas Tecnologías y Artes Tradicionales y en la Licenciatura en Música Autóctona, Clásica y Popular de América de la UNTREF.

DESCRIPCIÓN DE LA OBRA

PROCESIÓN A MAANOKAI* es concebida como un viaje sonoro a través de las sonoridades de instrumentos nativos y el canto chamánico del Amazonas
Arraigada en un proyecto de investigación dedicado a la reconstrucción tímbrica y exploración de instrumentos como los Imit-suwo, el Tuntui, y el Worá.
Asimismo, una amplia variedad de flautas de bambú de lengüeta batiente — como las de los pueblos Yekuana, Waujá y Palikur, así como el wotoroyoi de los Wayú.
Esta obra lleva en sí la memoria de los encuentros — con la Amazonía, con sus sonidos, y con los hombres de conocimiento; entre ellos, mi amigo el Chamán Payé Raymundo Kissibi, hombre de conocimiento del pueblo Tukano-Desana.
Todos los instrumentos fueron construidos e interpretados por el compositor.

*Maanokai es un ser sagrado que toma la forma de un árbol del universo mítico Yanomami. De sus ramas se elabora el portal de entrada al Oshimokwan.

Daniel Mayer

https://daniel-mayer.at

OBRA

Matters 11

Audio · 2025-09-19 · 10.00 · 8 canales

SEMBLANZA DEL AUTOR

Daniel Mayer (*1967) is a composer with a focus on works including electro-acoustics. He is active in the fields of sound synthesis and generative algorithms, developing dedicated software. His music has been performed at numerous international festivals of electronic and contemporary music and was rewarded with the Giga-Hertz production prize 2007 at ZKM Karlsruhe. He finished master studies in pure mathematics and philosophy at the University of Graz and composition with Gerd Kühr at the University of Music and Performing Arts Graz (KUG), Austria. 2001/02 postgraduate study at the Electronic Studio of the Music Academy of Basel with Hanspeter Kyburz. Since 2011 working at IEM / KUG, from 2011-2014 scientific collaboration within the artistic research project Patterns of Intuition, since October 2016 visiting professor for electro-acoustic composition. In the winter term 2022/23, he was Edgard-Varèse guest professor of DAAD at TU Berlin.
https://daniel-mayer.at

DESCRIPCIÓN DE LA OBRA

Sound as a mutual matter – it shall determine everything else: constellation and process, they ought to emerge from it, equitable, because without unfolding in time, even the most sounding remains silent.

How do I find what I like?

Not at all, as I like what I find, and I'm searching without knowing for what. It appears and queries me wordlessly. The talk develops within the experiment, the algorithms of transformation and organization. Whatever in the end can pass – maybe, or only just – or, simpler then, can't pass in the face of that, what already exists and whereby the new scratches along trundling – that is determined by another matter – me – and in turn not: contingent and only seemingly private are memory and decision.

Matters, a series of multichannel fixed-media pieces, started in 2017. It reflects my practice-driven research, where I'm artistically exploring sound synthesis and spatialization variants. In Matters 11, the latest of this sequence, I've been experimenting with the hardly known technique of buffer rewriting in combination with granular synthesis.

Dariusz Mazurowski

http://deemstudio.com/

OBRA

The Loudest Silence

Audio · 2025-09-13 · 12:24 · 5.1 canales

SEMBLANZA DEL AUTOR

Dariusz Mazurowski is a Polish electroacoustic music composer, producer and performer born and currently residing in Gdansk. While the majority of his compositional activity has focused on acousmatic works, he has also composed instrumental music in conjunction with electronics, audio installations, field recording and improvised electroacoustic music. His works combine analog instruments with the sonic potential of digital technology, i.e., synthesized sounds with concrete sounds. During solo concerts, he often combines fixed media with extracted “parts” that he then performs on live electronic devices. Mazurowski’s music has been broadcast by various radio stations all over the world, and he has performed at festivals and other events in Europe, North America, South America and Asia. His installations, visual works and graphics have been exhibited worldwide in numerous galleries. He is an active member of The Polish Society of Electroacoustic Music (PSeME). In the years 2015–2025, he was also co-author and co-producer of the concert series New Music in the Old Town Hall, which took place at the Baltic Sea Cultural Centre in Gdańsk. On Radio UAP he hosts his own program, Encounters in the Audiosphere. His compositions has been released on numerous discs (CD and DVD), including Pseudaria / Divertimento (Acte Préalable), Different Types of Fallacies (Audiomat), Back in Time (Mathka), Non Acoustic Symphony (Neuma), Hidden Dimensions (Neuma), Fall of Icarus (with Paweł Zagańczyk, Requiem / Opus), An Immense Movie Like Drama (with Lorenzo Brusci, TIMET / De eM), Binary Horizons (with Krzysztof Gawlas, Antenna Non Grata), Metropolis Balticum (Antenna Non Grata). He has also designed and built numerous custom analog experimental instruments (including synthesizers) and has collected various, often strange, sound objects such as stones, pieces of wood, old mechanisms, etc., to use as acoustic source material for further transformations.

DESCRIPCIÓN DE LA OBRA

The Loudest Silence is the second part of Seconds Before the Storm is a large-scale electroacoustic (acousmatic) composition, running just over 45 minutes and structured in four distinct parts – each of which can also function as a standalone piece. It is, without a doubt, my most personal musical statement to date. Somehow, it encapsulates the emotions, experiences, and states of mind that have accompanied me over the past several years – joys, anxieties, and sorrows alike. When I began the first recordings for this piece back in 2018, the world around me felt far more stable, secure, and calm. Yet, I couldn’t shake the feeling that something was looming – something that would radically alter the order of things, that would mark the end of the world as we knew it and had grown used to. As if we were all living in those final seconds before the storm. The composition took shape slowly, with long pauses for other projects, and was finally completed in April 2025 – in what now feels like a different world. Are we still standing on the edge of the storm, in the eye of it, or already in its aftermath? The composer cannot answer that question. The core sonic material derives from recordings of analog synthesizers, extensively transformed through advanced digital tools (software-based), resulting in a distinct hybrid quality and spatial depth. Additionally, I employed a variety of microphone recordings, many of which were processed to such an extent that their original character was altered beyond recognition, making it difficult to trace their source. Still, some recognizable elements remain. Each of the four parts employs a different sound palette. Part 2 – The Loudest Silence centers around processed vocals by soprano Blanka Dembosz – without her contribution, this section would lack its essential dramatic tension. Additional voice material was provided by actors Krzysztof Gordon (also heard in the interlude leading into the next part), Wojciech Dowgiałło, and Paweł Klemens. Some phrases and phonemes were also recorded by the composer himself. In the production and mixing stages, advanced immersive audio processors were used to enhance the sense of spatiality and three-dimensional depth, especially in the multichannel version. The piece exists in several formats: a 5.1 version, which can be freely expanded into more channels and adapted for immersive sound systems; a stereo version (a mixdown of the multichannel original, made with specialized software); and a binaural version intended for headphone listening.

Robert McClure

http://www.robertwmcclure.com

OBRA

soft infrastructures for falling worlds

Video · 2026-05-01 · 07:04 · 2 canales

SEMBLANZA DEL AUTOR

Robert McClure is an Ohio-based composer who focuses on the interaction between acoustic and electronic sounds, conceptual and practical ideas, nature and technology, and the spheres of beauty, intensity, and drama. His work has been featured at festivals including NYCEMF, Beijing Modern Music Festival, ISCM, TIES, SEAMUS, and ICMC. He is a member of the ADJ•ective New Music Composers' Collective.

His works may be found through ADJ·ective New Music, Bachovich Music Publications, Resolute Music Publications, and Tapspace Publications as well as on ABLAZE, Albany, Cero, Neuma, Parma, and SEAMUS Record labels. He is the recipient of multiple Ohio Arts Council Individual Excellence Awards and was recently named the 2023 Music Teachers National Association Distinguished Composer of the Year.

Robert received his doctorate from Rice University's Shepherd School of Music. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He serves as Associate Professor of Composition/Theory at Ohio University.

DESCRIPCIÓN DE LA OBRA

soft infrastructures for falling worlds is a dynamic system that fuses modular synthesizer soundscapes with real-time generative visuals. This piece consists of a series of short, distinct sections—each operating as a kind of microcosm and experiment in texture, behavior, and rhythm that gestures toward its own internal logic. Inspired by Yuk Hui's concept of cosmotechnics—the idea that all technologies are rooted in particular cosmologies—we treat each section as an exploration of a possible world. These explorations are woven together into a continuous piece, traversing different cosmologies, each offering a glimpse into a different way of relating to time, space, and sound. Rather than viewing technology as a neutral tool or a vehicle for control, we approach it as a relational and expressive medium. The modular synthesizer becomes a site of indeterminacy and emergence, where sound is sculpted through contingent feedback loops. The generative visuals embody these unseen forces—shifting, pulsing, reacting in ways that are never fully knowable in advance.

Mike McFerron

https://bigcomposer.com

OBRA

Motion in Flow

Audio · 2025-03-01 · 5 · 2 canales

SEMBLANZA DEL AUTOR

Mike McFerron is professor of music at Lewis University, and he is founder and co-director of Electronic Music Midwest (http://www.emmfestival.org). His music can be heard on numerous commercial recordings as well as on his website at http://www.bigcomposer.com

DESCRIPCIÓN DE LA OBRA

"Along the banks of purling streams, beneath the shadows of umbrageous trees, or in the secluded nooks of charming lakes, they have ever been found, drinking deep of the invigorating forces of nature—giving rest and tone to over-taxed brains and wearied nerves—while gracefully wielding the supple rod, the invisible leader, and the fairylike fly."

– Dr. James A. Hensall (1836-1925)

Motion in Flow was written specifically for the Composers Concordance 13th Annual CompCord Festival. For me, this fixed media work captures the meditative state I find in fly fishing; attuning all of my senses to a rod, a fly, and the immersive current of which I become a part. In this space, my mind becomes focused while external thoughts and emotions dissolve into silence leading to a pure awareness of the present.

Filippo Mereu

https://sites.google.com/view/filippomereu/fmcomposer

OBRA

The Shape of Consequence

Audio · 2026-05-30 · 09:48 · 2 canales

SEMBLANZA DEL AUTOR

He is an Italian electroacoustic composer, sound designer, and multimedia artist. His practice focuses on acousmatic composition, exploring the expressive potential of sound and the imaginative possibilities of listening through electroacoustic and audiovisual media.
His works have been presented at international festivals and competitions, including XIX CIM (2012), Tempo Reale Festival (2013, 2015, 2017), DI_stanze Festival (2013), EMUFest (2016), MA/IN MAtera INtermedia (2016, 2017, 2019), TEM – XIII (2020), AI-MAAKO (2019, 2021), the International Computer Music Conference (ICMC 2021), REF – Resilience Festival (2021), the Vigevano Soundscapes Musical Composition Contest (2022), the Métamorphoses – International Acousmatic Music Competition (Finalist, 2022), FILE – Electronic Language International Festival (2023), AUDIOMANZIA – Sonic Arts Festival (2023), Atemporánea Festival (2023), SiMN – Núcleo Música Nova (2023), the 25th MÚSICA VIVA International Competition (Special Jury Mention, 2024), ArteScienza at the Goethe-Institut (2024), Cervantes Electroacústico – Festival Internacional (2026), Time in Jazz, Signal Festival, Accademia Cinema Toscana, Music in Touch, and Spazio Musica.
His music and audiovisual works have been presented throughout Europe, North America, and South America, with performances and exhibitions in Italy, Belgium, Portugal, Brazil, Chile, Argentina, and the United States.
He holds degrees in Electronic Music and Music and New Technologies from the G. P. da Palestrina Conservatory of Music in Cagliari, Italy.

DESCRIPCIÓN DE LA OBRA

The work opens with a superposition of high-density piano clusters, an acoustic Big Bang from which the entire formal trajectory unfolds. From this primordial mass, corpuscular structures progressively emerge. The initial gesture fragments into a multitude of sonic particles that aggregate, disperse, and transform, generating continuously evolving sound environments. Within this sonic space, more stable textures sporadically emerge and gradually assume an increasingly central role until they become structuring elements of the musical discourse. Each configuration seems to emerge from the traces of the previous one and to prepare the next, within a network of relationships in which origin and consequence become inseparable. In the final section, as if through a crack allowing light to filter through matter now profoundly transformed, the instrumental gesture becomes recognizable once again. This is not a return to the origin, but rather the re-emergence of its memory: a presence that survives transformation and, in the concluding moment, makes perceptible once again the connection between the initial cause and its multiple consequences.

Rachel Meyers

www.rachelmeyers.com.au

OBRA

Thalassic

Audio · 2026-01-31 · 14 · 2 canales

SEMBLANZA DEL AUTOR

Rachel Meyers is a Tasmanian composer, violinist, and environmental sound practitioner based in Fern Tree, Lutruwita/Tasmania. Her work spans electroacoustic composition, orchestral and chamber writing, and community sound practice, rooted in sustained engagement with the cold southern coastline. A multi-year daily cold-water swimming practice at Kingston Beach has generated a distinctive body of work investigating embodied oceanic engagement as compositional methodology. She is completing a PhD in Music Composition at the University of Tasmania. Recent work includes Submergence|y, commissioned and premiered by the Melbourne Symphony Orchestra, and Ginosko for Van Diemen's Fiddles. Her music has been presented at MONA FOMA, Ten Days on the Island, Next Wave Festival, and Melbourne Recital Centre, with support from Creative Australia and Arts Tasmania. She is co-founder of Submergency, an arts-science collective, and an Associate Artist of the Australian Music Centre.

DESCRIPCIÓN DE LA OBRA

Thalassic emerges from years of daily cold-water swimming at Kingston Beach, southern Tasmania. The work consists of three electroacoustic miniatures (First Light, Shore Break, and Estuary), each drawn from threshold environments where land meets sea, surf meets sand, and fresh water meets salt. These miniatures overlap and transform simultaneously, governed by a audio transformation system modelled on the body's involuntary responses to cold immersion: the autonomic gasp of entry shock, acoustic refraction at the waterline, the disruption and recovery of breath and buoyancy.
The relationship between cause and effect in Thalassic is neither linear nor proportional. Small bodily acts such as entering cold water, day after day accumulate as structural knowledge that reorganises compositional intuition before it can be consciously named. The work does not depict this process. It enacts it: water shapes the body, the body shapes the sound, and the sound carries what neither can say alone.

Titin-Schnaider Michel

http://www.michel-titin-schnaider.fr

OBRA

Sons d'Anthropocene#6

Video · 2024-07-01 · 12:36 · 2 canales

SEMBLANZA DEL AUTOR

French Self taught electroacoustic composer and experimental movie maker. Born in 60 in Paris. Electronic engineer, coming lately to art.

DESCRIPCIÓN DE LA OBRA

the series of experimental movies "sons d'Anthropocene" have two characteristics :
1) the movie is realised AFTER the musical work
2) They illustrate the trivial nature of human activity through “traces” photographed in nature

Enrico Minaglia

https://enricom.bandcamp.com/

OBRA

Thin Ice

Audio · 2020-08-01 · 13 · 2 canales

SEMBLANZA DEL AUTOR

Enrico Minaglia is a composer, arranger and conductor. Works in his catalogue include pieces for orchestra, ensemble, voice, solo instruments and electronics. He has written soundtracks for short films, documentaries, theatre plays and art exhibitions. As an arranger and conductor, he has been working on several TV/movies/theatre soundtrack productions, for the major italian broadcasters and theatres. His music has received several prizes worldwide; he is currently professor of Composition at the Bari Conservatory.

DESCRIPCIÓN DE LA OBRA

"In skating over thin ice,
our safety is in our speed"

R.W. Emerson

Thin ice is a good metaphor of today's western world. Love, work, life, everything is uncertain and precarious. In the liquid society, every aspect of life is carefully kept on thin ice by the authorities, so that the people will be weaker and easy to control. Like skaters on thin ice, the members of liquid society are forced to always run, quicker and quicker, or else they are going to fall.

In the first section the pitkähuilu (a finnish traditional flute) is the distant echo of pre-industrial society, in which human life used to follow nature's rhythms. In the second section this frozen, enchanted world begins to melt. In the third section, the ice creaks and breaks, and the flute runs for his life, faster and faster, until the final catastrophe.

Raúl Minsburg

https://soundcloud.com/raulminsburg

OBRA

Noche anfibia

Audio · 2025-11-01 · 07:34 · 2 canales

SEMBLANZA DEL AUTOR

Ha obtenido diversos premios nacionales a internacionales. Dirige la Especialización en Arte Sonoro y la Maestría en Arte y Estudios Sonoros de la Universidad Nacional de Tres de Febrero donde se desempeña como docente y director de investigación. Profesor en la Universidad Nacional de Lanús. Coordinador del Ciclo “Bahía (IN) Sonora”, de la ciudad de Bahía Blanca. Sus obras fueron presentadas en conciertos y festivales de la Argentina y del exterior y están incluidas en ediciones colectivas, así como en su disco monográfico “Entre Sueños”. Es autor de trabajos publicados en libros y en diversos medios culturales y académicos.

DESCRIPCIÓN DE LA OBRA

La escucha musical o puramente sonora del paisaje sonoro, y su vinculación con posibles músicas, existentes o no, es una actividad que realizo habitualmente no sólo por placer estético, sino también como una forma de repensar hipotéticos umbrales y conexiones entre prácticas artísticas. La noche, con su plenitud sonora invisible, genera un tiempo y espacio propicio para esta escucha, para percibir territorios sonoros expandidos, como estos que fueron grabados en Uruguay, cerca del río que forma el límite con Argentina.

Abeer Mohamed

www.linkedin.com/in/abeer-mohamed-7297848

OBRA

Listen to the Sun

Video, Audio · 2026-01-13 · 2:00 min · "2, 5.1" canales

SEMBLANZA DEL AUTOR

Abeer Mohamed is a UK-based sound artist, researcher, and audio engineer whose practice explores ecological listening, environmental sound, spatial audio, and data-driven audiovisual art. She develops immersive works that translate natural phenomena into perceptual experiences by integrating sonification, generative visuals, and spatial sound. Working primarily in Max/MSP, her practice combines artistic experimentation with technical innovation to examine the relationships between environmental processes, technology, and sensory perception. Her work has been presented internationally in sound art exhibitions and has also received international recognition.

DESCRIPCIÓN DE LA OBRA

Listen to the Sun is a data-driven audiovisual installation that translates meteorological data into an immersive ecological listening experience through sonification, generative visuals, and spatial sound. Using measurements of solar radiation, temperature, humidity, wind speed, and wind direction, the work reveals the causal relationships that govern atmospheric behaviour, allowing audiences to perceive environmental processes as a living, interconnected system unfolding through time. Responding to the MUSLAB 2026 theme, KARMA: Cause and Effect, Listen to the Sun explores the complex system of climate karma. By translating meteorological data into real-time sound and animated visuals, the installation maps the non-proportional relationships between human/environmental causes and their emergent ecological effects. It presents solar radiation as the primary driving force within the climate system. As solar radiation increases, the Earth's surface and atmosphere warm, producing higher air temperatures. Rising temperatures increase evaporation and the atmosphere's capacity to hold moisture, resulting in changes in humidity. Uneven solar heating also generates pressure differences that drive wind, which redistributes heat and moisture while further influencing evaporation and atmospheric conditions. Rather than representing these variables as independent measurements, the work reveals their continuous chain of causes, effects, and feedback relationships through synchronised sound and animated visuals.

Each environmental process is assigned a distinct perceptual role while remaining intrinsically connected to the others. Solar radiation simultaneously drives the animated radial visual and a multi-layered synthesised soundscape. Temperature shapes harmonic structures, humidity introduces evolving textures and spatialised water droplets at high humidity values, and wind shapes spatial movement by distributing sound according to wind direction across a multichannel loudspeaker system. By experiencing these relationships audiovisually, audiences perceive environmental causality as a dynamic process rather than a sequence of isolated measurements. By integrating sonification, generative visuals, and spatial audio into a unified perceptual experience, Listen to the Sun offers an artistic interpretation of the live, interconnected behaviour of natural systems as an evolving process of action, response, and transformation.

Noel Molloy

https://www.noelmolloyart.com/

OBRA

I ALWAYS DREAMED OF GOING SOLO

Audio · 2025-08-01 · 15.00 minutes · 4 canales

SEMBLANZA DEL AUTOR

Studied Limerick School of Art and Design 1978 – 1982,
Degree in Fine Art 1982. Born Clonmel County Tipperary Ireland.
www.noelmolloyart.com
https://noelmolloyperformance.weebly.com/
https://www.noelmolloyart.com/audiograohy.html
https://www.noelmolloyart.com/filmography.html

Works in sculpture, film, sound, mixed media and performance art.
Exhibited and created Performance throughout Ireland, Western and Eastern Europe and the U.S.A.
Awards
Arts Council of Ireland awards from 1991 to 2006;
Americans for the Arts 1998 residence PA USA;
Cultural Relations Committee Dept. of Foreign Affairs Travel award 1993, 2003;
V.E.C. from 1999 to 2006;
Roscommon County Council/ Arts Office Bursary 1999 to 2025.
Organized 'Arts Cabaret' numbering 20, 1997 to 2020,
Founder of Working Artists Roscommon 1990 artists group and administrator.
Member Visual Artists Ireland.

DESCRIPCIÓN DE LA OBRA

I ALWAYS DREAMED OF GOING SOLO but we are all in this together whether we like it or not

MARCO MOLTENI

www.emmemolteni.com

OBRA

TWO FRAMES (ePWsM 16-18a)

Audio · 2023-06-01 · 1:36 · 2 canales

SEMBLANZA DEL AUTOR

Marco Molteni was born in italy in 1962.

He studied composition with Luciano Chailly and Giuseppe Giuliano; electronic music with Riccardo Sinigaglia at the Conservatory of Music of Milan.

His music, performed an broadcasted all over the world, has been rewarded and recognized in many important international competitions and is published by Ars Publica and Universal Edition - Wien.

DESCRIPCIÓN DE LA OBRA

"Two Frames (ePWsM 16-18a)" is part of a series of electronic pieces marked with the acronym ePWsM, which stands for “electronic Patch Work serial Miniatures”, referring to the compositional technique used: thanks to this technique, that of patchwork, fragments of my other works (even non-electronic ones and even those very distant from each other in time) are assembled and recomposed to give life to new pieces ...

Nicola Monopoli

https://nicolamonopoli.com

OBRA

The Rite of Judgment

Video · 2023-01-24 · 04.33 · 2 canales

SEMBLANZA DEL AUTOR

Nicola Monopoli is an Italian composer born in Barletta in 1991. He holds a Bachelor's in Music and New Technologies with honors, a Master's in Electronic Music with honors, and a degree in Composition with full marks from the 'N. Piccinni' Conservatory in Bari. He was the first to earn the Artist Diploma in Composition from the Royal College of Music in London, supported by a Clifton Parker Award and a Giovani Artisti Italiani/DE.MO. scholarship. His works have been performed internationally — Italy, France, Germany, Australia, England, Ireland, Norway, Greece, Russia, USA, Spain, Japan — at major festivals including De Montfort University SSSP, SICMF, NYCEMF, Stanford LAC, and Emufest. He won first prize at the Golden Key Composition Competition 2015 (USA). He currently teaches Electroacoustic Composition and coordinates the PhD programme in Electroacoustic Composition, Sonic Arts, and Intermedia Applications at the 'U. Giordano' Conservatory in Foggia.

DESCRIPCIÓN DE LA OBRA

The Rite of Judgment is the inner response to a judgment given or received. The piece is built from dense, stratified textures and complex rhythmic structures. At its core lie vocal layers — all generated by manipulating different recordings of the same nonsense text — that form the hidden foundation of the work: generally submerged beneath the surface, they periodically emerge to dominate the musical narrative, embodying the inner voice — a dark presence within the ego, the voice that judges. The title pays homage to Stravinsky's The Rite of Spring, drawing a parallel between ritual violence and the psychological violence of judgment — whether inflicted upon others or turned inward. The work raises a central question: what happens to someone who judges, or who is judged? And how would you react if an AI were to judge you? The piece does not resolve this tension but holds it open, inviting the listener into an uncomfortable and reflective space where sound itself becomes the tribunal. Composed with the aid of custom algorithmic software, the work is shaped by a recursive process generating an expanding, self-similar structure that mirrors the psychological mechanisms of self-evaluation and condemnation. The piece ends in complete silence, reaching the symbolic duration of 4'33" — a tribute to John Cage — where the chaos of inner struggle dissolves into an external, apparent stillness.

Paolo Montella

https://www.paolomontella.it/

OBRA

Memes and Cockroaches

Audio · 2026-07-02 · 06.25 · 2 canales

SEMBLANZA DEL AUTOR

Paolo Montella is an Italian electroacoustic composer, multi-instrumentalist, and programmer. Field recording and radical improvisation practices are central to his aesthetic. He focused his research on the relationship between sound and source, which is meant to be a complex phenomenal system. He is pursuing a PhD in Performing Arts at the “Accademia di Belle Arti di Napoli”. Since 2016, he has been curator of "Geografie del suono", a concert series that has hosted prominent artists worldwide. He has held concerts, diffused his work, and performed across Europe, Asia, America and Oceania. He is the author of academic publications on aesthetics and music analysis.

DESCRIPCIÓN DE LA OBRA

Memes and Cockroaches is an acousmatic work built entirely from sonic fragments of reels and short videos, captured from the flow of social media and transformed until they lose almost every recognisable trait through the Concrete Reel performance ecosystem. The manipulation is carried out by a convolution distorter, which fuses the source signals, imprinting on each the spectral characteristics of the other, generating unstable and unpredictable timbral hybridisations. Saturation, pushed to its extremes, causes the waveform to collapse. The material's original identity dissolves, and from this pressure a sonic matter takes shape, dense, proliferating, infesting, that solidifies where before there was only flow.

Ana Margarita Mora Elvira

https://anamoraelvira.my.canva.site/

OBRA

Nacidxs Para No Ver La Luz

Audio · 2025-06-18 · 08.20 · 4 canales

SEMBLANZA DEL AUTOR

Ana M.E. (Ciudad de México, 1996) es compositora mexicana y egresada de la Licenciatura en Composición de la Facultad de Música de la Universidad Nacional Autónoma de México (UNAM). Su trabajo abarca la música de concierto, la composición electroacústica y la música para medios audiovisuales.

Ha escrito obras para instrumentos solistas, ensambles de cámara, orquesta y medios electroacústicos, con un especial interés por la creación musical inspirada en imágenes, narrativas y conceptos extramusicales. En los últimos años ha orientado parte de su labor artística hacia la composición electroacústica y multicanal, explorando la construcción de espacios sonoros inmersivos y la relación entre sonido, espacio y narrativa.

De manera paralela desarrolla proyectos personales como Pasajera del Abismo, enfocado en paisajes sonoros de carácter cinemático, experimental y post-rock inspirados en la ciencia ficción, la fantasía, las distopías y los mundos especulativos. También forma parte de Anají, dueto femenino de música original que explora sonoridades entre el pop, el indie y el rock alternativo.

DESCRIPCIÓN DE LA OBRA

“Nacidxs Para No Ver La Luz” es una obra acusmática concebida para un sistema cuadrafónico, cuyo objetivo es sumergir al oyente en un paisaje sonoro envolvente e inquietante. La principal inspiración de la pieza surge de la imagen de un aquelarre clandestino de brujas que tiene lugar en las alcantarillas de una ciudad futurista y distópica, donde rituales oscuros y tecnología avanzada se entrelazan.

Para construir esta atmósfera, utilicé una variedad de muestras electrónicas y acústicas procesadas con efectos de reverberación y retardo, los cuales contribuyen a generar una sensación de espacio cerrado y misterioso, además de enriquecer la textura sonora y la profundidad espacial. La composición juega con contrastes entre texturas densas y momentos de silencio, invitando a reflexionar sobre la coexistencia de lo orgánico y lo artificial dentro de un entorno urbano alienante.

Marcela Morilla

https://www.youtube.com/channel/UC2eXW-e72Ui-ZjFNqGDGfTw

OBRA

Singularity

Video · 2021-05-21 · 08.03 · 2 canales

SEMBLANZA DEL AUTOR

Marcela Morilla – artista visual argentina-belga. Miembro de SAVA. Participé desde 1988 en exposiciones grupales y colectivas en Argentina, USA, Suecia, Bélgica, Alemania. Formación en técnicas plásticas tradicionales en Buenos Aires, en Video arte en ABKA Bélgica, como cineasta en Raindance Bruselas. Realicé una serie de obras en video arte inspiradas en música contemporánea de compositores argentinos. Algunas seleccionados en festivales internacionales como Morelia México, Festival Cervantes de música electroacústica, Resonance Sound Art Film Festival, exhibidos en La Girafe Gallery Bruselas y Berlín, Cultura Viva BsAs.
En este milenio, después de un periodo de cuestionamiento interno sobre las posibilidades expresivas, comencé a experimentar con nuevas tecnologías.
El videoarte ha despertado gran interés y entusiasmo en mí, permitiéndome una suerte de humanización de la tecnología.
Habiendo abordado temas diversos como mitología, imágenes visualizadas en sueños o meditación, el leitmotiv de mi obra está relacionado con la sutilidad que impregna la vida.

DESCRIPCIÓN DE LA OBRA

El tema abordado en este video tiene relacion, al igual que el karma, con los efectos que pueden causar las acciones humanas.
Cada acción, física o mental, genera una consecuencia, creando una cadena de acontecimientos entrelazados.
El concepto de 'singularidad' se refiere a un punto hipotético en el futuro, en el cual la Inteligencia Artificial superaría la humana, causando cambios en el planeta y sus habitantes, irreversibles, y tal vez inimaginables al dia de hoy.
Sin llegar a un sentido distópico, mi video ‘Singularity’ alberga seres transparentes, etéreos, lumínicos, en una ciudad donde todo marcha a otro ritmo, de otra manera.
La música acusmática de Fernando Curiel integra en este paisaje futurista.

LUIGI MORLEO

https://www.instagram.com/luigimorleomusic/

OBRA

CARASSIO NERO INTERMEZZO

Audio · 2023-02-07 · 4 · 2 canales

SEMBLANZA DEL AUTOR

Luigi Morleo is an Italian percussionist and composer of contemporary music, who lives in Bari and teaches at the Niccolò Piccinni Conservatory.
He uses varied musical and artistic styles like minimalism, rock- cross-over, folk-Pop, jazz, electronica and DJ.
Many of his works have been at the New York City Electroacoustic Music Festival - USA and Festival MUSLAB from Mexico, New York University-USA, Festival Futura Electronic – France, Festival En Chair et en Son - France, Jasmin Vardimon Company from Ashford-United Kingdom, Percussion Ensemble from Academy of Music STANISLAW MONIUSZKO in Gdansk-Poland, Percussion Ensemble from University of Music of Miskolc-Hungary, Japanese Arts Network, Festival Atemporanea in Argentina, Tsonami Festival International de Arte Sonoro in Colombia, Festival Sur Aural in Bolivia, Radiophrenia Glasgow in United Kingdom, University of Oklahoma~USA, Washington State University-USA, RADIO FESTIVAL ELECTRINIC in Huruguay, Festival Expresiones Contemporáneas in Mexico, SOMARUMOR Festival De Arte Sonora in Rio de Janeiro - Brazil.

DESCRIPCIÓN DE LA OBRA

CARASSIO NERO INTERMEZZO is a work that follows the approach to life of the black carp. The crucian carp's life is characterized by extreme sociability; it does not defend its territory and is not aggressive. This sense of freedom and tendency toward non-violence opens the way to weightless music.

LUIGI MORLEO

https://www.instagram.com/luigimorleomusic/

OBRA

FOR ERIK SATIE

Video · 2026-01-10 · 4.14 · 2 canales

SEMBLANZA DEL AUTOR

Luigi Morleo is an Italian percussionist and composer of contemporary music.
Many of his works have been played at PASIC (Percussive Arts Society) in Nashville-USA, Federation Bells of Melbourne-Australia, and at the New York City Electroacoustic Music Festival - USA and Festival MUSLAB from Mexico, New York University-USA, Festival Futura Electronic – France, Festival En Chair et en Son - France, Jasmin Vardimon Company from Ashford-United Kingdom, Percussion Ensemble from Academy of Music STANISLAW MONIUSZKO in Gdansk-Poland, Percussion Ensemble from University of Music of Miskolc-Hungary, Japanese Arts Network, Festival Atemporanea in Argentina, Tsonami Festival International de Arte Sonoro in Colombia, Festival Sur Aural in Bolivia, Radiophrenia Glasgow in United Kingdom, University of Oklahoma~USA, Washington State University-USA, RADIO FESTIVAL ELECTRINIC in Huruguay, Festival Expresiones Contemporáneas in Mexico, SOMARUMOR Festival De Arte Sonora in Rio de Janeiro - Brazil.

DESCRIPCIÓN DE LA OBRA

FOR ERIK SATIE is the official video for the ERIK SATIE 100 project, created to celebrate the centennial of the death of composer Erik Satie. Letters, numbers, and symbols intertwine to form key words of our time. Images and sounds blend in a boundless syncretism.

Anthony Mosakowski

www.anthonymosakowski.com

OBRA

calling at

Audio · 1998-10-01 · 12.46 · 2 canales

SEMBLANZA DEL AUTOR

Anthony Mosakowski, a Delaware County, PA, USA native, holds bachelor's and master's degrees in composition from Temple University and a Ph.D. from Durham University, UK. His compositions focus on choral and electroacoustic music, including a setting of "The Seafarer," a Latin mass for choir and Javanese gamelan, and The Passion for Good Friday. He also creates chamber music, electroacoustic pieces based on field recordings, songs for solo voice and piano, and a flute concertino titled Once Was Wood. Anthony taught music and directed the choirs at Villa Maria Academy High School in Malvern, PA for 25 years and currently teaches general music at Harris School in Collingdale, PA, USA.

DESCRIPCIÓN DE LA OBRA

calling at was inspired by an accidental discovery at the Central Railway Station in Newcastle-upon-Tyne, UK, which I visited while studying at Durham University. I noticed that some platform announcements had a melodic quality, sounding more like singing than speaking. In the right frame of mind, echoes of voices, train horns, and station bustle combine into an "uncomposed" tone poem. This piece attempts to capture that moment through formal composition.

The source material comes from field recordings made at the station. To create the opening texture, I isolated the phrase "calling at," filtered it heavily, and time-stretched it to 128 times its original length. Additional layers were added, each half the length of the previous one, creating a dense atmosphere.

The rest of the piece was shaped by ear, focusing on timbral and melodic connections. Sounds such as whistles and closing doors were transposed and stretched to function as percussion.

Ákos Nagy

https://www.youtube.com/akosostenuto

OBRA

Vibhava-ta□hā no. 1.

Audio · 2020-02-01 · 12' 31" · 2 canales

SEMBLANZA DEL AUTOR

Education and Early Formation
Studies: Móricz Zsigmond Singing and Music Primary School, Dunaújváros
High school: Széchenyi István High School; Rosti Pál High School
Violin studies: Sándor Frigyes Music School (Árpád Petky)

Professional Teaching
2000–present: Teaching counterpoint and music theory (Budapest)
Preparing students for admission to the University of Theatre and Film Arts
2013–present: Regular lectures, courses, and concerts on contemporary music at Burattino School, Budapest
2014, 2016, 2018: Lectures and courses at the Doctoral School, Moholy-Nagy University of Art and Design (with J. A. Tillmann, philosopher)
2019–2021: Instructor at imPro School of Music Composition (formant analysis and orchestration)

Public Activity
2000–present: Publications: articles and essays in cultural journals
2009–present: Radio host, contemporary music programs (Carnival on Civil Radio, later Tilos Radio)
2018: Launch of prizMA radio program (with J. A. Tillmann, philosopher) on Tilos Radio

Artistic Projects and Ensembles
Trigger (Utazás a kopoNYÁK körül)
A multi-year project involving large-scale collaboration with performers, acoustic and electronic sound, and exploring the boundaries between closed and open musical forms
PSGT, (with István Rimóczi, founded in 2017)
Electroacoustic performances combining digital and analog electronics with industrial materials, such as metal objects, springs, and custom-built instruments
(tr)I(o)KeBaNa
A formation combining pre-recorded and live electronic music with guided improvisation (Soundpainting), often involving members of the Hungarian Soundpainting Orchestra

Selected Professional Milestones
2015: Collaboration on an occasional project with the historical and contemporary music group Geneamus Ensemble, led by Zsuzsanna Aba–Nagy and Róbert Mandel
Summer 2017: Founded PSGT with István Rimóczi
September 2017: Research and composition and spatial sound at the 4D Spatial Sound Institute
October 2017: Performances at the Kungliga Musikhögskolan i Stockholm and EMS (Elektronmusikstudion)
January 2018: Co-founded Ensemble Aliquot
Summer 2018: Return to 4D Spatial Sound Institute for further research
February 2019: Summer 2022 – Collaboration with visual artist Levente Hajdú; experimental animation: J'écoute les sons étouffés dans la pluie
May 2019: Residency at Waveform Research Center, Rotterdam
2020: Video animations by Zsolt Gyenes for Par la voie des rythmes – La Déploration sur la mort d'Henri Michaux
Recitazioni (PSGT version)
January 2021: Co-founded Ensemble aQstronic
February 5, 2021: Release of Lineaments I (Native DSD)
June 26, 2025: Release of Lineaments II (Native DSD)

Performances

Hungary, Germany, the Netherlands, Sweden, France, Italy, Greece, Slovakia, Poland, Romania, Slovenia, Ireland, the United Kingdom, Malaysia, Thailand, Japan, and the United States.
Venues and festivals include: Fringe Festival, Budapest Music Center, Café Budapest, Műcsarnok, Ultrahang Festival, Transparent Sound Festival, A38 Ship, Ruhrtriennale, Elektronmusikstudion EMS, Kungliga Musikhögskolan i S tockholm, Splendor Amsterdam, Koninklijk Conservatorium Den Haag, NeoFest Gdańsk

Research, Writing, and Pedagogy
lecturer across all educational levels
focused on developing new modes of musical perception and listening
psychoacoustic research at the Central Research Institute for Physics of the Hungarian Academy of Sciences, including: binaural beats, spectral distortion, low-frequency impulses, the tritone and octave paradoxes, scale and glissando illusions, morphing tremolos at different tempos
medieval and Renaissance polyphony (forthcoming book)
non-European musical systems (forthcoming book)

Awards & recognitions
2020 – Awarded Düvő [string trio] in the solo and chamber music category, Palace of Arts Budapest (MÜPA) Composition Competition
2022 – The “Most Determined Innovator” Award from the Hungarian Independent Film and Video Association for the animation J'écoute les sons étouffés dans la pluie

DESCRIPCIÓN DE LA OBRA

Vibhava-ta□hā – longing for non-being
My piece is nothing other than a musical allegory of the yearning for non-being: a desire to slip away from the world and dissolve, to be freed from the suffering of dependent arising - in Buddhist terms: Vibhava-ta□hā .

I have synthesized instrumental timbres reminiscent of Tibetan Lamaist rituals and Japanese gagaku with a variety of Buddhist sutra recitations. The work came into being through a process of comprovisation - part composition, part improvisation. It grew out of a joint improvisation with my friend Horia Dumitrache, following the recording of an earlier clarinet piece (Somewhere, far-off Sirens).

With the exception of the opening strikes, pitched percussion instruments - gongs, Tibetan and Nepali bells, Almglocken - as well as glissandi in different registers (chromatic and Shepard-scale) function throughout as markers, articulating boundaries and divisions. These are accompanied - and continually stained - by timbres rich in inharmonic overtones: cymbals, tingsha, triangle, “singing” tam-tam, zil, crotales.

The composition juxtaposes and combines several tuning systems. At its core lies a long-sustained, buzzing, warm-toned bourdon played on bass clarinet, evoking the deep, continuous throat-chant of monks. The otherwise unified texture is colored with multiphonics, reed noises, overtone melodies (overblow), and sharp, popping slaptongue effects.

Set against this is the cool, silvery texture of FM synthesis on a Yamaha DX7-II. From this grow several short, stubborn rhythmic cells. These two voices - with their contrasting sonorities - form a dialogic structure, accompanied by a percussive narration unfolding around them.

The increasingly dense ascending clusters eventually dissolve into a vacuum. Then, a brass choir emerges joined by inharmonic, chiming metal objects and the wailing of a “singing” tam-tam rubbed with a soft mallet.

At that moment, a melody of overtones appears on distorted prepared electric guitar which finally rings out unresolved into the void, giving way to weeping fragments of clarinet melody, violin harmonics, and the return of the hymn-like brass. Toward the end of the piece, woodwinds enter - oboe, rgyagling, and the flute-like ryūteki known from Japanese court music. Their mournful renunciatory melodies along with the somber colors of zither and harp depict the soul departing from the body the very soul that, throughout the entire work, has been preparing for its journey.

Hiroyuki NAKAMURA

https://nakamurahiroyuki.info/

OBRA

Subglacial Trace

Audio · 2026-01-03 · 06.38 · 2 canales

SEMBLANZA DEL AUTOR

NAKAMURA Hiroyuki es compositor, pianista y artista del sonido espacial, radicado en Kawasaki, Japón, que trata la distancia —y el silencio entre los sonidos— como su materia principal. Su práctica abarca la instalación y el trabajo en conjunto (Distant Echo; Alone Together para Random International × Superblue; Beyond Boundary Chamber Orchestra). Entre sus publicaciones recientes: Piano Distance (Fluid Audio, 2026), Sen no Tsudoi (Dragon's Eye Recordings, 2024) y Look Up At The Stars (Youngbloods, 2023). / EN: NAKAMURA Hiroyuki is a composer, pianist and spatial-audio artist based in Kawasaki, Japan, who treats distance — and the silence between sounds — as his primary material. Recent releases: Piano Distance (Fluid Audio, UK, 2026), Sen no Tsudoi (Dragon's Eye Recordings, 2024), Look Up At The Stars (Youngbloods, 2023).

DESCRIPCIÓN DE LA OBRA

EN: Subglacial Trace opens Piano Distance, an album built entirely from the piano yet concerned less with the notes than with the distance between them. Hammer noise, the resonance of the strings inside the case, and long decays are isolated and composed into a bespoke binaural field, so that listening becomes a way of moving through a constructed space. The title traces sound the way meltwater traces a path beneath ice — present, moving, not quite visible. Made for headphones (binaural stereo). / ES: Subglacial Trace abre Piano Distance, un álbum construido enteramente a partir del piano, pero menos interesado en las notas que en la distancia entre ellas. El ruido del macillo, la resonancia de las cuerdas dentro de la caja y las largas resonancias se aíslan y se componen en un campo binaural hecho a medida, de modo que escuchar se convierte en una forma de desplazarse por un espacio construido. Concebida para auriculares (estéreo binaural).

philippe neau

https://philippeneau.blogspot.com/

OBRA

élan

Audio · 2026-05-17 · 4:33 · 2 canales

SEMBLANZA DEL AUTOR

Philippe Neau, born in 1970, lives and works in Mayenne

All my work—paintings, installations, videos, music—is an attempt to create a “mental soundscape.”
My music seeks to evoke these imaginary spaces through a non-narrative form. It is composed of muted field recordings, organic sound collages, abstract notes, rumbling glitches, atonal melodies, metallic textures, and distant voices. The atmosphere can be dense. The sonic palette is contrasting and plays with twilight hues. The sounds swell and envelop the listener/viewer, immersing them in the experience of an intriguing territory.

DESCRIPCIÓN DE LA OBRA

« Elan » is a landscape out of time, in motion. Noises, movements, wind, human and natural presences make up a vibrant place. Little by little, the sounds mingle and create a rich and lively material, between reality and imagination whose movements and transformations we feel. An inner landscape emerges, simple and lively.

Philippe Neau

https://philippeneau.blogspot.com/

OBRA

élan

Audio · 2026-05-17 · 4 :33 mn · 2 canales

SEMBLANZA DEL AUTOR

Philippe Neau, born in 1970, lives and works in Mayenne

All my work—paintings, installations, videos, music—is an attempt to create a “mental soundscape.”
My music seeks to evoke these imaginary spaces through a non-narrative form. It is composed of muted field recordings, organic sound collages, abstract notes, rumbling glitches, atonal melodies, metallic textures, and distant voices. The atmosphere can be dense. The sonic palette is contrasting and plays with twilight hues. The sounds swell and envelop the listener/viewer, immersing them in the experience of an intriguing territory.

DESCRIPCIÓN DE LA OBRA

« Elan » is a landscape out of time, in motion. Noises, movements, wind, human and natural presences make up a vibrant place. Little by little, the sounds mingle and create a rich and lively material, between reality and imagination whose movements and transformations we feel. An inner landscape emerges, simple and lively.

philippe neau

https://philippeneau.blogspot.com/

OBRA

Paysage. Elan.

Video · 2024-08-12 · 00:48 · 2 canales

SEMBLANZA DEL AUTOR

Philippe Neau, born in 1970, lives and works in Mayenne

All my work—paintings, installations, videos, music—is an attempt to create a “mental soundscape.”
My music seeks to evoke these imaginary spaces through a non-narrative form. It is composed of muted field recordings, organic sound collages, abstract notes, rumbling glitches, atonal melodies, metallic textures, and distant voices. The atmosphere can be dense. The sonic palette is contrasting and plays with twilight hues. The sounds swell and envelop the listener/viewer, immersing them in the experience of an intriguing territory.

DESCRIPCIÓN DE LA OBRA

"Paysage. Élan." is a short parenthesis out of time. We enter a transformed landscape, where energy circulates. The gaze plunges into a universe that is both real and interior. It reveals itself to be alive and sensitive, in evolution, where the images could evoke a memory, an emotion or a presence.

Philippe Neau

https://philippeneau.blogspot.com/

OBRA

Paysage. Elan.

Video · 2024-08-08 · 00.48 · 2 canales

SEMBLANZA DEL AUTOR

Philippe Neau, born in 1970, lives and works in Mayenne

All my work—paintings, installations, videos, music—is an attempt to create a “mental soundscape.”
My music seeks to evoke these imaginary spaces through a non-narrative form. It is composed of muted field recordings, organic sound collages, abstract notes, rumbling glitches, atonal melodies, metallic textures, and distant voices. The atmosphere can be dense. The sonic palette is contrasting and plays with twilight hues. The sounds swell and envelop the listener/viewer, immersing them in the experience of an intriguing territory.

DESCRIPCIÓN DE LA OBRA

« Paysage. Élan. » is a short parenthesis out of time. We enter a transformed landscape, where energy circulates. The gaze plunges into a universe that is both real and interior. It reveals itself to be alive and sensitive, in evolution, where the images could evoke a memory, an emotion or a presence.

Ben Neill

https://www.benneill.com/

OBRA

Morphic Resonance (Spectral Mix)

Audio · 2025-01-23 · 4.47 · 2 canales

SEMBLANZA DEL AUTOR

Ben Neill is an American composer, performer, inventor, and author renowned for creating the Mutantrumpet, a pioneering hybrid electro-acoustic instrument blends acoustic performance with digital manipulation. Based in New York since the early 1980s, he has developed immersive multimedia works combining ambient music, electronic grooves, and live-controlled interactive video, drawing influences from minimalism, jazz, and electronic traditions. Neill has performed at prestigious venues worldwide, including Brooklyn Academy of Music Next Wave Festival, Lincoln Center, Whitney Museum of American Art, and international festivals like Moogfest and Big Ears. His collaborations include a longtime association with minimalist composer La Monte Young, and work with John Cage, Pauline Oliveros, John Cale, and DJ Spooky, Neill has discography of fourteen albums on labels including Verve, Thirsty Ear, and Six Degrees. His first book, Diffusing Music: Trajectories of Sonic Democratization (Bloomsbury Press), was published in 2024. He is an Emeritus Professor at Ramapo College NJ.

DESCRIPCIÓN DE LA OBRA

Morphic Resonance blends the rich, live-sampled textures of Neill's signature instrument, the Mutantrumpet, with the voice of evolutionary biologist and philosopher Rupert Sheldrake's, processed and transformed into a musical element. The harmonic and melodic structure of the track is built by mapping the letters of the title to musical pitches, creating a sonic embodiment of the concept itself. These sequences trigger the live sampled sounds of Neill's instrument in real time, creating a distinctly dynamic form of ambient music.

The concept of morphic resonance suggests that memory is inherent in nature—that natural systems inherit a collective memory from previous similar systems through habitual behavior. This idea deeply resonates with Neill's own creative philosophy, where patterns and forms emerge from layered, repetitive processes and evolve organically over time. Neill views morphic resonance as a fundamental principle that shapes the way life unfolds and develops.

Eduardo Nespoli

https://www.eduardonespoli.com

OBRA

Deriva Percussiva

Audio · 2026-04-20 · 7min. 3sec. (7' 03") · 2 canales

SEMBLANZA DEL AUTOR

Eduardo Nespoli is a Brazilian artist working in the fields of electroacoustic music, sound art, and video. He is a professor in the Arts and Communication Department at the Federal University of São Carlos (UFSCar), where he conducts research on computer music and new interfaces for artistic expression. Eduardo's artistic production includes electroacoustic and audiovisual compositions, handmade instruments and interfaces, as well as installations. In his work, the creation of devices is treated as a component of the artistic process, an approach grounded in the media archaeology perspective. He has been dedicating his academic writing to studying the philosophy of Vilém Flusser, incorporating concepts such as technical imagination and pre-apparatus into artistic practice. Eduardo's engagement with the theory of technical imagination positions the artistic process as a primordial way of relating to technology, with the aim of evoking the imaginative potentialities of listening. Eduardo has been presenting his work at art festivals in Brazil and abroad, highlighting events such as: Computer Music Conference, Paysages|Composés 2025, 2nd Spaceout International Ambisonics Festival, Brazilian Symposium of Computer Music, New York City Electroacoustic Music Festival, Earth Day Art Model Telematic Festival, AI_MAAKO – Festival Internacional de Música Electroacústica y Experimental, FILE-International Electronic Language Festival, Sonorities Festival of Contemporary Music, among others.

DESCRIPCIÓN DE LA OBRA

Deriva Percussiva is an acousmatic composition featuring sound materials derived from gestures performed on percussion instruments, everyday objects, whistles, and bamboo flutes. The recording of these sound sources serves as the starting point for the energy transduction process that guides the creative work. The composition develops these materials through a series of derivative movements, gradually transforming original gestures using techniques such as sample-rate variation, granulation, filtering, pitch shifting, time stretching, accumulation, and rarefaction.The piece is based on the principle that each recorded gesture carries an energetic dynamic that, through its interaction with the others, generates resulting states. Moments of convergence yield to divergence, which, in turn, generates new tendencies toward convergence, creating an interplay of intensification and dissipation that guides the composition's energetic and temporal flow. Cuts and juxtapositions emphasize the gestural and energetic derivation: each new state emerges from the preceding one, whether through temporal transformation, dynamic contrast, or spectral confluence, forming a system of energy exchanges, movements and counter-movements, and actions and reactions driven by intrinsic cause-and-effect relationships. In Deriva Percussiva, every sonic instant contains the potential for emergent dynamism, with variations arising from the accumulation or dissipation of energies and gestures in flux.

Bruno Bernard noubba

brunobernard2.bandcamp.com

OBRA

Microfaune

Audio · 2026-03-13 · 08:18 · 2 canales

SEMBLANZA DEL AUTOR

Bruno Bernard
Acousmatic and electronic sound artist
born May 19, 1960 in Dijon (FR)
noubba@gmail.com
+33687478614
Bruno Bernard works with sound as a visual artist, sculpting textures, densities, and colors, interested in active listening and the poetry that emerges from it.

He has composed numerous film scores and museum installations (On-Situ, Musée Nicéphore Niépce in Chalon sur Saône, Kennedy Center in Washington, etc.), as well as numerous sound compositions for the performing arts.

2024: winner of the “Paysages Composés” festival in Grenoble (FR), the acousmatic music and Butoh dance festival “En Chair Et En Son” in Paris (FR) with Japanese dancer Yoko Sobue.

2025: Selected for the FUTURA festival (Crest, FR), MA/IN Festival (Rome, IT), CONNECTING COMMUTES (Braga, Portugal), LICENCES Festival (Paris, FR), ONDES CROISEES EUROPE festival (Chalon sur Saône, FR), MUSLAB (Quito, Ecuador), selected for the RUSSOLO PRIZE.

Bruno Bernard was nominated in 2002 for the 29th Bourges Electroacoustic Music and Sound Art Competition.

DESCRIPCIÓN DE LA OBRA

Microfauna
Bruno Bernard
Acousmatic piece 2026, duration 08:17

Tune in to the imaginary rustling of the infinitely small for a poetic and dreamlike journey. A world in motion that invites us to discover our vast inner space.
"Microfaune" is an attempt to connect the living world to our artistic sensibility.
The connection to the living world seems obvious, as in this piece, all sound sources are derived from recordings of living organisms—plants, animals, and natural elements.

KARMA 2026 · CONCIERTO

1 de diciembre

de 2026

Este día se presentan 29 artistas.

Auditorio del Museo Manta

Manta, Ecuador

MUSLAB

KARMA 2026

Joey O'Neill

instagram.com/joeywoneill

OBRA

Arc

Audio · 2003-12-04 · 5:09 · 2 canales

SEMBLANZA DEL AUTOR

Joey O'Neill (b. 2003, San Francisco) is a composer, flutist, pianist, and sound designer. He studied at Columbia University and is beginning his master's in composition at USC. His compositions have been performed by groups such as Yarn/Wire, Decoda, Bergamot Quartet, Telegraph Quartet, PinkNoise, W4RP, and Platypus Ensemble; at venues such as The DiMenna Center, Tanglewood, Colby College, Symphony Space, and MDW Vienna; and have been recognized through the ASCAP Morton Gould Awards.
He has studied composition at New Music On The Point, Emerging Composers Intensive, highSCORE, Sounds of Now Vienna, BU Tanglewood Institute, and the Atlantic Music Festival; conducting at Curtis's Young Artist Summer Program and Eastman's Summer Classical Studies; and flute at Brevard and Interlochen.
He has sound designed for theatre and film with organizations such as the Playhouse Stage Company and the Chain Theatre. Additionally, he has worked at the Ojai Music Festival and at Music Will. He was previously a flutist in the San Francisco Symphony Youth Orchestra and graduated with honors from the San Francisco Conservatory of Music Pre-College.

DESCRIPCIÓN DE LA OBRA

"Arc" freezes certain musical parameters and pushes others to their extremes.

Masafumi Oda

https://www.masafumi-rio-oda.com/

OBRA

Post-Hyperreal Landscape □

Video · 2026-02-27 · 8 · 2 canales

SEMBLANZA DEL AUTOR

Masafumi Oda is a multimedia artist based in Japan. After studying philosophy at Sophia University, he earned his master's degree with a thesis on the philosophy of Gilles Deleuze. His works span music, media art, performance, and film, and have been presented at numerous international festivals, including the Ars Electronica Festival, World New Music Days (ISCM), and ICMC, among many others across more than 35 countries.
As a composer, he has received commissions from various institutions and festivals, including the Jeju International Contemporary Music Festival. He is also a member of ASCAP and the Society for Electro-Acoustic Music in the United States (SEAMUS).
In addition to these activities, he won first prize at the 2022 Living Music competition at Penn State University, and in 2023 held a solo exhibition at the CICA Museum in South Korea—further expanding his practice across contemporary art and performance on an international scale.

DESCRIPCIÓN DE LA OBRA

This work explores a condition beyond the distinction between reality and simulation, a post-hyperreal field where multiple forms of the real coexist and interact. Extending Baudrillard's notion of the hyperreal, simulation is conceived not as a copy but as an equally real and generative manifestation.

Within this field, heterogeneous realities intersect: corporeal expressivity, abstract computer-generated imagery, and the temporal, affective dimension of sound. Their interactions do not seek harmony, but continuously reconfigure relations, producing tensions, coexistence, and divergence.

Though evolving in parallel, these realities converge toward a shared climax, forming a minimal narrativity without imposing a singular order. Media are understood not through binary oppositions, but as fluid constellations. Meaning emerges through real-time co-creation, where difference itself sustains the work's vitality and motion.

Motoki Ohkubo

https://motokiohkubo.net/

OBRA

Armchair Rave

Audio · 2026-02-22 · 08:03 · 2 canales

SEMBLANZA DEL AUTOR

After graduating from the Music and Sound Design Course at Senzoku Gakuen College of Music, he completed a Master's degree at the Institute of Advanced Media Arts and Sciences [IAMAS], Graduate School of Media Creation. Currently, he teaches the next generation of artists at Aichi Shukutoku University and Soai University. He is also actively involved in several academic societies, including the Japanese Society for Sonic Arts (JSSA), the Japanese Society for Electronic Music (JSEM), the Japanese Artificial Intelligence Music Society (JAIMAS), and the Japanese Society for Aesthetics. Furthermore, he contributes to the multifaceted development of computer music as a steering committee member of ACSM116, which runs the Contemporary Computer Music Concert (CCMC).
Based in Sendai City, Japan, his creative activities span the intersection of computer music and media art. By redefining the process through which technology transforms musical expression from the threefold perspective of production, performance, and culture, he attempts to fuse virtual acoustic spaces with physical reality. Through the construction of real-time acoustic systems utilizing AI and game engines, he explores new horizons in auditory experience. To bridge the gap between electronic and instrumental composition processes, he focuses on developing the "Dynamic Notation System" that visualizes performance data in real time, as well as exploring post-humancentric expressions through the behaviors of AI agents.
His work has been highly acclaimed at international conferences such as ICMC, ISEA, TENOR, CMMR, ADADA, and Sound in Museum, as well as at major festivals including MUSLAB, SONIC MATTER, and Musica Viva. He received the ACSM116 Prize at the Contemporary Computer Music Concert 2010 and the Sony Special Prize at the Wired Creative Hack Award 2019. In recent years, he has further established his international reputation, winning 3rd prize in the Contemporary Music Category at ARTE PUBBLICA E METAVERSO 2023 and being selected for The 2024 Living Music Summit.
In his hometown of Sendai, he organizes "Zetcho", a contemporary music concert featuring a string quartet, and "AOBANE," a project that hosts acousmonium workshops and concerts. He was also selected for "Voyage 2021," a support program for emerging artists at the Sugimura Jun Museum of Art in Shiogama City, demonstrating his ongoing commitment to promoting and embedding avant-garde art within local regional culture.

DESCRIPCIÓN DE LA OBRA

Armchair Rave seeks to redefine the sonic vocabulary of IDM (Intelligent Dance Music) within the context of acousmatic music. The work's point of departure is the transposition of IDM — a musical culture premised on bodily movement — into the context of seated, attentive listening. IDM and acousmatic music occupy seemingly opposed positions in the landscape of electronic music: one rooted in the dancefloor, the other in the concert hall. Yet both demand a particular mode of engagement with sound, and it is at this intersection that the work situates itself.

IDM developed as an extension of electronic dance music, incorporating irregular rhythmic subdivisions and glitch artifacts to encourage active listening rather than physical response. Sometimes referred to as "brain music," the genre shares a compatibility with the acousmatic concert format, in which audiences sit before loudspeakers and attend to sonic phenomena. Presenting IDM within this format recontextualizes the genre, foregrounding its latent qualities as a music of careful listening.

IDM is conventionally mixed in stereo, with kick drums anchored at the center. In this work, composed specifically for acousmonium performance, the stereo kick drum material is panned to the extreme left and right, or moved continuously through panning automation, departing deliberately from IDM convention.

The sound materials are drawn primarily from kick drum samples in a commercial sample kit, transformed beyond recognition through granular synthesis and spectral processing. The granular synthesis engine was developed as an original Max/MSP patch, with grain playback width manipulated manually in real time and recorded into the composition. This hands-on approach introduces unpredictability inherent to physical manipulation. Changes in grain width produce glitch noise and gradual timbral shifts, generating textures from stuttering rhythmic fragments to diffuse granular sounds that periodically disrupt the rhythmic grid.

Spectral processing centers on the phase vocoder, with extensive use of temporal freezing — suspending specific moments of audio in time to produce sustained tones that retain the timbral character of the original sound. These frozen sounds are used

both unprocessed and shaped with amplitude envelopes. Spectral equalization further emphasizes the metallic and granular timbral qualities of digital noise processing, which function as a consistent sonic signature throughout the work.

The work is organized into clearly delineated sections, unified by the consistent use of the same kick drum samples and the timbral signature of the phase vocoder. The rhythmic foundation is a four-on-the-floor pulse, into which glitch-processed sounds periodically intervene to temporarily disrupt the periodicity before returning to the established pulse.

Oana Adriana Oltean

https://oanaoltean.com/

OBRA

Origines

Audio · 2026-05-01 · 04.55 · 2 canales

SEMBLANZA DEL AUTOR

Oana Adriana Oltean (b. 2000) is a Romanian composer of contemporary music. A graduate of both the Bachelor's and Master's programs at the Gheorghe Dima National Music Academy in Cluj-Napoca, she is currently pursuing further studies at the Conservatoire National Supérieur de Musique et de Danse de Lyon (France).

She is also the founder of Obscure Composers, a platform dedicated to promoting experimental and underrepresented voices in contemporary music.

Her work explores the intersections between music and cognitive psychology, liminal aesthetics, contemporary poetry, and philosophy, integrating these perspectives into new compositional approaches.

Her music has been performed internationally (Romania, Lithuania, France), and she has participated in several masterclasses in countries such as Italy (with Salvatore Sciarrino), Japan (Takefu International Composition Workshop), France, and Lithuania.

DESCRIPCIÓN DE LA OBRA

Origines explores the formation of the Self, developing themes of Jungian archetypes and contemporary philosophy. It introduces physicist David Bohm's concept of the implicate order, which posits that all elements of reality are fundamentally interconnected, with hidden structures enfolded within the apparent surface of experience.

This idea is adapted to Jung's idea of collective unconscious and its molding into an individual personality.

Diego Orihuela Ibañez

https://www.diegorihuela.com/

OBRA

Verde [Open Disc Wormhole]

Video · 2025-07-11 · 8min 13seg · 2 canales

SEMBLANZA DEL AUTOR

Mi investigación surge de las tensiones entre oikos y polis —el interior habitable y el exterior politizado— para analizar críticamente los conceptos que administran el territorio humano: ecología, tecnologías y economía. La dicotomía oikos/polis despolitiza lo "eco" bajo una mirada colonial, antropocéntrica y pseudo objetiva, clausurando formas alternativas de construir eso que llamamos "Naturaleza". Frente a ello, mi práctica indaga en la historia del conocimiento, los mitos fundacionales y el erotismo de los cuerpos para visibilizar entidades que desbordan la episteme occidental: animales, vegetales, fúngicos, virales y minerales que resisten la fijación enciclopédica. Atravesadxs por sangre, metales pesados, filamentos irritables, pelos, cables y esporas, mi trabajo propone (en imágenes, esculturas, instalaciones, escritura ficcional, ensayos académicos, etc.) entidades híbridas que exigen otras historias: narrativas capaces de diversificar y problematizar la pretensión humana de poseer la única mirada plausible sobre el mundo. Es urgente poblar el mundo de ficciones que nos obliguen a imaginar alternas formas de cohabitar lo real.

DESCRIPCIÓN DE LA OBRA

El videoarte “Verde [Open Disc Wormhole]” (Bienal L’andArt 2025) examina la encarnación digital queer desde un marco tecno-materialista, rechazando la noción de una esfera digital inmaterial. En su lugar, propone que la materialidad misma de la tecnología —desde servidores hasta placas madre— es el sitio donde se disputa la identidad. La obra sintetiza dos perspectivas teóricas clave: la agencia política del hackeo consciente, ilustrada por Legacy Russell, y la ontología del sujeto digital como un “enmarañamiento” de datos y corporalidad, descrita por Olga Goriunova. Esta tensión se corporiza mediante metáforas virales y necrobiopolíticas (Preciado, Bersani), representadas en el video a través de un acto performático de contaminación viscosa —con miel y moho— sobre hardware abierto. Bajo una luz verde de putrefacción y control, la obra disuelve los límites entre lo orgánico y lo digital, lo humano y la máquina, proponiendo que la libertad queer reside no en la red, sino en el circuito de retroalimentación corrosivo y erótico generado al hackear sus materialidades. La identidad así emerge no como esencia, sino como mutación en la interfaz.

Felipe Otondo

www.otondo.net

OBRA

Makuta

Audio · 2025-05-01 · 07.40 · 2 canales

SEMBLANZA DEL AUTOR

Felipe Otondo es un compositor y artista sonoro chileno especializado en audio espacial, paisajes sonoros y música electrónica. Ha trabajado en instituciones internacionales como la Universidad Técnica Danesa y la Universidad de Lancaster, y sus obras, desde producciones radiales hasta instalaciones sonoras, se han presentado en más de 30 países. Su investigación explora la relación entre sonido ambiental y percepción, integrando grabaciones de campo con nuevas tecnologías. Actualmente es Profesor Titular en la Universidad Austral de Chile y dirige el proyecto "Soundlapse". Más información en www.otondo.net y www.soundlapse.net

DESCRIPCIÓN DE LA OBRA

Makuta es un tapiz sonoro tejido con los vibrantes hilos de los ritmos afrocubanos y congoleños, entrelazados con los etéreos susurros de la síntesis moderna y grabaciones de campo provenientes de los paisajes de Chile e Inglaterra. Esta composición invita a los oyentes a embarcarse en una exploración auditiva donde las texturas en constante evolución y los intrincados patrones rítmicos se funden en un dinámico diálogo. Fue compuesta y producida en el Laboratorio de Artes y Tecnología de la Universidad Austral de Chile. Fue finalista del concurso de composición Luigi Russolo Prix.

Felipe Otondo

www.otondo.net

OBRA

Makuta

Audio · 2022-07-08 · 08.26 · 2 canales

SEMBLANZA DEL AUTOR

Felipe Otondo es un compositor y artista sonoro chileno especializado en audio espacial, paisajes sonoros y música electrónica. Ha trabajado en instituciones internacionales como la Universidad Técnica Danesa y la Universidad de Lancaster, y sus obras, desde producciones radiales hasta instalaciones sonoras, se han presentado en más de 30 países. Su investigación explora la relación entre sonido ambiental y percepción, integrando grabaciones de campo con nuevas tecnologías. Actualmente es Profesor Titular en la Universidad Austral de Chile y dirige el proyecto "Soundlapse". Más información en www.otondo.net y www.soundlapse.net

DESCRIPCIÓN DE LA OBRA

Sauti significa “voz” y “sonido” en lengua suajili y de alguna manera encapsula el espíritu de esta obra creada a partir de grabaciones de paisaje sonoro realizadas en Kenia en 2012. La composición combina grabaciones de palabra hablada de radios comunitarias, registros de entornos sonoros de la ciudad de Mombasa y sonidos sintetizados generados a partir de patrones rítmicos extraídos de música tradicional del Oeste de África. Esta obra fue compuesta en el Laboratorio de Arte y Tecnología de la Universidad Austral de Chile y será publicada este año como parte de una nueva producción monográfica por el sello británico Sargasso. Más información en www.otondo.net/

SEBASTIAN ERNESTO PAFUNDO

https://sebastianpafu.blogspot.com/

OBRA

Inmutable

Audio · 2016-06-01 · 08.36 · 2 canales

SEMBLANZA DEL AUTOR

Email: sebastianpafundo@gmail.com - Instagram: @sebastianpafundo Argentino, Compositor, docente, bajista, improvisador y experimentador sonoro. He presentado obras para distintas formaciones y estilos utilizando medios acústicos, electro acústicos y mixtos, tanto en la Argentina como en el exterior para distintos ciclos, programas de radio, workshops, festivales, colaboraciones, etc. Realice estudios en el Instituto Municipal de Música de Avellaneda - Conservatorio Superior Manuel de Falla, “Diplomatura Superior en Música Contemporánea - Centro de Capacitación Artístico Profesional “Dirección General de Enseñanza Artística de la Ciudad de Buenos Aires Laboratorio Transdisciplinario - Synesthesia Composition Workshop 2023 Center for Contemporary Music Sofia Gubaidulina “Kazan” clases con Nikolay Popov, Alexander Khubeyev, compositores invitados : Dmitry Kurlyandsky, Vladimir Tarnopolsky, curador Roman Parkhomenko. Mis inspiraciones con la música comenzaron por el lado del rock de chico, fue cuando comencé a tocar el bajo sacando temas de oído. Luego comencé clases particulares para terminar estudiando en forma académica pasando por todos los géneros. Mis gustos pasan por el rock progresivo, Zappa, Yes, Rush, etc. También por la experimentación sonora y la improvisación me gusta mucho Zorn, pero también el free jazz Coleman, Coltrane, etc. La figura de Cage y Feldman no pasan desapercibidas en mi mundo sonoro, como tampoco clásicos como Bach o música medieval como Després, Arezzo, etc. Son fanático de la música tradicional de otras culturas, India, África, China, Japón, entre muchas. Actualmente Bajista de Horacio Tío Trío , jazz, Free Jazz - experimental e improvisación libre junto Carlos Derisio y Luis Mihovilcevic. https://www.facebook.com/horaciotiotrio - https://mihovilcevic.bandcamp.com/album/toma-4-horacio-t-o-tr-o Miembro de Sonoridades Alternativas Música Contemporánea Argentina

DESCRIPCIÓN DE LA OBRA

Inmutable la obra tiene una referencia directa a la energia que siempre existe y existio , el Karma sucede eso pasa en la obra , pero de fondo esta de manera sonora lo inmutable y eterno.

Paolo Pastorino

https://paolopastorino83.wixsite.com/composer

OBRA

The machine dreams the real

Audio · 2026-05-20 · 04.01 · 2 canales

SEMBLANZA DEL AUTOR

Graduated in electronic music with top marks and honors, he completed an internship at the Centro Ricerche Musicali in Rome under the
supervision of Michelangelo Lupone. He collaborated with Amici della Musica di Cagliari and the MinimEnsamble, participating in
international festivals. In 2018, he contributed to the ERASMUS+ project The Soundscape We Live In under the guidance of Bernard Fort.
His works have been performed at festivals such as the NY Electroacoustic Music Festival, Mixtur (Barcelona), Intonal (Malmö), Sound/Image
(Greenwich), Bourges, EMUFest, Seoul ICMC, Convergence (Leicester), Sonorities (Belfast), Atemporánea (Buenos Aires), MANTIS
(Manchester), and the San Francisco Tape Music Festival—sometimes featured alongside works by Curtis Roads, Barry Truax, Trevor Wishart,
and Denis Smalley. In 2023, he received a special mention at paysages | composés in Grenoble.
Some of his compositions have been broadcast by BBC, Wavefarm Radio, and published by Hat Hut Records, Taukay Edizioni Musicali, and
Elektramusic. His research focuses on the integration of electroacoustic-acousmatic composition and technology, especially through
MaxMSP/Jitter, sensors, and web APIs. He has taught electroacoustic composition and multimedia at the conservatories of Cagliari, Brescia,
and Alessandria.

DESCRIPCIÓN DE LA OBRA

[The Machine Dreams the "Real"] emerges from a chain of translations between image, language, and sound: images transformed into textual descriptions, texts reworked into prompts, and prompts converted into sonic material through audio generation systems.
The three processes — image to text, text to prompt, and prompt to sound — were handled through software that I developed in Max/MSP. The compositional process, however, was not delegated to the machine: I designed the system, chose the materials, selected, organized, edited, and formally constructed the piece.
In this work, I treat artificial intelligence not as a substitute for the compositional act, but as an ambiguous perceptual device: a machine that observes, describes, interprets, and inevitably misunderstands the "real".
The piece focuses precisely on this distance between the world and its interpretation. Images do not become sound directly, but pass through a series of stages in which reality is filtered, deformed, and reconstructed. Misreadings, semantic ambiguities, imprecise translations, and the imperfections of the generated sounds were not corrected or hidden, but embraced as compositional material.
In this sense, I did not try to faithfully simulate reality, but rather to listen to what the machine seems to have perceived. The result is an unstable soundscape made of recognizable fragments and artificial presences, where error becomes a form of imagination and automatic generation turns into a poetic space of misunderstanding.

Marcela Pavia

https://www.marcelapavia.it/news/

OBRA

Nested Frames

Video · 2018-11-30 · 5 · 2 canales

SEMBLANZA DEL AUTOR

Marcela Pavia is an Argentine-Italian electroacoustic composer, performer and artistic researcher based in Milan. Her work explores sound and space as a compositional continuum through immersive audio, spatial perception, live electronics, multimedia forms and integrated compositional environments. She is currently a PhD researcher in Electroacoustic Composition at the Conservatory of Foggia, where she is developing a theoretical and artistic framework around spatial grammar and the sound-space continuum.
Her works have been presented at ICMC, World New Music Days, Ars Electronica Forum Wallis, Festival Aperto, Teatro Colón and Sibelius Academy, and performed by Taller Sonoro, Dedalo Ensemble, Eastman BroadBand, I Pomeriggi Musicali, Orchestra da Camera Fiorentina, Rocco Parisi, Rafał Łuc and Giusy Caruso. She has received international awards including the Miriam Gideon Prize and the European Electroacoustic Music Competition of Université Paris 8.

DESCRIPCIÓN DE LA OBRA

Nested Frames is an audiovisual work created synergically with artist Nero Levrini for the Italian Society of Contemporary Music SIMC). The poetic idea was related with visual and audio "conceptual nested frames" that is to say, frames which are embedded by means of different kind of procedures. In the case of music much of the possibilities were offered by WFSCollider software which allows embedded processings. Since I'm interested in the Space as being a form generator the musical processes were mainly related with the spatial movement in recursive procedures.

Blas Payri

https://blapay.webs.upv.es

OBRA

Vortex: vers l'azur

Video · 2025-06-02 · 03.40 · 2 canales

SEMBLANZA DEL AUTOR

Blas Payri is a sound and visual artist and Professor of Audiovisual Communication specializing in Postproduction at the Universitat Politècnica de València. His work explores the intersection of sound, image, and movement, with a particular focus on screendance. He has created numerous pieces selected by international festivals and awarded multiple prizes. His research centers on audiovisual perception, film music, and the expressive possibilities of postproduction.

DESCRIPCIÓN DE LA OBRA

Vortex: toward the azure" (Вир: до синього) is an abstract videoart piece that traverses an emotional landscape through spiraling motion (vortex) and evolving sound. It opens in darkness, where restless vortex transformations evoke tension, anxiety, and the relentless churn of inner or outer conflict. The visual turbulence is mirrored by a mechanical, electroacoustic loop, aggressive and unyielding.

As the piece unfolds, chaos gives way to fluidity. Shapes begin to breathe, colors soften, and golden and azure tones emerge echoing the hues of the Ukrainian flag. The music shifts, too, evolving into a harmonious, luminous texture. Created entirely by the artist (both image and sound) this work offers a poetic transition from unrest to serenity, from dissonance to balance. A tribute to resilience, beauty, and hope.

Camilo Pérez Aguad

https://camiloprezaguad.blogspot.com

OBRA

"Varios títulos"

Photography · 2023-09-04 · 0 · photography canales

SEMBLANZA DEL AUTOR

Egresado de la Escuela Nacional de Bellas Artes "Prilidiano Pueyrredón" (actualmente U.N.A.) en Buenos Aires, Argentina; su trayectoria abarca distintos ámbitos de expresiones creativas y profesionales, incluyendo desde la televisión hasta los vínculos financieros. Ha exhibido su trabajo de manera individual y colectiva en Reino Unido, España, Ecuador, Argentina y México. Con énfasis particular en el dibujo y sus técnicas, activa los contextos de su obra.
Laboralmente ha ejercido su vocación y aptitudes en diferentes ramos, como en el cine, la restauración, la ilustración y la enseñanza. A la fecha su formación incluye varias y variadas asistencias y participaciones en cursos, talleres y encuentros de diversa índole artística. Actualmente reside y trabaja en la Ciudad de México.

DESCRIPCIÓN DE LA OBRA

¡Maravillosa ficción patafísica!: Es posible que los muertos, puesto que han pasado a mejor vida y ya no tienen problemas corrientes, puedan hacer las cosas mejor que los vivos ... ¡El Paraíso!

karin maria pfeifer

https://www.karinmariapfeifer.at

OBRA

the car nearly hits us

Photography · 2018-10-10 · x · 2 canales

SEMBLANZA DEL AUTOR

Cv (short)
Karin Maria Pfeifer is an artist based in Vienna where she studied at the University of Vienna and soon after graduation, expanded her artistic practice by establishing the art space “ flat1". As co-founder, she has been managing and curating the gallery since 2008 whilst keeping up her individual artistic practice.
Pfeifer work is characterised by a multimedia approach, resulting in pieces including videos, photography, graphics, painting, and space-based installations. As of 2023, her work has been shown in Austria and various European countries and overseas, and is locally represented in various collections and museums.
the car nearly hits us
The Indian concept of karma describes the principle of cause and effect – free from moral judgement. Actions produce consequences. Not as a reward or punishment, but as the inevitable dynamics of a complex system.
‘The car nearly hits us’ translates this principle into a physically experiential situation. A single person walks along a country road at night. Only at the very last moment are they caught in the beam of an approaching car’s headlights. This sudden visibility creates a moment suspended between invisibility and realisation, between safety and potential disaster.
The work interprets this situation as a metaphor for our current social existence. Like the person at the roadside, we move through a darkness that we mistake for safety. We act on the assumption that we will be seen in time or that we ourselves will be able to react early enough. The apparent absence of immediate consequences is mistaken for control.
In the context of the climate crisis, this situation takes on a further dimension. Although scientific findings have been revealing the links between human action and the changes affecting our planet for decades, the relationship between cause and effect remains largely abstract. The consequences of our actions appear distant in both space and time and thus elude our immediate perception. We repress the complexity the systems of which we are a part, and act as though developments could be corrected at any time.
The car’s headlight beam becomes the moment of realisation. It reveals what was already a reality. It does not change the situation, but merely our perception of it. The actual cause lies not in the moment of the near-miss, but in the decisions made long before it.
‘the car nearly hits us’ explores how perception arises and why people ignore obvious connections, even though they possess the necessary knowledge. The work does not view karma as a spiritual or moral concept, but as a description of complex interactions in which every action is part of a web of causes and consequences. The near-miss marks that critical moment when the invisible suddenly becomes visible – perhaps too late to fundamentally alter the course of events.

DESCRIPCIÓN DE LA OBRA

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Luis Quintana

luis-quintana.com

OBRA

Junkyard Construction: Why stop the swing?

Audio · 2021-09-19 · 8'15 · 2 canales

SEMBLANZA DEL AUTOR

Luis Quintana is a Puerto Rican composer based in France whose work spans instrumental, vocal, and electronic music, as well as sound installations. Drawing on Caribbean soundscapes, the textures of the natural world, and echoes of diverse musical lineages, his music inhabits a space where tradition and nature dissolve into sound — blending pulse with texture and swaying between popular and savant, ritual and abstraction. A graduate of the Paris National Conservatory (CNSMDP) and IRCAM's Cursus program, Quintana has collaborated with ensembles and musicians internationally and received numerous distinctions, including the Composition Prize from the Académie des Beaux-Arts in France (2022) and a 2024 Guggenheim Fellowship.

DESCRIPCIÓN DE LA OBRA

The intention behind this piece is mainly to construct a discourse distanced from the elements that are traditionally explored in electroacoustic music, eg. texture and timbre. While these elements are undoubtedly present in the piece, it is first and foremost the rhythmic impetus — working around an unstable pulsation — its energy, as well as the imagery and the dramaturgy of the work that is highlighted.

I have worked exclusively with a collection of sounds from my personal library as well as sounds that have been recuperated online (sort of objets trouvés), like a depository where I drew the parts that were best suited; hence the title "Junkyard Construction".
This comes from an interest to work with fairly limited resources (concerning equipment), which is also why it's a stereophonic piece.

"Why stop the swing?" refers not only to the rhythmic content, but also to the swaying of unstable images that are being constantly re-contextualised, progressively detaching and revealing themselves as the inner drama unfolds.

Nikoleta Radulović

https://on.soundcloud.com/UBVgICN9bby5qUhS1y

OBRA

9 - Episode I - Past=Predmet=Future, and Episode II - Facing the fear

Audio · 2021-01-26 · 12.38 · 2 canales

SEMBLANZA DEL AUTOR

Born in Bar, Montenegro. Lives in Belgrade. Research trainee and PhD composition student, in the class of Prof. Tatjana Milošević. Her compositions have been performed and broadcast in 12 countries worldwide as part of international composition competitions and festivals. She has been a member of Armbrust Publishing (USA) since 2022, as well as a jury member for their composition competition. She frequently performs her own compositions as a singer and on violin, piano, acoustic and electric guitar, lyre, recorder, organ, and percussion. In electronic music, she creates most of her material from her own performances, recorded with an audio recorder. She also designs and paints cover art for her compositions, is a lyricist and practices dance and acting. She has written around 130 compositions (starting at age 17) and has given about 200 performances since the age of 3.

DESCRIPCIÓN DE LA OBRA

Episode I: Blue planet is the home of new-born souls. They're without worries of what will be, what has been, or what is now. One soul starts gaining consciousness and the temptation to leave the planet begins to overwhelm its being. The soul gets thrown into the empty abyss of cosmos and its home slowly gets lost in the distance. It wakes up as a little girl, but a painting of an old town on the wall pulls her in. She tries to run away through many doors leading to nowhere, while never noticing the lost soulmate stuck in that painted town too.
Episode II: The girl escapes to reality, but has enormous need to enter the painting again. While using more strength to enter, she finally succeeds. This time, she faces her fear of the somehow familiar memories, gaining important knowledge about her and her lost soulmate's karmic connection.

Nikoleta Radulović

https://soundcloud.com/user-82195834

OBRA

9 - Episode I - Past=Present=Future, and Episode II - Facing the fear

Audio · 2021-01-26 · 12.38 · 2 canales

SEMBLANZA DEL AUTOR

Born in Bar, Montenegro. Lives in Belgrade. Research trainee and PhD composition student, in the class of Prof. Tatjana Milošević. Her compositions have been performed and broadcast in 12 countries worldwide as part of international composition competitions and festivals. She has been a member of Armbrust Publishing (USA) since 2022, as well as a jury member for their composition competition. She frequently performs her own compositions as a singer and on violin, piano, acoustic and electric guitar, lyre, recorder, organ, and percussion. In electronic music, she creates most of her material from her own performances, recorded with an audio recorder. She also designs and paints cover art for her compositions, is a lyricist and practices dance and acting. She has written around 130 compositions (starting at age 17) and has given about 200 performances since the age of 3.

NOTE: I accidentally sent the wrong link while first time applying.

DESCRIPCIÓN DE LA OBRA

Episode I: Blue planet is the home of new-born souls. They're without worries of what will be, what has been, or what is now. One soul starts gaining consciousness and the temptation to leave the planet begins to overwhelm its being. The soul gets thrown into the empty abyss of cosmos and its home slowly gets lost in the distance. It wakes up as a little girl, but a painting of an old town on the wall pulls her in. She tries to run away through many doors leading to nowhere, while never noticing the lost soulmate stuck in that painted town too.
Episode II: The girl escapes to reality, but has enormous need to enter the painting again. While using more strength to enter, she finally succeeds. This time, she faces her fear of the somehow familiar memories, gaining important knowledge about her and her lost soulmate's karmic connection.

Sara Ramírez Márquez

https://amalayar.github.io/amalayar/

OBRA

One Last Evening in Kashihara

Audio · 2025-12-12 · 8:06 · 2 canales

SEMBLANZA DEL AUTOR

Sara Ramírez Márquez, 2001

Composer from Bogotá.

She studied Composition for Films and Media at UNIVERSIDAD DE LOS ANDES and Electroacoustic Composition at the UNIVERSITY OF BIRMINGHAM.

Her works have been performed internationally in the United Kingdom, France, Italy, Poland, Colombia, Argentina, and Thailand; and her original scores have featured in films officially selected for the BIRMINGHAM FILM FESTIVAL and the BOGOTÁ INTERNATIONAL FILM FESTIVAL.

Her interests revolve around immersive sound, environmental sound, and religious studies.

DESCRIPCIÓN DE LA OBRA

One Last Evening in Kashihara explores a soundscape recorded on the banks of the Yamato River, an environment where water, distant traffic, and the six-o'clock chime create a simple yet nuanced atmosphere. I was drawn to this material because it carries a quiet, almost suspended beauty that invites attentive listening.

The work emerges from a simple gesture: returning to a river before leaving a city. What began as a way of holding onto a final moment gradually became an exploration of memory and the traces that places leave behind. The soundscape preserves an event that has already passed, carrying with it both the atmosphere of the landscape and the emotional resonance of farewell. Through listening, the work reflects on how moments continue to unfold beyond themselves, shaping the ways we remember and reconnect with what is no longer present.

This track was created in collaboration with the Cities and Memory project in Oxford UK. It was inspired by (and includes) the field recording "JAPAN KASHIHARA CITY Kokoro no Furusato" in Japan by UIRO.

12.12.2025

Robert Reszner

https://www.robertreszner.com/

OBRA

Mutterkuchen

Photography · 2026-05-23 · 00 · 2 canales

SEMBLANZA DEL AUTOR

ROBERT RESZNER
born 1969
lives and works in pernitz/austria
diploma study: sculpture at the University of Applied Arts in Vienna (diploma 1999)
the work is divided into spatial interventions, thematic installation groups, usable individual objects, the analysis of form-finding and in cooperation projects.

DESCRIPCIÓN DE LA OBRA

photography 70 × 90 cm
The work „Mutterkuchen“ unfolds within the tension between origin, corporeality, and
transformation. The photograph of a placenta is removed from its purely biological context and becomes legible as a multilayered carrier of meaning — as a relic of transition, an interface between interior and exterior, between emergence and separation. A remnant that has lost its original function, yet still bears witness to its former significance.
The placenta thus becomes a metaphor for a cyclical understanding of existence, intertwined with the principle of karma: visible as a network of reciprocal relationships in which every action leaves traces and continues to resonate in altered form. Giving and receiving do not appear here as opposites, but rather as an inseparable movement within an ongoing process of exchange.

Kaleb Rhea

https://sites.google.com/view/kalebrhea/home

OBRA

Navigating the Way

Video · 2026-01-20 · 8.03 · 2 canales

SEMBLANZA DEL AUTOR

Kaleb Rhea (b. 1996) is an American composer whose work explores the intersection of narrative, data, and musical structure, with a recent focus on sonification. His music often engages with extra-musical ideas, transforming complex systems into expressive musical forms.
Rhea holds degrees from Illinois College, Western Illinois University, and Ball State University. His principal teachers include Timothy Kramer, James Romig, Amelia Kaplan, and Chin-Ting (Patrick) Chan, whose combined influence shaped his approach to both acoustic and electroacoustic composition.
In addition to his creative work, Rhea is an active educator, teaching composition, music theory, and songwriting at Indiana University East. He also engages a broader audience through his YouTube channel (@kalebrhea), where he discusses award-winning contemporary music and advocates for greater appreciation of recent composers. Recordings of his work are available at soundcloud.com/kaleb-rhea and on his YouTube Channel.

DESCRIPCIÓN DE LA OBRA

Navigating the Way traces the emergence and expansion of the early Christian communities through a spatialized, data-driven lens. Derived from historical records of Saint Paul’s journeys, this piece transforms the geographic spread of the early church into a sonic cartography. The “choir of churches” maps the growth of these communities city by city, revealing patterns of connection, distance, and momentum.
Events within the narrative, moments of conflict, angry crowds, miracles, and Saint Paul's sermons, appear as carefully curated samples woven into the foreground. They function as symbolic markers rather than literal illustrations, allowing listeners to interpret each occurrence as either stabilizing or destabilizing, depending on its context within the unfolding map. This symbolic layer not only gives the audience the feeling of what his travels through Acts felt like proportionally, but also offers the composer's commentary on the adventure.

Alexandre Luís Ribeiro

OBRA

Diário de Solaris

Audio · 2026-05-04 · 7 · 2 canales

SEMBLANZA DEL AUTOR

Nacido en 2000, Alexandre Ribeiro es estudiante de composición en la Escola Superior de Música e Artes do Espetáculo (Escuela Superior de Música y Artes Escénicas). Su obra conecta temas filosóficos con la experiencia estética, una línea que desarrolla en un libro titulado Filodoxia. Integra algoritmos en su trabajo y está particularmente interesado en cómo el error de la máquina puede revelar una forma de transgresión musical.

DESCRIPCIÓN DE LA OBRA

Los Diarios de Solaris hacen referencia a un período muy peculiar de mi vida, cuando me encontré componiendo música en Navidad, lejos de mi familia. El material sonoro de este “diario” sirvió como base para la finalización de la obra, que ahora se considera terminada.

Cristiano Riccardi

http://www.cristianoriccardi.it/

OBRA

Ebow Supernova

Video, Audio · 2025-12-31 · 07:27 · 2 canales

SEMBLANZA DEL AUTOR

Cristiano Riccardi is a Rome-based composer, multi-instrumentalist, video artist and sound designer with over 30 years of experience in live and studio performance. Currently pursuing a Master's in Electronic Music at the Conservatorio Santa Cecilia in Rome, his practice spans fixed media electroacoustic composition, audiovisual art, and sound design for documentary film.
His work has been selected for international festivals including ICMC 2026 (Ligeti Zentrum, Hamburg), Magnetica 2026 (Tempo Reale, Florence), and La Hora Acusmática (Córdoba, Argentina). He has performed at the Chigiana International Festival (Siena), the Angelica Festival (Bologna), and the Goethe Theater (Kassel), and has collaborated with composer Fausto Razzi, including the stage action Protocolli at the Teatro dei Rozzi (2023) and the concert Lontano at Angelica Festival (2025). In 2025 he participated in an intermedial production of Stravinsky's L'Histoire du soldat at the Conservatorio Santa Cecilia.

DESCRIPCIÓN DE LA OBRA

Ebow Supernova (2025)

for twelve-channel audiovisual fixed media
Ebow Supernova begins with a gesture: a sustained electromagnetic bow drawn across guitar strings, coaxing tones that the instrument was never designed to produce. From this single physical act — invisible in the final work — twelve voices unfold, each carrying the memory of its origin while moving toward something entirely other.
The piece does not explain its sources. It asks instead what remains of a cause once its effects have grown unrecognizable. The guitar disappears into spectral clouds, granular dust, and slow stellar expansions; the visual layer emerges from the same material, tracing transformations that sound alone cannot fully contain.
What we hear is never the string. What we see is never the hand. And yet both are present throughout — as seed, as consequence, as the invisible thread connecting every moment of the work to its origin.
Ebow Supernova was premiered at ICMC 2026 (Ligeti Zentrum, Hamburg) and selected for Magnetica 2026 (Tempo Reale, Florence).

Richard Scott and Sanja Star

https://www.richard-scott.net

OBRA

Stardust for R.H.

Video, Audio · 2023-09-01 · 07.35 · 2 canales

SEMBLANZA DEL AUTOR

Richard Scott is a Berlin-based composer, performer, and mastering engineer working in electronic, electroacoustic, and experimental music. Originally active in free jazz and improvisation, he has spent the past two decades developing a distinctive practice centered on analogue modular synthesis, composition, and live performance. His work explores the creative possibilities of modular instruments, particularly those designed by Rob Hordijk, and has been presented internationally in solo, collaborative, and large-ensemble contexts. Alongside his artistic work, he teaches and supervises in higher education and has curated numerous concerts and festivals dedicated to experimental and electroacoustic music. https://www.richard-scott.net
Sanja Star is a Berlin-based artist and educator working across image, sound, material, and temporal systems. Her practice explores perception, mediation, and interaction through audiovisual environments, generative processes, installations, and research-based collaborations. Her work has been presented internationally through exhibitions, screenings, performances, and residencies, including projects at TU Chemnitz, Alte Münze Berlin, Museum of Applied Arts Cologne, Universität der Künste Berlin, Music Biennale Zagreb, and ISEA 2026. Together, Scott and Star create audiovisual works that investigate the relationship between sound, image, time, and transformation. https://sanjastar.com

DESCRIPCIÓN DE LA OBRA

Stardust for R.H.
Richard Scott & Sanja Star
Stardust for R.H. is an audiovisual work by Richard Scott and Sanja Star, developed within their ongoing collaboration Visual Music and Sonic Shadows.
The work combines an acousmatic composition by Richard Scott, created with the Hordijk Modular synthesiser, and abstract 2D and 3D animation by Sanja Star. The visual material is developed independently before being intuitively synchronized with the music through a multi-application workflow, allowing the animation to respond closely to the sonic structure.
Originally released on Hordijk Vol. 2 (Flag Day Records), Scott's composition provides a richly textured and exploratory electroacoustic soundscape. Star's animation process emphasizes tactile control, improvisation, and emotional resonance, resulting in a visual language that shifts between abstraction and visceral imagery. Sound and image unfold together in a fluid exchange, creating an immersive audiovisual space in which meaning emerges through their interaction.
Alongside the fixed-media version, Stardust for R.H. also exists as a live performance work featuring improvised visual and sonic elements. In performances such as the presentation at Hošek Contemporary in Berlin, Scott's physical presence becomes part of the projected environment through the use of live shadow techniques, blurring the boundaries between performer, image, and screen.
Stardust for R.H. explores the intersection of intuitive animation, electroacoustic composition, and live improvisation, reflecting on the transformative and ephemeral nature of audiovisual media and its capacity to create immersive sensory experiences beyond traditional narrative structures.
Screenings
MANTIS Festival of Electroacoustic Music, Manchester (2024)
Manifest:io Symposium for New Media + Electronic Art, Berlin (2024)
KoLab Days × Tresor.West – Zentrum für Kunst und Kreativität, Dortmund (2025)
Credits
Music: Richard Scott
Animation: Sanja Star
Year: 2023
Duration: 7:35
Format: Fixed Media
Live performance version available on request.
Richard Scott: www.richard-scott.net
Sanja Star: www.sanjastar.com

Gerson Rios Leme

https://www.gersonriosleme.me/

OBRA

Fragmentos Sonoro-Urbanos I (F.S.U. I)

Audio · 2026-02-26 · 6 · 2 canales

SEMBLANZA DEL AUTOR

Gerson Rios Leme es compositor dedicado a la creación de obras autorales y bandas sonoras para cine, videojuegos, teatro, danza y televisión. Su práctica artística explora las relaciones entre paisaje sonoro, escucha y dramaturgia, abordando el sonido como materia en transformación en el tiempo. Su trabajo se sitúa entre la música instrumental y la creación electroacústica, con interés en experiencias perceptivas y procesos de construcción sonora. Es licenciado en Música, con maestría y doctorado en Educación.

DESCRIPCIÓN DE LA OBRA

La obra parte de registros de paisaje sonoro y se desarrolla como un sistema de transformaciones en el que cada evento surge como consecuencia de estados anteriores.
Através de procesos de repetición, desplazamiento temporal y transformación espectral, elementos inicialmente reconocibles —como ladridos y sonidos mecánicos— son progresivamente reconfigurados mediante inversiones, dilataciones y filtrados.
Estas operaciones generan un entramado en el que las relaciones de causa y efecto se manifiestan de forma no lineal, dando lugar a comportamientos emergentes.
La memoria sonora se activa y se desestabiliza, oscilando entre reconocimiento y abstracción.
A lo largo de la pieza, el material original se disuelve gradualmente, permitiendo la aparición de nuevas configuraciones sonoras.
La obra propone así una experiencia de escucha en la que cada transformación funciona simultáneamente como resultado y como origen de nuevos procesos dentro de un sistema dinámico.

Martin Rodriguez

https://soundcloud.com/mmmarodriguez

OBRA

Scales

Audio · 2025-06-06 · 09:32 · 2 canales

SEMBLANZA DEL AUTOR

Argentinean-born, Paris based. Points of interest social struggles, composes with samples, field recordings, electronics, in acousmatic, experimental, concrète music style.

New approaches to composition, new ways of regarding form, a blossoming of aesthetics.

Studies of electroacoustic musical composition and performance at the Pantin / Paris Conservatory.

His music has been programmed in festivals, universities, journals and concerts organized in U.S.A, Chili, Uruguay, Ireland, Argentina, Brazil and France.

DESCRIPCIÓN DE LA OBRA

An attitude, in general terms, can be defined as a predisposition to respond positively or negatively to certain objects, people or situations. This work focuses on the behavioural aspect of children, as you will see, they perform actions in relation to the object or situation.
How socioeconomic characteristics, where one can afford to live, can affect behavior, development, integration, the way of speaking, how we are seen and judged, being secure, happy, accepted.

CHAPTERS:
I. To be worth
II. Basic needs
III. Relational/Proximity

James Romig

https://www.jamesromig.com

OBRA

Ring

Audio · 2024-06-01 · 10.00 · 2 canales

SEMBLANZA DEL AUTOR

James Romig endeavors to create intricate musical compositions in which isomorphic designs exert influence on both small-scale iteration and large-scale structure, obscuring boundaries between content and form. Webs of overlapping systems generate multivalent sonic environments that invite listeners to become enmeshed in a dreamlike intermingling of past, present, and future. Critics have described his work as “rapturous, slow-moving beauty” (San Francisco Chronicle), “developing with the naturalness of breathing” (The New Yorker), and “profoundly meditative… haunting” (The Wire). His Still, for solo piano, was a finalist for the 2019 Pulitzer Prize.

DESCRIPCIÓN DE LA OBRA

Ring is a two-channel electroacoustic work with a total duration of more than 5 hours. Time-stretched vibraphone samples (performed by percussionist Tony Oliver) are interwoven to create a dreamy and ever-changing atmosphere of sustained harmony that becomes gradually thicker and more complex over the course of four movements. A complete recording was released on Parallax Music Press in 2024.

Danilo Rossetti

http://www.danilorossetti.com

OBRA

Confluências

Audio · 2025-03-26 · 09.40 · 8 canales

SEMBLANZA DEL AUTOR

Danilo Rossetti is a composer, researcher and performer of electroacoustic music with focus in the use of technology and interdisciplinary research in creative processes and musical analyses performances. His compositions encompass different formations (solo or ensembles), acousmatic, live electronics and multimedia (audiovisual installations, music and dance, networked and telematic music). He is a professor of Composition, Electroacoustic Music and Music Technology at the Department of Arts and the Graduate in Music at Federal University of Mato Grosso, a permanent lecturer in the Graduate Studies in Music at University of Campinas and leader of the research group “Computer-aided composition, musical analysis and performance” (UFMT/CNPq). Having earned his Ph.D. in Music Composition at Unicamp, with a doctoral stage at the Centre de Recherche en Informatique et Création Musicale (CICM), of Paris 8 University, and he completed postdoctoral research at the Interdisciplinary Nucleus for Sound Studies (NICS) at Unicamp, with funding by the São Paulo Research Foundation (Fapesp). His compositions have been played in many international events and festivals such as SMC, ICMC, CMMR, NYCEMF, NIME, CICTeM, NowNet Arts, Bimesp, SBCM, File Hipersônica, Anppom, and Funarte Contemporary Music Biennial. He is member of the International Computer Music Association and the Brazilian Society of Electroacoustic Music. In 2026, he is an invited researcher in the RepMus Team at IRCAM.

DESCRIPCIÓN DE LA OBRA

The piece involves sounds of different characteristics, from granular textures to resonances and electronic gestures, in a circularity of events that alternate in listening between the foreground and the background. Confluências was composed with 3 basic sounds: cicadas, birds, and a low, continuous sound (drone), in which different transformations were applied (time-stretching, granulation and timbre modulations). These sounds present their confluence in the evolution of the piece, through the variations and transformations performed. Thus, the materials determine the macroform, which defines the interaction between them based on their spectral content. During the creative process, the sound materials were edited, manipulated, and transformed in DAWs, and the spatialization in 16-channel was conceived in Max, using high-order ambisonics technology. In this artistic research, we aim to produce a specific vision of technodiversity through sound, with a possible interpretation of the connection between ecology and technological apparatus, searching to connect these different systems and to create a recursive environment between them. The technical objects used assemble and project (sound) forces for modulating the environment in a possible articulation of the local (ecology) with the global (represented by technology).

Anna Rubin

https:://annarubinmusic.com

OBRA

Automaton Monk

Audio · 2022-12-22 · 09:25 · 2 canales

SEMBLANZA DEL AUTOR

Anna Rubin's music is propelled by her love of the speaking and singing voice as well as environmental and political issues. She has composed for a variety of musical genres including chamber, choral, wind and orchestral ensembles. She also incorporates spoken word into electronic sound collages. Her electronic music has also accompanies stage, video and dance. Composing for baroque and Korean instruments has also been one of her interests as well as youth ensembles. Recent commissions include works for the Piano on the Rocks Festival, Sedona and a commission from the German choral ensemble Kammerchor Westfalen. Her works are recorded on the Neuma Records, Albany, Sony and SEAMUS labels. Recent performances have occurred in Stockholm, Munich, Silver Spring, New York and Brazil. The upcoming film Surrender by Brian O'Hare will incorporate Rubin's electronic processing of his father's Viet Nam War sound diaries. Her latest recording project is a double CD, Powehi, (Neuma) featuring music for actor and two pianos as well as electronic music.

DESCRIPCIÓN DE LA OBRA

Automaton Monk (2021) is based on a poem "Monk Automaton, c. 1560 (Part III)" by Rebecca Morgan Frank from her collection, Oh You Robot Saints. The text is a commentary on the contemporary technology of robots, tracing them back to the first known automated sculpture, a praying monk created in the 16th century by a clockmaker.. I followed the poem's strong dramatic arch and exploited its nuanced ambivalence towards the robot and Frank's deft reflection on the oppression of manual laborers. In the poet's marvelous evocations of various sounds I exploited a film-like Foley sound world. The many moods of the poem– ironic, erotic, humorous, catastrophic, dystopian - provided a rich mine for me as well..

In processing and creating sounds, I contrasted oppositions of intelligible and unintelligible words, percussive timbres and harmonic washes, pure drone and chaotic sound. These oppositions structure the progression of the piece.

I'm grateful to Norma Walker, Douglas Fox and Douglas Paisley for their readings of the poem. And I am indebted to Rebecca, who presented the poem when we both in residence at the Virginia Center for the Creative Arts in 2018.

Julian Rubisch

https://julianrubisch.at

OBRA

Bifurcation III-V

Audio · 2026-06-10 · 12:34 · 8 canales

SEMBLANZA DEL AUTOR

Julian Rubisch (b. 1981, Vienna) is a sound artist, software engineer, and electroacoustic composer working under the moniker programmverdichter. He completed the Certificate Program in Computer Music & Electronic Media at MDW Vienna (2012–2015), mentored by Marko Ciciliani, Katharina Klement, Volkmar Klien, and Wolfgang Musil.

His practice investigates the margins of musical sense through a logic of subtraction, building instruments that materialize the constitutive outside of musical meaning, a music of non-presence. Following Derrida's différance and Gunter Hindrichs' ontology of the musical sound, he employs Subtractive Lutherie as a method: systems that perform a rejection of traditional coordinates to make audible the traces that frame the figure.

His work has been presented at ZKM Karlsruhe, Ars Electronica, Francisco Carolinum Linz, ORF Ö1 Kunstradio, ICMC, and Marginale II (Caserta).

DESCRIPCIÓN DE LA OBRA

Bifurcation III-V takes a single equation as its complete material: the logistic map, Robert May's 1976 model of how a population reproduces inside its own limits. The map collapses cause and effect into one recursive step. Every output is the immediate cause of the next state, and the system's entire future is folded into the value it holds right now. This is the theme of KARMA stated as arithmetic: each event carries the full deterministic weight of every event that produced it, and nothing arrives from outside the equation.

To listen to that recursion I built a custom software instrument that iterates the map continuously and routes every sonic dimension through whichever value the equation has just produced. Granular density, frequency modulation, resonant filter trajectories, and the position of sources across the octophonic ring all follow the same parameter. The heard surface is the surface of the equation; everything audible is consequence.

Across the eight-channel ring the cycle traces the map's period-doubling cascade from stable oscillation into the chaotic band and back. A fully deterministic process forks into futures no observer can predict, yet each fork is the strict result of its initial conditions. Order and chaos are not a beginning and an end but nested regions the equation visits and revisits as the parameter drifts, cause and effect bound so tightly that they become a single recursive act.

ADRIAN SAAVEDRA

adriansaavedra.com

OBRA

EFTA00004012

Audio · 2026-05-08 · 8.09 · 5.1 canales

SEMBLANZA DEL AUTOR

ADR is the alias of Adrián Saavedra as a sound artist. He graduated in Composition from the Escola Superior de Música de Catalunya in Barcelona (ESMUC). In 2019 he received the Martín Códax da Música Award (Galicia, Spain) in the Classical/Contemporary Music category. He is currently studying a degree in Sonology at the Real Conservatorio Superior de Música de Madrid.
Other works as a sound artist: Live Electronics
https://www.youtube.com/watch?v=FF4obYlrE20
Amplified object
https://www.youtube.com/watch?v=UbElwn4fUCA

DESCRIPCIÓN DE LA OBRA

EFTA00004012 starts from an apparently innocent image: waves breaking on the sand, the wind blowing and a shadow. At the center of the photograph lies a form that should not be there. A geometric object of unknown nature. An intruder that slowly contaminates the landscape. The work is built on the principle of the glitch. The sonic material fragments, folds in on itself and corrupts from within. The tension remains unresolved as the layers engage in an impossible coexistence.

Petr Safronov

https://morethanthat.space/

OBRA

TENSE

Photography · 2026-04-06 · Photo · 2 canales

SEMBLANZA DEL AUTOR

Philosopher, poet, and artist

DESCRIPCIÓN DE LA OBRA

¿Qué permanece después del último contacto entre las sustancias, cuando el mundo ya ha pronunciado su última acción y nada puede comenzar de nuevo? ¿Fue el mundo la causa, y su fin apenas la huella de aquel encuentro?

ISRAEL SÁNCHEZ GONZÁLEZ

https://www.facebook.com/share/1KtRktXvww/?mibextid=wwXIfr

OBRA

YA NO SOY MÁS QUE YO

Audio · 2026-06-15 · 13:00 MINUTOS · 2 canales

SEMBLANZA DEL AUTOR

COMPOSITOR EGRESADO DEL CONSERVATORIO NACIONAL DE MÚSICA EN EL AREA DE COMPOSICIÓN. ESTUDIÓ EN EL TALLER DE MARIO LAVISTA. TUVO ENTRE SUS MAESTROS A HEBERT VAZQUEZ, ARMANDO LUNA Y A LEO BROUWER, ENTRE OTROS. FORMÓ PARTE DEL GRUPO "URBE" (COMPOSITORES DEL CONSERVATORIO NACIONAL), DEL CENTRO DE COMPOSICIÓN "GERHART MUENCH" DEL CONSERVATORIO DE LAS ROSAS. HA FORMADO PARTE DE ALGUNAS EMISIONES DEL FESTIVAL "VISIONES SONORAS" Y DEL PROGRAMA DE FORTALECIMIENTO "PRÁCTICAS DE VUELO", DEL CENTRO MEXICANO PARA LAS ARTES SONORAS, DONDE SUS OBRAS HAN SIDO INTERPRETADAS POR EL FLAUTISTA HORACIO FRANCO, ASÍ COMO POR OMAR HERNANDEZ HIDALGO.

DESCRIPCIÓN DE LA OBRA

Basado en un poema de Idea Vilariño (Montevideo, Uruguay, 18 de agosto de 1920-Montevideo, 28 de abril de 2009).
La obra explora la dislocación entre origen y resultado en el sonido reproducido. A través del uso de materiales preexistentes y fragmentos melódicos propios, se construyen relaciones causales inestables, donde el efecto puede preceder, deformar o incluso negar su causa.
A partir de mis vivencias personales, trato de plasmar que hoy soy una persona diferente. En el camino existieron muchas causas, y los efectos eran devastadores. Los efectos nuevos de las causas nuevas: Ya no idealizo las relaciones de afecto o de amistad. Ya no necesito de alguien para sentirme completo. Estoy tranquilo porque no he cortado nada con violencia, afirmo sin necesidad de explicar, he depurado. Me quedo con lo que realmente importa para mi vida. Las causas pasadas han dejado de determinar quién soy. Sigo buscando para mí...quiero seguir viviendo.

KARMA 2026 · CONCIERTO

2 de diciembre

de 2026

Este día se presentan 29 artistas.

Auditorio del Museo Manta

Manta, Ecuador

MUSLAB

KARMA 2026

Nigel Sanders Sanders

https://nigelsanders19660.wixsite.com/nsandersart

OBRA

Distortions Of Truth

Audio · 2026-05-20 · 5.34 · 2 canales

SEMBLANZA DEL AUTOR

As a artist, composer, and performer, I delve into electronics, progressive styles, ambient, post metal, crafting unique sonic landscapes that evoke a spectrum of human experiences, from melancholy and dystopia to uplifting serenity.

DESCRIPCIÓN DE LA OBRA

This track captures a montage of historical moments and contemporary military displays, featuring figures like Vladimir Putin and Donald Trump. It highlights the serious implications of nuclear weapon proliferation and the current state of geopolitics. The sonic imagery suggests a world on the brink, evoking concerns about a potential world war 3.

Francesco Santagata

https://www.instagram.com/francesco_santagata_/ https://www.instagram.com/marculedu/

OBRA

Purché sia fuori da questo mondo! / cartografie dell'altrove

Audio, Video · 2026-07-09 · 10.24 · 2 canales

SEMBLANZA DEL AUTOR

MAsSA is a total electroacoustic improvisation duo based in Naples, consisting of Francesco Santagata and Marco Autiero. Their performances are defined by the use of corrupted digital materials, a sharp-cut aesthetic, and an intensive reflection on the relationship between sound and word.
At the core of their approach lies an unceasing exercise in mutual reaction, capable of simultaneously opening the doors to both the unexpected and a rigorous search for well-defined forms.

Both are engaged in electronic music on multiple levels and are involved in several collective sound experimentation projects such as Oeoas, Napoli Totale Elettronica, and Bas, among others.

Francesco Santagata is an electroacoustic composer, theatre music author, multi-instrumentalist, and radical improviser, born in Caserta in 1989. He earned his Electronic Music degrees at the San Pietro a Majella Conservatory. Currently, he is a PhD student in Performing, Staging Arts, Music Creativity and Composition at ABANA and the Naples Conservatory.

His research focuses on synthetic sound, the use of digital waste audio, and the relationship between sound and word.

He is a permanent member of the electroacoustic orchestra OEOAS, the Napoli Totale Elettronica collective, and the electroacoustic improvisation duo MAsSA with Marco Autiero.

His works have been performed at festivals such as Ars Electronica Forum Wallis (Switzerland), Sonorities Festival (Belfast), Écoutes Périphériques (France), Muslab After 2024 (Ecuador), Magnetica (Italy), Marginale (Italy), and others.

Marco Autiero (also active under the pseudonym marculedu) is a young Italian electronic musician, composer, sound designer, and producer, particularly tied to the Neapolitan musical and cultural scene.

He trained at the San Pietro a Majella Conservatory in Naples, and his artistic research focuses on electroacoustic improvisation and sound experimentation. In his live performances, he uses an unconventional setup that combines modern devices (laptops, iPads) with self-built wearable controllers (DIY), exploring physical interactions with sound.

DESCRIPCIÓN DE LA OBRA

The submitted piece is an electroacoustic improvisation recorded at the IMP Productions studio in Naples. It is available either as a standalone audio track, or as an audio-visual work that includes the live video recording of the performance.

Purché sia fuori da questo mondo! / cartografie dell'altrove" is an electroacoustic improvisation that explores the theme of place. Not so much conceived as a physical location, but rather as a longing for elsewhere:

"This life is a hospital in which every patient is possessed by the desire to change beds. One would like to suffer in front of the stove, while another believes he will recover by the window. It always seems to me that I would be well wherever I am not, and the question of moving is one I discuss endlessly with my soul."

From these reflections arises an improvisation whose sound materials come from real physical places tied to the Neapolitan territory, from "worldless" sonic solutions, and from the use of voices centered on the theme of commonplaces.

The entire structure is based on the typical tension of gestural behavior and is driven by the logic of digital deviation, corrupted material, and sharp cuts.

These choices serve to represent the idea of an elusive "elsewhere," with all the vagueness and uncertainty that define it.

Sergio Andrés Santi

https://musicaunr.info/#

OBRA

Rituales Ancestrales

Audio · 2025-07-20 · 9.13 · 8 canales

SEMBLANZA DEL AUTOR

Sergio Andrés Santi nació en Venado Tuerto (Santa Fe), donde tuvo sus primeras experiencias intuitivas en el ámbito de la música popular.
Luego de cumplir con el servicio militar se radicó en Rosario donde se graduó en la Lic. en Composición de la Escuela de Música de la FHyA de la UNR.
Posteriormente obtuvo el título de Master en Arte Sonoro otorgado por la Facultad de Bellas Artes de la Universidad de Barcelona.
En el ámbito de la música académica contemporánea y electroacústica cuenta con varias composiciones estrenadas en distintos países del mundo y varios artículos publicados en medios especializados reconocidos.
Desde 2004 es docente en la Escuela de Música de la FHyA de la UNR, actualmente en las cátedras de “Composición instrumentación y análisis”, “Taller de música electroacústica” y “Arte sonoro”.
Desde 2014 es docente del Instituto Superior de Música de la FHyC de la UNL en la cátedra de “Composición”.
Desde 2025 dicta el seminario “Conceptos y herramientas para una manipulación básica del sonido fijado en soporte digital” de la “Diplomatura de estudios avanzados en herramientas teóricas y técnicas aplicadas a la traducción audiovisual” en la UNR
Es investigador e integrante fundador del CEMyT (Centro de Estudios en Artes y Tecnologías) UNR.
Además, se desempeña como compositor, arreglador y productor en el ámbito de la música popular y de los medios audiovisuales.

DESCRIPCIÓN DE LA OBRA

La idea de Rituales ancestrales se origina cuando tomo contacto con un archivo de audio llamado Cherokee en el que una voz masculina se expresa en la supuesta lengua, para mí desconocida. A partir de allí resultó necesario crear, en este caso empleando síntesis aditiva, toda una familia de sonidos, con características semejantes a los idiófonos de metal, para que funcionen como un complemento acorde a la idea general de la pieza. Tal vez esté demás decir que los sonidos, en su totalidad, han sido procesados con diferentes métodos, creando así la variedad suficiente, para cumplir con determinadas funciones según las necesidades de la pieza.
Con Rituales ancestrales me he propuesto establecer una atmósfera que sea capaz de transmitir de manera simbólica, el misterio y la magia, dos componentes que caracterizan la espiritualidad entretejida en la vida cotidiana de las culturas primitivas, cualquiera sea su etnia.

Sergio Andrés Santi

https://sergiosanti.com.ar/es/

OBRA

Transmutaciones

Audio · 2024-07-09 · 08.13 · 8 canales

SEMBLANZA DEL AUTOR

Sergio Andrés Santi (1961)
Venado tuerto / Rosario
Licenciado en Composición-Universidad Nacional de Rosario, Master en Arte sonoro-Universidad de Barcelona.
Profesor Titular de las cátedras de Composición, Instrumentación y Análisis; Taller de guaica electroacústica y Arte Sonoro en la UNR. Composición en la Universidad Nacional del Litoral. Miembro fundador del Centro de Estudios en Música y Tecnologı´ a (UNR) Cuenta con escritos publicados en medios especializados y obras de música para medios mecánico- y electro acústicos estrenadas en Argentina y en el exterior, como también ediciones discográficas.

DESCRIPCIÓN DE LA OBRA

El término fue tomado de la alquimia, disciplina desde la cual se aclara la diferencia entre transformación y transmutación. La transformación, consiste en un cambio de forma. Es un cambio desde lo externo. En cambio transmutar es cambiar desde la esencia, desde lo interno. Ese es el verdadero cambio de fondo, allí es cuando se da un cambio de vibración, de energía.
Según la RAE, trasmutar significa mudar de un lugar a otro, o convertir algo en otra cosa.
Entonces, a través del discurso matérico, Transmutaciones propone a la percepción, la transmutación (en los dos sentidos de la definición) tanto de objetos sonoros que se comportan en forma independiente, como también de estructuras conformadas por conjuntos de objetos sonoros.

Ana Paola Santillan Alcocer

https://www.anapaolasa.com

OBRA

Forbidden Allure

Video · 2026-07-02 · 03.17 · 2 canales

SEMBLANZA DEL AUTOR

Ana Paola Santillán Alcocer
Compositora mexicana formada en el CIEM, Trinity College London, Rice University y McGill University, con becas Fulbright-García Robles, FONCA-CONACYT y McGill Excellence Scholarship. Ha sido compositora en residencia en el Mizzou International Composers Festival, la McGill Contemporary Music Ensemble y el Virginia Center for the Creative Arts, además de participar en festivales y cursos internacionales como IRCAM, Brevard, CASMI, ISAM, Fontainebleau y Mixtur Barcelona.

Sus obras han sido seleccionadas en el 57º y 68º International Rostrum of Composers de la UNESCO y ejecutadas por ensambles y orquestas como Alarm Will Sound, OSN, OFUNAM, OSEM, CEPROMUSIC y el New York New Music Ensemble. Su música está disponible en BabelScores.

Actualmente es profesora de composición y análisis en la Academia de Música de Florencia (AAF).

DESCRIPCIÓN DE LA OBRA

Forbidden Allure para video + electrónica explora un recorrido cronológicamente complejo en torno a la percepción y la memoria. Indaga en la profunda interacción, conexión y transformación que se desarrollan a lo largo de varios meses de experimentación sonora y visual, un proceso que encuentra su paralelo en la metamorfosis de una sola imagen que, al ser transformada de múltiples maneras, se convierte en el eje del video.
La pieza captura un vínculo introspectivo con la experiencia estética mediante canciones populares esenciales y obras clásicas, que ayudan a trazar las etapas de la exploración y a mapear su evolución. Dividida en cinco etapas, cada sección contiene fragmentos sintetizados de canciones populares y obras clásicas, fundamentales para el intenso proceso creativo. El carácter musical de cada etapa está gobernado por la progresión de la experiencia.
El video que acompaña, creado a partir de una sola imagen transformada de diversas maneras, da como resultado una animación con un profundo sentido de economía de medios, representando lo más importante en este proceso artístico: la Trascendencia.

Dimitris & Lina Savva & Alexaki

https://www.dimitris-savva.com/

OBRA

Astral: Dreaming without Dreams

Audio · 2024-09-01 · 08.20 · 2 canales

SEMBLANZA DEL AUTOR

Dimitris Savva is an electroacoustic music composer, live-electronics performer, researcher, and educator. His artistic work includes electroacoustic music, compositions for multimedia works, documentaries, dance and theater performances, as well as individual and collective works of live electronic music with interactive media. His electroacoustic music works have been presented since 2011 at 95 international music festivals, including The Ars Electronica Forum Wallis 2024, Matera 2024-ARTESCIENZA 2024, In Sonic 2017: Immersive Future [ZKM], ICMC 2014 [Athens], and New York Electroacoustic Music Festival 2021. Some of these works have won awards in prestigious competitions, such as Metamorphoses 2012, 2014, 2018, and Iannis Xenakis 2018. Ten of his works have been published on significant collective records, such as Metamorphoses and CIME 2020.

Lina Alexaki is a composer and sound artist whose work explores the intersection of memory, texture, and sonic space. Drawing from a richly eclectic background spanning classical, jazz, rock, and especially electroacoustic and experimental traditions, her music weaves field recordings, analog synthesis, and processed voice into immersive, nostalgic soundscapes. Her creative practice is also shaped by an ongoing flirtation with poetry, which informs both the lyricism of her compositions and her written work, often shared through her personal poetry blog.
Lina earned her MA by Research from the University of Birmingham, where she conducted research under the supervision of Dr. Scott Wilson. She previously completed her Integrated Master's degree at the Department of Music Studies of Ionian University, studying with Joseph Papadatos, Andreas Mniestris, Dimitra Trypani, and Theodore Lotis. She is the founder of the post-production company Musicove, and she composed the album companion to Ann Swanson's book, Meditation for the Real World.

DESCRIPCIÓN DE LA OBRA

The composition Astral: Dreaming Without Dreams (2024) conveys the out-of-body experience of astral projection as described by Lina Alexaki, a fellow university student who used to share her surreal experiences. Upon my invitation, Lina offers an unrestrained, poetic narration of these experiences, which becomes the foundational sonic and conceptual material for the piece. The compositional process is deeply intertwined with my own recollections of astral projection, facilitating a dialogue between structured compositional methods and experimental, intuitive sonic improvisations. This approach seeks to either balance or disrupt the aesthetic coherence of the work, thus advancing a nuanced exploration of coexistence and dialogue within the music. My methodology is marked by an intentional tension between my established musical language and a deliberate, symbolic detachment from it—a movement away from ingrained knowledge as well as an effort to distance myself from myself and the ego. By embracing an ethos of unconscious and intuitive creation, the composition aims to explore realms of unanticipated emotions, sounds, and experiences. Inspired by the notion of astral projection, I aspire to guide listeners into uncharted sonic territories—towards spaces where the boundaries between the known and the unknown blur, and where novel syntheses emerge from the convergence of what exists yet remains imperceptible. The work was presented as a sound installation at the contemporary art exhibition "Wonderlust / All Passports," curated by Kostas Prapoglou, at the Schliemann–Melas Mansion in Athens.

Composition: Dimitris Savva
Text, narration: Lina Alexaki

Stefano Scarani

http://www.stefanoscarani.com/

OBRA

Nyx

Video · 2025-05-22 · 9.26 · 8 canales

SEMBLANZA DEL AUTOR

Doctor (Ph.D.) en Música por la Universidad Politécnica de Valencia (España), se formó principalmente bajo la dirección de Franco Donatoni, Riccardo Sinigaglia, Alessandro Melchiorre y Alvise Vidolin entre el Conservatorio di Musica “G. Verdi” y la Civica Scuola di Musica “C. Abbado” de Milán.

En 1993 funda, con Alberto Morelli, el proyecto Tangatamanu dedicado en particular a la composición y diseño de música para audiovisuales, instalaciones y sistemas interactivos, creando numerosas obras, entre otras, con Studio Azzurro y Peter Greenaway. Se ha dedicado a la realización de espectáculos y conciertos con electrónica para AGON, Change Performing Arts y numerosos conjuntos musicales. En 2016 empieza a colaborar como artista con el European Music Archaeology Project (EMAP), creando, junto a Alberto Morelli, conciertos y reinterpretaciones de lenguajes de instrumentos musicales híbridos entre arqueología y contemporaneidad.Colabora como compositor y diseño de sonido con numerosos artistas, entre ellos Peter Greenaway, Robert Wilson, Luca Francesconi.

DESCRIPCIÓN DE LA OBRA

Nyx es una reinterpretación onirica de la figura de la primigenia Dea griega de la noche.

"Sin embargo, si los seres nacen de la Noche, como dicen los teólogos, o si «todo era una masa», como dicen los físicos, la imposibilidad siempre es la misma."
Aristóteles, Metafísica 1071 b 26-28

Daniel Schachter

www.schachter.com.ar

OBRA

VorteXpiral

Audio · 2023-08-15 · 10.02 · 8 canales

SEMBLANZA DEL AUTOR

Compositor, Artista Sonoro, Investigador (Buenos Aires, 1953). Desarrolló una extensa labor como docente en la Licenciatura en Audiovisión de la Universidad Nacional de Lanús (UNLa), como así también en la Universidad Nacional de Tres de Febrero (UNTReF), la Universidad de Belgrano (UB), y los Conservatorios "Julián Aguirre" y "Juan José Castro" (Provincia de Buenos Aires). Ha integrado diversas asociaciones de compositores, la Federación Argentina de Música Electroacústica y ha sido compositor – investigador asociado al Laboratorio de Investigación y Producción Musical (LIPM) del Centro Cultural Recoleta (Buenos Aires).
Es actualmente Investigador del Centro de Estudios en Música y Tecnología (CEMyT) de la Universidad Nacional de Rosario (UNR). Como investigador, realizó una intensa actividad en la UNLa donde dirigió el Centro de Estudios y Producción Sonora y Audiovisual (CEPSA) entre 2013 y 2024; y entre 2000 y 2014 el Festival Internacional Acusmático y Multimedial "Sonoimágenes".
Ha recibido diversos premios y distinciones por su actividad artística, entre ellos: Premio a la Trayectoria en Música (2019) por Artistas Premiados Argentinos "Alfonsina Storni"; Premio de Composición Ciudad de Buenos Aires (1996/97); Beca Ibermúsicas (2016) para una residencia de composición en Morelia, México en 2017; Premio Tribuna Nacional de Música Electroacústica 1994; Mención de la Tribuna Nacional de Compositores (1987); Premio de Composición Ars Contemporánea (1978).
Compuso tres obras para el INA.GRM de París (1993, 1994, 2006) dos de ellas por encargo. Fue expositor central del Sonic Arts Network 2004 (Universidad De Montfort, Leicester, Reino Unido). Presenta sus trabajos habitualmente en Festivales, Congresos y eventos nacionales e internacionales. Sus escritos son publicados por Cambridge University Press (Organised Sound), la UNLa, Universidad de Uberlandia (Brasil), Editorial Ariel (Madrid). Su música es editada por: Fondo Nacional de las Artes, Consejo Argentino de la Música, UNLa, RedASLA, Universidad de Tennessee (EE.UU.), IRCO y Viajero Inmóvil Ex]P[rimental (Argentina), Pogus (Nueva York), CMMAS (México) y Elektrons (Estocolmo).

DESCRIPCIÓN DE LA OBRA

VorteXpiral es una obra acusmática octofónica, donde la energía y las trayectorias juegan un importante rol. Propone un universo sonoro en movimiento constante, donde intencionalmente el silencio absoluto no tiene lugar, y que se percibe como una evolución aparentemente direccional que impacta la audición y busca envolver al oyente poniendo en juego elementos de diferentes características tipomorfológicas y espectrales, que al desplegarse conducen a la escucha en una dirección que pareciera ser precisa pero hacia un objetivo incierto, generando de esta manera una línea de tensión creciente, que describe una trayectoria espiralar y avanza sin solución de continuidad ni resolución. La pieza utiliza la recurrencia como herramienta para acentuar la tensión, por medio de la acumulación textural. La variación de algunos objetos de mayor tonicidad simula la aparición de voces, a la vez que la manipulación de las envolventes dinámicas de otros, produce fuertes contrastes de intensidad. La constancia del movimiento cuasi espiralar sugiere la idea de vórtice, un movimiento que se retroalimenta como una suerte de despegue virtual sin rumbo fijo.

Eva Maria Schartmüller

https://www.schartmueller.com/

OBRA

plasticity

Photography · 2026-05-15 · ----- · 2 canales

SEMBLANZA DEL AUTOR

based in vienna/austria and pernitz/austria_studio
installation art_video_soundideas
work in the field of conceptual installation including electronic-digital technologies
and performance with self-experimental approach.
examination with sociopolitical and sociocultural processes.
the concept around which eva maria schartmu¨ller builds her work is anthropocentrism.
whether it's explorations related to body, life, social inter-human relationships, the artist
keeps a vivid interest in this direction, which she is constantly questioning in different forms.
the interest in the transition states of the being determines it to develop powerful works and
to explore the paradigm of supremacy and social dominance, in which aspects of
transformation, such as physical or psychic fragility, become inspirational and discursive
elements defining the works they perform.

DESCRIPCIÓN DE LA OBRA

"plasticity" negotiates karma as a principle of feedback: every action sets processes in motion whose consequences inevitably return to their point of origin.
The current ecological crisis makes visible the consequences of a collective relationship to the world that has long neglected responsibility.
Here, karma does not appear as a metaphysical idea, but as a concrete structure of our existence: cause and effect remain inseparably linked, regardless of when or in what form consequences become visible.
Human beings and the environment do not form an opposition, but a shared system of ongoing interactions in which every decision leaves a trace.

Sofía Scheps

https://vimeo.com/user39943897

OBRA

en otro / in allium

Audio · 2026-06-01 · 07:48 · 2 canales

SEMBLANZA DEL AUTOR

Uruguayan composer, graduated from the School of Music of the University of the Republic (Uruguay), where she is currently an assistant professor to the chairs of Composition and Orchestration. From 2015 to 2017 she moved to Barcelona where she completed a masters degree in Sound Art, at the University of Barcelona.
She works and investigates in the frontiers of experimental music, electroacoustic music, mixed media music, chamber music, and sound art, and has premiered several works in concerts and festivals in Uruguay, Chile, Spain, USA, Canada and Germany.
In addition, she devotes part of her time to Sound design, music composition and audio postproduction for audiovisual pieces and scenic arts.

DESCRIPCIÓN DE LA OBRA

Mientras tanto, todo.
En otro, todos. Y uno múltiple, cantando.
Y Callando. Filtrando. Silenciando.
Creando un espacio acústico, en el que resonamos todos,
en los tiempos y espacios que nos han tocado.

Volker Ignaz Schmidt

https://www.volkerischmidt.de

OBRA

jenseits

Video, Audio · 2022-01-09 · 10:54 · "4, 2" canales

SEMBLANZA DEL AUTOR

Volker Ignaz Schmidt (born 1971 in Germany) studied computer science although his passion is music. He has composed solo works, chamber music, vocal pieces, orchestral music, chamber operas, ballet music, conceptual and electronic music. He has written piano textbooks and he worked in school projects on contemporary music.

DESCRIPCIÓN DE LA OBRA

The German word "jenseits" means across, beyond, the hereafter, the afterworld.
Both worlds (the piano=this world and the live-electronics=the world beyond) are connected and interact.

Michele Selvaggi

https://soundcloud.com/michael-selvaggi

OBRA

Quondam, Apparatus

Audio · 2023-01-01 · 14.55 · 2 canales

SEMBLANZA DEL AUTOR

Five-time SOCAN Award Winning composer Michele Selvaggi hails from the heart of downtown Toronto with strong Southern Italian roots. With “a compositional approach that is nourished by a special sonic apparatus” (Percorsi Musicali), Michele is concerned deeply with the physiological and perceptual experience of music, notably driven by their own existential confrontation with time’s passage. Their experimental work is intensely coloured by in□uences from earlier engagement in the natural sciences, resulting in noisy sonic topographies and detailed electroacoustic environments that are o□en shaded by their daily life living with anxiety and OCD.

Michele has received commissions from and collaborates with organizations across Europe and North America, including CIRMMT, Nouvelle Ensemble Moderne, SWR Symphonieorchester, Toronto Symphony Orchestra, UdK Berlin, Museum Tinguely, CEAM, MCME, Redshi□ Music, New Music Concerts, Arraymusic, Kamratōn Ensemble, Eastman School of Music, and the Canadian Music Centre. Michele has also been the recipient of over □o awards and prizes including SOCAN Foundation Composer Awards in Solo, Chamber, and Electroacoustic Music, the □o□□ Eduard Brunner Composition Prize at the Musik-Akademie Basel, the □o□o winner of Eastman School of Music’s International Call for Scores, CEC’s Micheline Coulombe Saint-Marcoux Award, as well as the Residency Prix CIME □o□□. Their music has been included in the □o□□ Canadian Section's o□cial submission to World Music Days, been shortlisted for a □o□□ Red Jasper Award, won □rd place in the CEC’s □□th Jeu de Temps, and led to nomination for a □o□□ Rhodes Scholarship.

In their most recent work, Michele has developed a body of research that explores what they coin as “sonic entropy”, culminating in a prize-winning thesis on Entropic Dri□ in musical systems at the Musik-Akademie Basel, which strove to unify the realms of arts and natural sciences by elaborating on their own scienti□cally-informed style.

Michele holds a Bachelor’s in Music Composition from the University of Toronto, as well as a Master’s and Postgraduate Diploma in Music Composition from the Musik-Akademie Basel. They have studied primarily with Norbert Palej, James Rolfe, Bekah Simms, Darren Copeland, Johannes Kreidler, Casper Johannes Walter, and Volker Böhm, as well as taken lessons and masterclasses with Raven Chacon, Clara Iannotta, Chaya Czernowin, Francesco Filidei, Pierluigi Billone, Mark Andre, Stefan Prins, Vladimir Rannev, and Martin Matalon.

DESCRIPCIÓN DE LA OBRA

“Quondam, Apparatus” was written for the Musik-Akademie Basel in collaboration with Museum Tinguely. This work emerged as a continued exploration into sonic entropy, as well as—at the time—a newfound investigation into acoustic recreations of real environments; in this case, I was seeking to recreate the kinetic machines of Jean Tinguely. Before writing, I was provided machine samples, courtesy of Museum Tinguely, each with their own character. I ordered these recordings in space based on entropic relation to one another—taking into account spectral content, structure, and complexity—making, in essence, a mechanical web through which the work was to travel.

The machines exist as singular beings in the museum; however, I wanted to pull each entity out of its physical and temporal context, arranging a larger, saturated conglomerate that stretched and evolved over time. Often, the inner movements of the machines are explored microscopically, represented by instruments, or revealed through acoustic filtering. Seven transducers attached to the piano and to percussion instruments allow for specific sonic components to enter the performance space; this filtering allows each machine to be transformed by the instrumental material itself, where it can then be doubly re-interpreted by the players in a feedback loop. In addition, a live Tinguely Machine becomes its own player, working with the ensemble cloud to form a hyper-machine.

Ember Shilts

https://www.shiltscomposition.com/

OBRA

i'm fine

Audio · 2024-12-01 · 07:58 · 2 canales

SEMBLANZA DEL AUTOR

Dr. Shilts received their Bachelor's degree from Concordia College in Moorhead, MN, their Masters in Music Composition from Shenandoah University, Master of Arts in Opera Making and Writing from Guildhall School of Music and Drama, and Doctor of Musical Arts from University of Miami. Shilts' musical style is influenced by their interest in opera, politics, mental health, and gender expression. As an artist, Shilts is interested in creating music that's expressionistic in emotion, but surreal in experience through temporal manipulation and the distortion of sound.

Their works have been featured in Walden Creative Musicians Retreat, Charlotte New Music Festival, Hypercube Composition Lab, Longy's Divergent studio, Alba Music Festival, and Marginale Transmedia Arts and Electronic music Festival; their work has been performed by ensembles such as the Mivos Quartet, Hypercube, Loadbang, Arx Duo, Transient Canvas, and The _____ Experiment. In June of 2022, Their chamber opera Samhain Bloom premiered at the Guildhall School, and followed on the heels of their premiere of Le Bistro Poulet by Opera Extra at Shenandoah Conservatory. Shilts was also a finalist in Atlanta Opera's 96-Hour Opera Project in June of 2023.

DESCRIPCIÓN DE LA OBRA

'i'm fine' is a political protest piece for fixed media reacting towards the anti transgender culture war that America is in the middle of. It is a sonic manifestation of my own struggles with gender dysphoria within our current political climate.

Lucy Shirley

lucygraceshirley.com

OBRA

Soundscape: Body Tracks, 1974

Audio · 2024-01-01 · 2.38 · 2 canales

SEMBLANZA DEL AUTOR

Lucy Shirley is a composer interested in language and memory. Her works are polystylistic and playful, often focusing on aspects of the human voice. Shirley's earliest musical influences come from long car rides as a kid listening to her mom's mixtapes of showtunes and classic Americana, and she frequently finds herself incorporating aspects of theatricality and folk melody into her current practice. She has worked with artists such as JACK Quartet, the mdi ensemble, LIGAMENT, The Crossing, The Imani Winds, Mammoth Trio, and Carrie Koffman, and her music has been featured at festivals such as June in Buffalo, the Norfolk New Music Workshop, the Napoleon Electronic Music Festival, the World Saxophone Congress, the University of Georgia's New Music Festival, and HighSCORE Festival in Pavia, Italy. Shirley's awards include selection in IAWM's 2024 Call for Scores, SOLI Chamber Ensemble's 30x30x30 Project, and a 2022 ASCAP Morton Gould Young Composer Award.

DESCRIPCIÓN DE LA OBRA

This short work utilizes the sound of a tape recorder and binaural audio. It is meant to evoke nostalgia, as if it is an amalgam of personal audio diaries from decades past. It was inspired by Ana Mendieta's 1974 work Body Tracks.

Eva Silberknoll

https://evasilberknoll.com/

OBRA

Why be normal when I can be myself

Photography · 2025-01-16 · 0 · 2 canales

SEMBLANZA DEL AUTOR

Eva Silberknoll is a transmedia artist based at the Burgenland in Austria. She is creating multisensory artworks that combine photography, embroidery, painting, and scent to explore memory, emotion, and perception."
Since graduating with a Fine Arts degree in 2010, her practice has continuously evolved, increasingly integrating fragrance and fashion into vibrant, multilayered compositions.
Silberknoll is an active member of the Austrian art scene, exhibiting regularly and leading workshops while collaborating across disciplines. Her work has also been presented internationally, including at Maison 10 and the Olfactory Art Keller in New York City. She is currently developing a new body of work, with an upcoming solo exhibition.

DESCRIPCIÓN DE LA OBRA

Why Be Normal?
Dreaming of who we could become lies at the heart of my artistic practice. The phrase "Why be normal when I can be myself?" has become both a recurring motif and a personal mantra.
My work invites viewers to question the expectations, labels, and limitations imposed by society—and by themselves. It is an invitation to reconnect with one's authentic self, to embrace individuality, and to recognize that every thought, choice, and action shapes the life we create.
True freedom begins when we become less dependent on external validation and the countless distractions of the outside world. Walking your own path may feel uncomfortable at times, but it is through this courage that transformation, healing, and genuine connection become possible.
After all, every cause creates an effect—and perhaps the most powerful one begins with simply being yourself.

Salvatore Siriano

https://www.salsiriano.com/

OBRA

Plight of the Monarch

Video · 2025-12-01 · 07:10 · 2 canales

SEMBLANZA DEL AUTOR

Salvatore Siriano is a Chicago-based audiovisual artist and educator whose work engages sound, video, film, and digital processes. Drawing on field recordings, synthesis, acoustic instruments, filmed landscapes, depth-camera imagery, and drone footage that he captures and transforms digitally, his work explores relationships between physical and virtual environments. His projects combine natural imagery with digitally altered visuals, reflecting on ecological change, perception, personal history, and the unpredictable ways memory resurfaces.

Recent audiovisual presentations include Sound/Image Festival (UK), the Seoul International Computer Music Festival, Simpósio Brasileiro de Computação Musical, Bangdo Tape Music Festival (South Korea), NOIS//E Multimedia Festival (Italy), Art Alive Festival (Portugal), as well as ICMC, SEAMUS, and NYCEMF. His recent live multimedia works have been performed by Civic Orchestra Fellows and Neonautica Ensemble, and his dome-projection work has been presented at the Cernan Earth and Space Center.

Siriano is tenured music faculty at Triton College. In 2024, he taught music at the Roi Et School for the Blind in Thailand through a partnership with the U.S. Embassy, Northern Illinois University, and Mahidol University.

DESCRIPCIÓN DE LA OBRA

Plight of the Monarch is an audiovisual work in which ecological population data shapes the sound world and temporal structure, while depth-camera processes transform filmed landscapes into particulate visual forms. Scientific records from the Monarch Joint Venture and the U.S. Geological Survey, tracking the decline of eastern North American monarch populations since the mid-1990s, are mapped to evolving electronic textures, shifting sonic densities, and formal pacing. These electronic materials are interwoven with sampled acoustic sources, including detuned violin and inside-piano recordings, creating a hybrid sonic environment that moves between resonance and fragmentation.

The work is rooted in both ecological research and personal observation. Its point of departure was the appearance of two monarchs near the artist's home in the Fox River Valley of Illinois, in a neighborhood where milkweed had long been planted and tended in anticipation of their return. The monarchs, a mating pair later followed by the appearance of caterpillars, became a human-scale entry point into a broader environmental crisis.

Filmed landscapes and close observations from the Fox River Valley are interwoven with depth-camera point-cloud renderings that fragment and destabilize the visible environment. Through these visual processes, the work suspends the landscape between documentation and abstraction: trees, fields, plants, and bodies appear as unstable digital matter, suggesting both ecological presence and potential disappearance.

The work concludes with footage of a community-based art installation distributing milkweed seeds. This local act of ecological stewardship does not resolve the crisis represented by the data, but it offers a gesture toward collective response, care, and renewal.

8-channel version may be available for future presentation upon request.

Valentin Sismann

https://valentinsismann.com

OBRA

Nuaginaire

Audio · 2025-08-01 · 13.04 · 8 canales

SEMBLANZA DEL AUTOR

Valentin Sismann (born in 2002 in France) develops a practice that combines acousmatic composition and video. He explores the idea of expanded music, where sound and visuals are expressed in ways that are either poetic, narrative, or conceptual. His works focus on our relationship with technology, particularly recording media, which he questions and manipulates within critical or imaginary spaces.

DESCRIPCIÓN DE LA OBRA

Nuaginaire (2025)
Acousmatic piece, part of 'Cycle of Thoughts' - 16 channels, 13’04

Everything is clear, and yet... From the earth, life invents a kind of ascension. A simple air to get lost in like an imaginary cloud.
-
The Cycle of Thoughts is a cycle of acousmatic pieces composed in multichannel audio. Focusing on the themes of concealment and ghosts, these works explore multichannel space as the territory of ambiguity. It is a musical universe where the blurred voices that accumulate or perish end up questioning the existence of sounds. A theater of apparitions and secrets, hidden at the heart of listening.

Craig Slon

craigslonmusic.yolasite.com

OBRA

Mamba

Audio · 2026-05-14 · 6:05 · 2 canales

SEMBLANZA DEL AUTOR

Craig Slon studied rhythm, harmony, counterpoint, composition and music ethnography at Sarah Lawrence College and received a BA in Liberal Arts. He studied Desana sound symbolism and categorization with Irving Goldman and has spent time with Tarahumara and Shuar indigenous communities.

He received grants from the Foundation for Contemporary Arts, the Digital Harbor Foundation, Artlink, Sarah Lawrence College and City Artist Corps Grants. Craig Slon won a music publishing contract from the Tirreno Editorial Group composer competition and received a Craft Award for Original Score from the First Run Festival of New York University. He was commissioned by cellist Jamie Fiste to compose music for solo cello.

Slon lived in Andalusia for ten years. His music has been performed in Spain, Denmark, Australia, Peru, United States, Mexico, England, Scotland, Germany, China and Russia, with 10 world premiere performances in NYC.

DESCRIPCIÓN DE LA OBRA

The background white noise and background gentle scraping sounds were made by rubbing two large seashells together, then combining those sounds on various tracks, speeded up and slowed down. The more rhythmic, aggressive, crazy sounds in the foreground were made with an electric guitar, also combining those sounds on various tracks, speeded up and slowed down.

David Snow

https://davidsnowmusic.org

OBRA

This is only a test (rev 2025)

Audio · 2025-12-10 · 5:56 · 4 canales

SEMBLANZA DEL AUTOR

Composer David Jason Snow received his professional musical training at the Eastman School of Music where he studied with Joseph Schwantner, Warren Benson, and Samuel Adler, and at the Yale School of Music where he was a student of Jacob Druckman. Among the organizations that have presented Snow's work in concert are the Ensemble Intercontemporain, the New Juilliard Ensemble, the American Brass Quintet, the Yale Contemporary Ensemble, the Harvard Wind Ensemble, and the Banda Municipal de Bilbao. He has been the recipient of grants and awards from BMI, the National Endowment for the Arts, and the Maryland State Arts Council.

DESCRIPCIÓN DE LA OBRA

The Emergency Broadcast System (EBS) was established in 1963 to equip the American government with a secure channel of communication to the public in the event of catastrophic national crisis. Periodic EBS tests on radio and television would interrupt regular programming and subject listeners and viewers to 30 seconds of a brain-piercing shriek (dual sine waves abrading against each other at 853 and 959 Hz), reminding Americans that they were living in the shadow of nuclear annihilation, even as an authoritative voice-over asserted that the exercise "was only a test." My version captures the DADAist absurdity of the program.

edwin yezid sosa rojas

https://edwinsosa.bandcamp.com/track/quiza-melancol-a

OBRA

Quizá melancolía

Audio · 2026-04-27 · 2.22 · 2 canales

SEMBLANZA DEL AUTOR

siempre he tenido interés por la creación, y los modos de operar para construir, ya sea a través de lo sonoro o de las imágenes, constituir el camino desde lo intuitivo, lo sensorial, creando formas o espectros sonoros.

DESCRIPCIÓN DE LA OBRA

la obra parte del sonido del bajo eléctrico que se transforma a través de la electroacústica, inspirado en la obra Melancolia I de Alberto Durero, 1513-1514, y refiere a su imposibilidad de ascender.
Sobre la creatividad en el estado de enajenación del artista, cuando encuentra su punto más humano, y más sublime.
a través del sonido surge una inmersión haciendo alusión al temperamento del carácter humano, entre ellos la melancolía, que es un estado que nos aparece de forma sinuosa, hasta a veces se nos mezcla en momentos de euforia y gratitud, la melancolía nos lleva a ese limite, esa orilla que nos reclama en silencio un acto de introversión pura. Para encontrar ese eco del acto creativo, el dejarse llevar en reverberaciones puras del pensamiento.

Leonidas Spiliopoulos

https://soundcloud.com/slrs8

OBRA

GrAnalogique.1

Audio · 2025-11-29 · 07.43 · 8 canales

SEMBLANZA DEL AUTOR

Leonidas Spiliopoulos is an academic researcher affiliated with the Max Planck Institute for Human Development interested in exploring the intersection of science and art, particularly electroacoustic and algorithmic music, with a special interest in ambisonics. His inspiration is drawn from his inter-disciplinary research on mathematical models of decision making and learning, informed by economics, game theory, cognitive psychology/neuroscience, and artificial intelligence.
His compositions have been performed at the ICMC (2026, Hamburg), the Athens Conservatoire (2025, Contemporary Music Research Center Concert), the Bangdo Tape Music Festival - Fête de la musique (2026, Seoul), and other venues in Athens (Plex and Ergasthrio, 2026).

DESCRIPCIÓN DE LA OBRA

Samples from four analogue synthesizers, EMS Synthi 100, Moog System 55, Buchla 200 and Deckard's Dream Mk2, are transformed through granular synthesis and diffused to multiple channels. The composition contrasts pairs of opposing poles of electronic sonification. The first explores the fuzzy boundaries between discreteness, continuity, motion and stability. The second highlights the juxtaposition of two different forms of sound synthesis, subtractive versus additive, and the significantly different timbres arising from them.

Alexandros Spyrou

https://www.alexandros-spyrou.com

OBRA

Cocci

Audio · 2014-01-01 · 5:46 · 2 canales

SEMBLANZA DEL AUTOR

Dr. Alexandros Spyrou is a composer, academic, and artistic director. His music has been performed internationally across Europe, the Americas, and beyond, by renowned ensembles such as Klangforum Wien, London Sinfonietta, JACK Quartet, Ensemble Recherche, Neue Vocalsolisten, MDI Ensemble, and many acclaimed soloists. His body of work encompasses chamber and orchestral music, music for electronic media and stage, sound art, and interdisciplinary projects, and is published by Universal Edition in Vienna. Alexandros is the founder and director of the Delian Academy for New Music (Greece), and has taught and conducted research at Durham University (UK), the University for the Creative Arts (UK), the University of Music and Performing Arts Graz (Austria), and the University of Iowa (USA). Alexandros currently serves as Dean of the College of Music, at the Academy of Performing Arts, University of the Arts Sharjah.

DESCRIPCIÓN DE LA OBRA

Cocci I explores issues of density, pacing and shape of grain-masses through techniques of granular synthesis. A sound mass of maximum density gradually dissolves to a passage of sporadic sonic events which leads to a succession of silences and low volume grains. Finally, density increases along with frequency in a process sound sublimation. The work reflects an attempt to challenge the boundaries between sound grains and continuous sounds as well as silence and audibility levels.

Sanja Star

https://sanjastar.com

OBRA

LUX-A (Anorganic): Temporal System Deviations

Audio, Video · 2026-05-14 · 04.10 · 2 canales

SEMBLANZA DEL AUTOR

SANJA STAR (b. 1982, Croatia) is a Berlin-based artist and educator working across image, sound, material, and temporal systems. Her practice investigates mediation as the condition through which perception, meaning, and relation emerge.

Her work develops experiential environments in which perception unfolds through interaction, duration, and relational processes. These environments operate as interconnected fields where audiovisual, spatial, and material conditions shape the emergence of meaning over time.

Her practice encompasses installations, live configurations, and research-based collaborations. Across these formats, interaction functions as a principle through which feedback, repetition, and temporal variation produce evolving perceptual and communicative situations.

Recent projects engage textile processes, conductive materials, and embodied gesture as elements within responsive systems. Physical actions and environmental conditions activate audiovisual formations that remain in continuous transformation through feedback and system behaviour.

Her work has been presented internationally through residencies including FUNKEN × MAIN Research Center (TU Chemnitz), Alte Münze Berlin, School of Machines, Making & Hackings Berlin, Fluxus Wiesbaden, Planet Ears Art Residency, and the Silk Road International Art Residency (Xi'an). She has exhibited at the Museum of Applied Arts Cologne, Universität der Künste Berlin's Institut für zeitbasierte Medien, Catalyst Institute for Creative Arts and Technology, the Music Biennale Zagreb, and the International Symposium on Electronic/Emerging Art (ISEA 2026).

Alongside her artistic practice, she works across educational, curatorial, and collaborative contexts in experimental art, experimental music, and design. Through these activities, she extends research into interaction, communication, and perception as dynamic processes shaped by mediation, materiality, and collective exchange.

DESCRIPCIÓN DE LA OBRA

LUX-A (Anorganic): Temporal System Deviations
Experimental audiovisual film | 2026
LUX-A (Anorganic) is a fixed audiovisual composition exploring perception within technological and constructed environments. The work combines self-recorded urban and industrial footage with generative visual structures, forming a continuously evolving audiovisual system.
The film focuses on human-machine interaction, repetitive gestures, and behavioural patterns linked to labour, automation, and control. These recorded elements are structured within a dynamic audiovisual field where sound, image, movement, and rhythm interact as interdependent parameters.
Sound functions as the primary driver of visual transformation. Material from the BBC Sound Effects Library is combined with processed electronic textures and signal-based sonic structures, generating deviations in timing, continuity, and spatial perception. These disruptions produce unstable relationships between human presence, mechanical systems, and audiovisual space.
The work operates as a cause–effect system in which sonic events directly influence visual behaviour over time, resulting in continuous perceptual transformation.
Year: 2026
Sound: BBC Sound Effects Library + processed electronic material
Image: Self-recorded footage + generative visual systems
Format: Fixed audiovisual composition

MUSLAB
KARMA 2026

Petra Strahovnik

https://petrastrahovnik.eu

OBRA

UnScream

Audio · 2025-11-06 · 07:36 · 2 canales

SEMBLANZA DEL AUTOR

Petra Strahovnik (SI/NL), biography

Petra Strahovnik (Celje, 1986) studied composition with Uroš Rojko in Ljubljana and continued her master's studies at the Royal Conservatory in The Hague with Peter Adriaansz and Martijn Padding. Her work often stems from themes that transcend music: questions about human experience, social challenges, and universal existence. Her creative process embraces cross-disciplinary research and a deep listening practice, where freedom of interpretation plays a central role, echoing the spirit of the Socratic quote: "I cannot teach anybody anything, I can only encourage them to think."

She is internationally recognized for her fearless exploration of sound and for connecting music with other artistic disciplines. She received the Grand Prize at the 66th International Rostrum of Composers for her composition Prana. In collaboration with the ensemble Modelo62, she created the project disOrders, which addresses themes of neurodiversity and mental health through music and performance art. Her work moves fluidly between concert music, performance, installation, and interdisciplinary formats, often blurring the boundaries between sound, body, and space in immersive, durational works. Her artistic practice is driven by research, physicality, and a strong interest in perception, embodiment, and the social and psychological dimensions of sound.

Her works have been presented at numerous international festivals, including MATA Festival New York, Ultraschall Berlin, November Music, Gaudeamus Muziekweek, Music Biennale Zagreb, TROMP Percussion Eindhoven, Festival Musikprotokoll (ORF), Amsterdam Dance Event, International Ankara Music Festival, LSO St Luke's (London), ECCO Festival, Ljubljana Festival, Festival Internacional de Música y Danza de Granada, and Alte Oper Frankfurt. She has collaborated with leading ensembles such as Ensemble Modern, Neue Vocalsolisten Stuttgart, Asko|Schönberg, HIIIT, Wespoke, Flux Quartet, RTV Slovenia Symphony Orchestra, and Berlin Radio Symphony Orchestra, as well as conductors including Bas Wiegers, Brad Lubman, Rossen Milanov, Steven Loy, Lucie Leguay, Martina Batič, and David Niemann. Her interdisciplinary approach has led her to collaborate not only with musicians but also with pioneers of performance art, such as the collective Black Market International.

Her achievements include the Berlin Art Prize for Music 2021 (Akademie der Künste), the Villa Concordia artist residency in Bamberg, awarded by the Bavarian Ministry of Science and the Arts, and the Prešeren Fund Award 2026, the highest national recognition for artistic achievements. With her radical, exploratory approach, she pushes the boundaries of contemporary music and creates works that challenge and shake up the listener, inviting them to actively experience the music.

DESCRIPCIÓN DE LA OBRA

UnScream
The Voiceless – The Starving Children in War Zones

This piece is an epilogue to SCREAdoM, which gave voice to the pain of women affected by sexual violence in times of war. UnScream turns our attention to another atrocity: the silent suffering of children facing starvation in conflict zones. At its heart is a gesture of solidarity.
The voices you will hear – screams – were donated by children, teenagers, and students from across Europe. They offer their voices for those who can no longer scream, for those whose hunger is met with silence. It is raw, immediate, and emotionally urgent. It was created in
response to the humanitarian catastrophe in Gaza and other war-torn regions. Prompted by the manmade nature of famine today, declared by the WHO and shaped by political choices, and by attempts to silence critical voices such as UN Special Rapporteur Francesca Albanese,
this work refuses to look away. It is both a lament and a protest. A sonic plea. A reminder that we, as a global society, are failing our most vulnerable. With deep gratitude to all who lent their voices to speak for the voiceless.

Angelo Sturiale

https://seibutsuart.blogspot.com

OBRA

HORROR VACUI

Video · 2023-01-08 · 13 · 2 canales

SEMBLANZA DEL AUTOR

SEIBUTSU (Angelo Sturiale) is a multidisciplinary artist. After graduating in Piano and Modern Literature, he began travelling and residing in various countries thanks to the support of international foundations, artistic and educational institutions (Rockefeller Foundation, Unesco-Aschberg, Italian Ministry of Foreign Affairs, Swedish Institute, Canon Foundation Japan, Pépinières Européennes, Zeitklang Austria, Bogliasco Foundation USA). He has been invited as a composer and artist-in-residence at the Trinity Laban Conservatory in London, the Superior Conservatory of Music in Zaragoza, the Conservatorio de Las Rosas in Morelia (Mexico), the Tokyo National University of Fine Arts and Music (Japan), the Darmstadt Ferienkurse für Neue Musik (Germany), the EMS Studios in Stockholm (Sweden), the OMI Summer Residency in New York (USA), the Bellagio International Village (Italy), the Wellington College Tianjin (China). He was a visiting professor in music theory and composition at the TEC in Monterrey (Mexico). His works have been awarded in international competitions in Austria, Sweden, USA, Canada. In 2011, he founded the Seibutsu Art&Music Studio, an atelier for the creation and promotion of his graphic and musical work. He is the author of a piano technique book (Ergonomic piano exercises, Dinsic, Spain, 2017) and three books of poetic prose: Tempeste di te (Algra editore, 2013), Catalogo d'amore (Edizioni Le Farfalle, 2016), Finestra (Algra editore, 2022), Canzoniere (Edizioni Le Farfalle, 2024).

DESCRIPCIÓN DE LA OBRA

This video represents a creative documentation of a delirious exploration of a dancer in a creepy and unsetting space. She exorcises her fear of emptiness and expresses her mixed feelings by moving and dancing uninterruptedly surrounded only by herself and her internal ghosts. But she doesn’t want to stop, she cannot stop. Dancing is maybe the only way she can survive and feel her body, justifying her presence in a chaotic and confusing world. Maybe a metaphor of our current historical time?

Xiaoyu Su

https://soundcloud.com/su-xiaoyu-251764809

OBRA

Keichitsu (□□)

Audio · 2026-01-26 · 07:00(For Audio) · 2 canales

SEMBLANZA DEL AUTOR

Xiaoyu Su is a Chinese composer and researcher currently based in Japan. He is a second-year Master's student in the Composition Course at the Graduate School of Showa University of Music, where he also works as a Teaching Assistant for Harmony. In 2025, he graduated with honors from the Digital Music Department of Showa University of Music, Junior College Division.

His recent practice focuses on electronic music, acousmatic composition, and sound-based artistic research. His works have been selected for and presented at events including the Inter-College Sonic Arts Festival (ICSAF 2024, 2025), Showa Digital Music Live (2023–2025), and the 28th and 30th Composition Concerts at Showa University of Music. In 2026, his works were selected for the International Computer Music Conference (ICMC) and the Contemporary Computer Music Concert (CCMC). He has studied composition with Daisuke Okamoto and Masatsune Yoshio.

DESCRIPCIÓN DE LA OBRA

Keichitsu is an acousmatic work inspired by the Japanese solar term of the same name, which refers to the season when hibernating life begins to awaken after winter. Rather than depicting nature through concrete imitation, the piece approaches this idea through reduced listening, focusing on the physical qualities, transformations, and spatial behavior of sound itself.

The work follows an implicit process of thawing, awakening, rupture, trial, and renewal. These stages are not presented as a literal narrative, but as a chain of sonic causes and effects: small changes in texture generate larger transformations, unstable resonances lead to new forms, and moments of interruption become conditions for regeneration. In this sense, the piece reflects the theme of karma not as moral judgment, but as a dynamic relationship between action, consequence, and transformation.

Through gradual developments in timbre, spatial expansion and contraction, and layered sound processing, Keichitsu presents an inner landscape of growth after rupture, suggesting the emergence of a new sense of form and time.

Giuseppe Taffi

https://www.instagram.com/codadilupo.sound/

OBRA

Viscoelastic Fractures

Audio · 2025-10-16 · 09.04 · 2 canales

SEMBLANZA DEL AUTOR

Giuseppe Taffi is an Italian electroacoustic composer and sound engineer, currently completing a second-cycle degree in Sound Engineering at the Conservatorio "Luisa D'Annunzio" in Pescara. His compositional practice focuses on acousmatic music and fixed-media works for loudspeaker diffusion, with a particular interest in everyday and mundane sound sources as raw material for transformation. Through field recording techniques, granulation, convolution, and synthesis, Taffi transforms ordinary sound objects into complex timbral architectures, exploring the threshold between recognisability and abstraction. His works have been selected in significant international contexts: he is a finalist at CCMC 2026 (Kyoto/Tokyo, ACSM116) and a selected composer at NYCEMF 2026 with an octophonic fixed-media work. Alongside composition, he develops site-specific sound installation projects and works with programming environments such as Max/MSP and JUCE/C++ for the creation of tools and plugins dedicated to electroacoustic music.

DESCRIPCIÓN DE LA OBRA

Viscoelastic Fractures explores the sound of tearing as a physical and perceptual phenomenon. The sonic material is entirely drawn from recordings of tears of various kinds — scotch tape, paper, fabric — everyday objects whose destructive gesture generates acoustic microevents of extraordinary spectral complexity.
The work leads the listener into these microfractures, amplifying and transforming what normally escapes conscious perception. Through processes of granulation, convolution, and comb filtering, the raw material is decomposed, layered, and recomposed into sonic architectures that retain the gestural memory of the source while dissolving it into abstraction.
Viscoelastic Fractures is a fixed-media acousmatic work for eight channels with a duration of 9 minutes and 4 seconds.

Theodore Teichman

https://www.theoteichman.com/

OBRA

states of the sky

Audio · 2026-06-26 · 10:00 · 8 canales

SEMBLANZA DEL AUTOR

Theo Teichman is a composer and sound artist whose work explores the relationships between sound, the body, space, and sense of place. Working across multichannel and spatial composition, field recording, walking-based practice, and data-driven and generative systems, he develops multimedia world-building experiments—frequently sourced from weather and environmental data—that renegotiate the divide between minimalism and complexity into what he calls "ambient complexity." His approach draws on the neuroscience of auditory perception, spatial theory, phenomenology, and acoustic ecology. He studied music composition at Carnegie Mellon University, focusing on experimental and soundscape practices, and extended that training through a Fulbright fellowship in Belgrade, Serbia. His work spans concert music, installation-based sound art, media scoring, and theatrical sound design. Alongside his sonic practice, Theo works as a transdisciplinary environmental designer at the intersection of climate adaptation, cultural landscapes, and sense of place. He is currently a research fellow at the Midwest Landscape Lab at the Ohio State University, where he is creating original art-based research through multimedia compositions negotiating the ephemeral and immaterial dimensions of place with a focus on the intersections of sound, space, weather, and place.

DESCRIPCIÓN DE LA OBRA

We live in the weather-world: the place where bodies meet air and ground. The weather-world is space that is constantly an event, constantly happening, becoming, and unraveling. Yet the weather-world is not pure flux, nor abstracted data rendered in forecasts and climate norms. The weather-world is personal, it is captured in snapshots of moments–experiential qualities of the here and now. The weather-world is told in states of the sky.

This work articulates an approach to spatial sound that explores the auditory environment as a meteorological event, as unfolding flux. Over a year, I recorded a weather journal in photos, words, and sound recordings–a journal focused not only on the direct meteorological facts but on webs of associates, attachments, hopes, and memories.

This work was composed using a machine learning plugin for Ableton Live's Max4Live (Regressor by Jesse Stiles) to draw fuzzy connections between high-dimensional meteorological data and snapshots of lived experience across a year. Each moment from the journal became a training point for the model. The model then does what data sonification cannot–form complex and overlapping remappings between inputs and outputs. Just as the precise state of the weather is a complex confluence of numerous factors, this composition treats the emergent sounds in the same way. Regressor then interpolated between these points to interpret a stream of multidimensional data as movements between these complex conditions. Through the complexity of weather data, an exciting form of stochastic composition emerges, revealing unpredictable, nested, yet patterned systems that give rise to exciting moments of meaning, to sudden states of space and time, to moments of weather.

The piece presented tracks a single year (June 21, 2025 to June 21, 2026) through the shifting pushes and pulls of the weather here in Columbus, Ohio, the city in which I live.

Matthew Tirona

https://matthewtirona.com

OBRA

electronic selections

Audio · 2024-04-06 · 10 min. · 2 canales

SEMBLANZA DEL AUTOR

Matthew Tirona (b. 2005) is a composer and musician based in Boston. His compositions are textural and contemplative, taking inspiration from landscapes, seascapes, climate change, technological progress, loss, mourning, nostalgia, American popular music culture, and the color blue.

His music has been performed by ensembles such as the Gonzaga University Wind Ensemble, Unison Chamber Music Collective, Garden State Singers, NEC Philharmonia, and NEC Wind Ensemble, among many collaborations with his peers. His music has been featured at the Belvedere Chamber Music Festival (1st prize winner), Midwest Graduate Music Consortium New Music Concert (Call for Scores winner), Trio Tyche: NEC Honors Ensemble Recital (NEC Honors Ensemble Composition Competition winner), Rivers School Conservatory Seminar on Contemporary Music for the Young (commissioned composer), and in venues such as Jordan Hall, Tufts Distler Performance Hall, Britton Recital Hall, Voxman Recital Hall, and 102 Franklin St Art Loft. Recently, Matthew was named winner of the “Voices of NEC” Choral Composition Competition, in which the NEC Chamber Singers gave the world premiere of his choral work when i am gone away. This summer, he will attend the Valencia International Performing Arts Composition Program (new work for the Mivos Quartet) and the Roots in the Sky Choral Composition Program.

An accomplished choral artist, Matthew currently sings in the NEC Chamber Singers and the First Baptist Church of Boston choir. In addition to numerous 21st-century a cappella works (including multiple world premieres), he has sung the major choral works of Handel, Mozart, Beethoven, Brahms, Duruflé, Poulenc, and more, under conductors such as Erica Washburn, James Burton, Hugh Wolff, David Loebel, Bill Drury, Holly Druckman, and Amelia LeClair. Additionally, Matthew sang in the opera chorus of the American premiere of Sibelius’ only opera, Jungfrun i tornet, and in the New England premiere/world premiere of the new edition of Smyth’s Mass in D with Cappella Clausura. Matthew is also a vocalist in the NEC R&B Ensemble.

Matthew is pursuing his Bachelor of Music in Composition at the New England Conservatory of Music, studying with Michael Gandolfi. As a musician of Filipino descent, Matthew hopes to be an advocate for diversity and representation in composition and classical music. Matthew is affiliated with the performance-rights organization American Society of Composers, Authors and Publishers (ASCAP).

DESCRIPCIÓN DE LA OBRA

Premiered at the Midwest Graduate Music Consortium New Music Concert at the University of Iowa (as winner of the 2024 Midwest Graduate Music Consortium Call for Scores), "electronic selections" features excerpts taken from various scrapped albums by the artist. Heavily influenced by sound collage and musique concrète, the composer creates an ambient and experimental soundscape with "electronic selections."

Ray Tsai

https://www.instagram.com/egothy.666/

OBRA

Jetlag - Time Difference

Audio · 2025-12-22 · 05.00 · 2 canales

SEMBLANZA DEL AUTOR

Ray Tsai (Yi-Jui Tsai) is a Taiwan-based composer, sound artist, and performer working across electroacoustic music, sound art, and experimental electronic practices. His work focuses on noise, instability, and the perceptual relationships between sound, body, and technological systems. Through fixed media composition, live performance, audiovisual installation, and DJ performances, he explores sound as a dynamic process oscillating between structure and collapse, presence and disappearance. Under the alias †Egothy†, he is active in underground electronic music scenes, engaging with industrial, deconstructed electronics, and experimental sonic forms. His practice investigates sound as a force that operates beyond representation, directly shaping sensory and spatial perception.
His works have been presented internationally, including performances in Japan, and have been selected for international electroacoustic contexts such as the International Computer Music Conference and the New York City Electroacoustic Music Festival.

DESCRIPCIÓN DE LA OBRA

Jetlag – Time Difference is a fixed-media electroacoustic work that explores the relativity of time perception and relational temporality through sound. The piece juxtaposes three overlapping yet unsynchronized temporal systems: biological time represented by heartbeats and bodily rhythms, social time shaped by daily routines and notifications, and mechanical time articulated through clock mechanisms and pulses. Through processes of temporal displacement, fragmentation, reversal, and spectral transformation, these functional temporal references gradually lose their stability and dissolve into textural sonic states. Beyond individual perception, the work also reflects intersubjective temporality, how differing rhythms and internal clocks remain subtly connected through traces of memory, anticipation, and interaction, even under temporal dislocation. Rather than resolving into synchronization, Jetlag – Time Difference presents time as a fragile, shifting network of relations that persists in misalignment.

KARMA 2026 · CONCIERTO

3 de diciembre

de 2026

Este día se presentan 29 artistas.

Auditorio del Museo Manta

Manta, Ecuador

MUSLAB

KARMA 2026

Matteo Tundo

https://www.matteotundo.com/

OBRA

øyeblikk

Audio · 2026-01-01 · 10.10 · 8 canales

SEMBLANZA DEL AUTOR

Matteo Tundo is an Italian composer of acoustic and electroacoustic music. His compositional research focuses on the perception and cognition of sound events, investigating the neural mechanisms underlying the signification of sound. His work centers on the integration of neuroaesthetics into musical composition, employing innovative technologies to enhance the listener's perceptual engagement and sensory experience.
After his initial guitar studies, he devoted himself entirely to composition and new technologies, studying at the conservatories of Florence, Parma, and Lugano, and at the Accademia Nazionale di Santa Cecilia. He studied composition with Ivan Fedele, Giorgio Colombo Taccani, Javier Torres Maldonado, and Nadir Vassena, and electronic music with Marco Ligabue, Alfonso Belfiore and Michelangelo Lupone. He also attended specialized courses with Salvatore Sciarrino, Yan Maresz, Beat Furrer, Franck Bedrossian, Marco Stroppa, Mark Andre and others.
In 2024 he was composer in residence for the Divertimento Ensemble. In the same year, together with guitarist Pierpaolo Dinapoli, he founded the h[t] DUO, a guitar and live electronics duo, for which he is active as electroacoustic performer.
He has participated as composer in international festivals.
He teaches computer music at the Conservatory of Brescia, Italy.

DESCRIPCIÓN DE LA OBRA

In øyeblikk (that means "instant" in norwegian), the instant is conceived as the place of sound: a listening window in which perceptual coordinates, energy, spectral distribution, microtime, spatiality, are defined, locating sound within a recognizable region. Form emerges as a trajectory between these places: condensations that turn sound into pressure and contact, and rarefactions that expose grain, residues, and micro-fluctuations. Rather than describing an event, the piece constructs a geography: thresholds where the conditions of audibility change (masking, saturation, transparency), and where sonic matter presents itself not as an object, but as a traversable environment. The "instant" of the title is therefore a point of orientation: not a frame, but a position.

Hans Tutschku

https://tutschku.com

OBRA

ancestral circuits – inherited noise

Audio · 2025-12-14 · 09.55 · 8 canales

SEMBLANZA DEL AUTOR

Hans Tutschku is a composer, sound artist, and educator known for his work in electroacoustic music.

As a professor at Harvard University and through international workshops, he inspires students with his innovative teaching and exploration of sound and technology.

An active improviser, he blends creativity and technology to create dynamic live performances.

DESCRIPCIÓN DE LA OBRA

ancestral circuits – inherited noise emerges from an exploration of the Serge modular synthesizer—two interconnected systems held in a fragile equilibrium of feedback and resonance. Their continuously self-generating textures become the raw material for a broader investigation of sonic ancestry and transformation.

Recorded at the unstable edges of analog circuitry, these sounds are intertwined with processes of spectral treatment, spatial motion, and resynthesis. Within this complex network, the relationship between cause and effect remains fluid: minute adjustments can produce far-reaching transformations, while broad, hand-controlled gestures may result in only subtle changes. The system's emergent behavior continually shifts the boundary between deliberate intervention and autonomous evolution.

Through successive layers of transformation, the sounds nevertheless retain the imprint of their origin—an inherited noise that persists beneath each new manifestation. Within the multichannel space, they unfold as shifting fields of energy and memory: traces of voltage and breath, reconfigured into new acoustic identities.

Chaz Underriner

https://chazunderriner.com/

OBRA

Interaction of Color

Video · 2024-07-08 · 10:42 · 2 canales

SEMBLANZA DEL AUTOR

Chaz Underriner (b. 1987 in Texas, USA) is a composer, transmedia artist and performer based in DeLand, Florida. Chaz is an artist who “brilliantly disregards pre-established and outdated genre boundaries” (Aldora Britan Records). One significant research topic of Chaz’s work is the representation of reality in art, especially landscape, through the juxtaposition of video projections, audio recordings and live performers. His work is “quietly radiant in animated stasis” (The Wire), “beautifully introspective and thought provoking” (Squidco), and “enchant[s] the listener so that time loses its function, so that you are completely subordinated to your dreams.” (Nieuw Noten)

Chaz’s work has been programmed at Gaudeamus (Utrecht, NE), GROUND Solyanka (Moscow, RU), the Moscow State Philarmonic Society (Moscow, RU), the Proyector International Video Art Festival (Madrid, ESP), the Alchemy Film and Moving Image Festival (Hawick, Scotland), the International Computer Music Conference, the Impuls Festival (Graz, AU), the Morley College Engine Room Sound Art Exhibition (London, UK), the National Building Museum (Washington D.C.), Darmstadt (DE), the Global Composition Conference (DE), Ostrava New Music Days (CZ), the Forfest Festival (CZ), Champ dAction’s Laboratorium (Antwerp, BE), TONSPUR (Vienna, AU), the Mise En Music Festival (USA), the Timucua Arts Foundation (Orlando), the Charlotte New Music Festival (USA), the Louisville New Music Festival (USA), Dogstar Orchestra (Los Angeles), at Edith Cowan University (Perth, AU), the Florida State New Music Festival (Tallahassee), the Texas Dance Improvisation Festival (Texas), the Los Angeles Philharmonic’s National Composer’s Intensive, and the American College Dance Festival Association Regional Conference (Texas).

Chaz was a Fulbright scholar at MuseumsQuartier Vienna in 2024 and has been an artist-in-residence at the Atlantic Center for the Arts, and at the NYU Music Technology studios. Chaz’s compositions have been performed by Andother Stage Ensemble, the Wet Ink Ensemble, Ensemble Modelo62, Moscow Contemporary Music Ensemble (MCME), the Vacuum Quartet, the Amorsima Trio, Kluster5, Ghost Ensemble, IKTUS Percussion, Ossia New Music Ensemble, the Krulik Quartet, Austin New Music Co-Op, guitarist Nico Couck, the CalArts New Century Players, the UNT Baroque Orchestra, the Lewisville Lake Symphony and the Santa Clarita Master Chorale.

In the US, Chaz’s works have been presented at the University of Georgia, the University of Florida, Florida State University, the University of North Texas, Texas State University, the University of California Los Angeles, the Shepherd School of Music at Rice University, the University of Louisville, the Eastman School of Music, and California Institute of the Arts. Chaz is also the recipient of several award including a classical commissioning grant from Chamber Music America, a finalist for the Gaudeamus Prize, the Ossia International Call for Scores competition, 2nd prize in the Frank Robert Abell Young Composers Competition for New Chamber Music for nocturne series: 5, and a commission by the Santa Clarita Master Chorale for their commission competition.

Chaz is a guitarist and specializes in electric guitar, especially playing jazz, free improvisation, and new music. Chaz has collaborated with composers including Chaya Czernowin, Sofia Gubaidulina, Mark Applebaum, Michael Pisaro, Joseph Klein, Kirsten Broberg, Mike Winter, Mark Menzies, Josh Levine, Anastassis Philippakopoulous, Brent Farris, and Travis Weller, both as a soloist and in an ensemble setting. Chaz leads the Chaz Underriner Band, a flexible-size ensemble that presents original jazz, funk, blues, punk, and ambient music. Chaz’s ensemble has performed at the Timucua International Guitar Festival, the Thin Man Watts Jazz Festival, the IMAGES Art Festival, and has a monthly residency at Northwest Square in DeLand.

Chaz has performed at REDCAT in Los Angeles during the Sofia Gubaidulina festival, in a chamber performance the LA Times critic Mark Swed declared “[was played with] focused abandon,” in the New Zealand in LA concert series, and as a part of Deep Camp Festival and Ostrava New Music Days festival in Czech Republic. Chaz also performed at the Laboratorium Festival in Antwerp, Beligum, with Austin New Music Co-op, at the wulf in Los Angeles, at the Dallas Contemporary, with the UNT Baroque Orchestra, NOVA Ensemble and the Keith Karns Big Band.

As an engineer, composer, and performer, Chaz’s work has been released on Edition Wandelweiser Records (EWR 1502), Task Records (Devin Disanto Tracing a Boundary), Slubmusic (Michael Pisaro/Taku Sugimoto D minor / Bb Major), New World Records (Michael Winter, Music for Plucked Strings), Fleur du Son (Triopolis), Delos Records (Sean Kennard), Sedimental

Records (Ex Mus Ensemble), and Tonelist Records (Greywing Ensemble). Chaz is the founder and producer of Deadland Records.

Chaz's writing has been published in journals Organised Sound (Cambridge University Press), Leonardo Music Journal (MIT Press), LINKs (France), and presented at conferences such as the 40 Years with Murakami Haruki Conference (Newcastle University, UK), and the Korea Electroacoustic Music Conference (Seoul National University, Korea). Chaz is currently writing his first book, The Audio Reality Effect: Mimesis, Music and Multimedia for Routledge Press.

Chaz's work has been supported with grants from Chamber Music America, the Netherlands America Foundation, South Arts, the Nina B. Hollis Educational Institute, Stetson WORLD, the Stetson Institute for Water and Environmental Resilience, and Stetson University.

Chaz is an Associate Professor of Digital Arts at Stetson University. Previously, Chaz was an Adjunct Professor and Audio Engineer at Grayson College, an Adjunct Professor at the Art Institute of Dallas, the Lead Engineer at the UNT College of Music Lab Recording Studio and a founder and curator of the ex mus concert series based at CentralTrak Gallery in Dallas, TX. Chaz earned a Ph.D. in music composition at the University of North Texas where he studied with Joseph Klein, Panayiotis Kokoras, David Stout and Jon Nelson. Chaz earned an M.F.A. in composition at California Institute of the Arts where he studied primarily with Michael Pisaro and Anne LeBaron.

DESCRIPCIÓN DE LA OBRA

For video, electronics, and sustained pitch instruments. Video and composition based on Josef Alber's "Interaction of Color". (2024) Features violin by Joshua Modney and electric guitar by Chaz Underriner.

Sébastien Vaillancourt

sebve.com

OBRA

Xn

Audio · 2016-06-30 · 6:36 · 4 canales

SEMBLANZA DEL AUTOR

Sébastien Vaillancourt is a Basel-based composer and sound artist whose work explores interaction as an open field of possibility, inviting audiences to discover sound through their own curiosity and play. His work spans concert music for instruments and electronics, live electroacoustic performance, and interactive sound installation. He has performed across Europe and the United States, had his music programmed internationally, and received support from Pro Helvetia.

DESCRIPCIÓN DE LA OBRA

X☐ is an acousmatic work made entirely from field recordings of a harp, played with extended techniques and with various objects, though none of these sources is ever allowed to appear as itself. The piece portrays a blurred metamorphosis, one in which a clear image of the harp is never seen, as if the instrument were glimpsed through a series of glass panes, each adding its own layer of distortion so that the source remains present yet never settles into a stable identity. The title names the form: a series of crossfades, textures dissolving one into the next through a wide range of saturation and sound-deconstruction techniques, where each transition draws the sound further from recognition and deeper into noise.

RODRIGO VALENZUELA A

https:/linktr.ee/mapachshus

OBRA

Coralipzink

Audio · 2021-09-08 · 3.50 · 2 canales

SEMBLANZA DEL AUTOR

"KURVA" nombre del proyecto electroacùstico de Rodrigo Valenzuela A, emplea tècnicas como la acusmàtica, el paisaje sonoro y el noise para describir entornos aserca de la nostalgia del futuro que pueden contener narrativas o no. La obra de KURVA destaca por sus participaciones para interdisciplina.

DESCRIPCIÓN DE LA OBRA

De la serie "Coralidas", esta pieza se refiere a la infinita cadena de residuos analizados por un robot buzo en las profundidades de un oceano futurista. Dado el desgaste de los residuos este no consigue generar las imágenes de las formas originales, pero sí un continuo que hace referencia al karma ocasionado por la generación desmedida de productos no degradables.

Juan Carlos Vasquez

www.jcvasquez.com

OBRA

Rorschach's Garden V2

Video · 2026-04-01 · 7:04 · 2 canales

SEMBLANZA DEL AUTOR

4MA::STRATA is a video art collective formed by filmmaker and media artist Álvaro Collar (ES) and composer Juan Carlos Vasquez (CO). Working across audiovisual performance, single-channel video, and sound composition, the collective builds works that treat image and sound as co-equal structural materials rather than separate layers. Their practice sits at the intersection of experimental cinema, electroacoustic music, and media art. Works include "Flesh and Frequency" (2025), nominated for Best Experimental Video at the AJR Vision Independent Film Festival and selected at Morelia International Video Art Festival Pupila, and "Channel One" (2024), presented at the New York City Electroacoustic Music Festival.

DESCRIPCIÓN DE LA OBRA

Rorschach's Garden V2 (acousmatic version) is an electroacoustic composition born from the audiovisual collaboration of the same name by 4MA::STRATA, a collective whose work sits at the intersection of generative visuals and experimental sound. Juan Carlos Vasquez developed the sound work in dialogue with a structural arc and visual score by Álvaro Collar. The composition inhabits a secret garden populated by crypto-fauna: sonic creatures whose forms never fully resolve, trembling between states of organic matter and digital signal. Textures of biological decay, corrupted noise, and multi-band distortion trace the perimeter of this unstable ecosystem, where each sound behaves like a body caught at its own quantum threshold: present and dissolving, recognizable and strange. The listener enters rather than observes, drawn into an environment that resists singular interpretation, a garden that reshapes itself around the act of listening.

Andersen VIANA

https://andersenvianasite.wixsite.com/multiartista

OBRA

ILUMINURAS: Jovens e pássaros

Photography · 1962-04-23 · não se aplica · 2 canales

SEMBLANZA DEL AUTOR

ANDERSEN VIANA is a Multiartist (composer, writer, librettist, film director, visual artist, scholar, performer) and professor at State Fundação Clóvis Salgado (www.fcs.mg.gov.br) in Belo Horizonte-Brazil since 1989. Andersen has a PhD studies in composition at the Federal University of Bahia (UFBA) and furthered his studies at other institutions in Brazil, Italy and Sweden such as the Federal University of Minas Gerais (UFMG), Accademia Filarmonica di Bologna, Arts Academy of Rome, Accademia Chigiana di Siena and the Royal College of Music in Stockholm. Up to the present he has composed music for solo, chamber, full orchestra and band, choir and various ensembles as well as music for electronic instruments and operas. 465 Works composed (1975/2026). 59 national and international awards and recognitions received (1984/2025) in Americas, Europe and Asia.

DESCRIPCIÓN DE LA OBRA

FINE ART. Obra visual de Andersen VIANA criada em 2026. ILUMINURAS: Jovens e pássaros é parte de um conjunto de 33 obras feitas em Papel Canson no formato A3, com Nanquim Japonês e Ouro da China. Ao invés dos tradicionais pincéis, jogos de matos de diversas espessuras foram usados na grande totalidade da obra para criar estruturas aleatórias. Mais informações: andersenvianabr@gmail.com

Marco Volpicelli

https://www.instagram.com/marcovolpicellimusic/

OBRA

Suoni Del Mondo

Audio · 2024-12-10 · 8.30 min · 2 canales

SEMBLANZA DEL AUTOR

Marco Volpicelli is an electroacoustic composer and improviser based in Naples (Italy). His research explores glitch, and field recording, developing a language grounded in error and instability as structural elements. Trained in Electronic Music at the Conservatorio San Pietro a Majella, he combines composition and improvisation with a particular focus on performative and site-specific dimensions. He has presented works in venues such as Teatro Bellini, Gallerie d'Italia, and Auditorium Scarlatti and MADRE museum, collaborating with OEOAS (Orchestra Elettroacustica Officina Arti Soniche). He is an integral part of the NTE collective (Napoli Totale Elettronica). His artistic practice unfolds as an investigation into sonic matter, between unstable processes and listening practices.

DESCRIPCIÓN DE LA OBRA

This work stems from a process of introspection and field recording that lasted approximately one year. I sought to create a connection between the most hidden thoughts residing within me and the sounds of the external world, captured through field recordings and subsequently manipulated using sound synthesis techniques. The sounds collected are not merely fragments of the surrounding reality, but sensitive traces of what resonates within me. I chose them because, in some way, they seemed to hold a familiar echo; at the same time, it was as if they had imposed themselves upon my listening, suggesting a possible musical form. In this dialogue between the inner and the outer world, Suoni Del Mondo becomes the narrative of an intimate geography, where the soundscape asserts itself as memory, reflection, and presence.

Clemens von Reusner

www.cvr-net.de

OBRA

EREMIA

Audio · 2024-02-09 · 12.31 · 8 canales

SEMBLANZA DEL AUTOR

The works of german composer Clemens von Reusner are characterised by purely electronically generated sounds and those found in special places and processed in the studio. The work on the sound itself, its arrangement and movement on individual paths in the virtual acoustic spaces of multi-channel loudspeaker configurations are at the centre of his compositional work. Clemens von Reusner is a member of the "Academy of German Music Authors". 2024 he received the Thomas-Seelig-Fixed-Media Prize of the German Society for Electroacoustic Music (DEGEM) for his oeuvre. His works have been awarded national and international prizes and they are performed worldwide at renowned international festivals for contemporary music. www.cvr-net.de

DESCRIPCIÓN DE LA OBRA

EREMIA (gr. □ρημία)

uninhabited area, remote place

electroacoustic, fixed media

Peter Vukmirovic Stevens

petervukmirovicstevens.com/

OBRA

Iron draws the hand toward it

Audio · 2025-12-15 · 5.1 · 2 canales

SEMBLANZA DEL AUTOR

Peter Vukmirovic Stevens is a composer and performer working at the intersection of classical music, sound art, and punk aesthetics. His practice encompasses concert music, visual art, and performance, with recordings on Caliban/One Little Independent and Arpaviva Recordings.

Stevens founded and directs the experimental group Ensemble Ex Materia. His sound and visual works have been presented in concerts, installations, and exhibitions across Europe, North America, the Caucasus, and Asia.

Scores are published by Zeitschleife Verlag.

Artworks are available through Yellow Cube Gallery, Paris.

DESCRIPCIÓN DE LA OBRA

Ensemble Ex Materia presents Iron draws the hand toward it: Baroque meets industrial electronics.

Six leading musicians unite Baroque instruments, trombone, prepared turntables, and electronics in an audacious fusion of period performance and contemporary art music.

The track creates a vivid dialogue between tradition and experimentation, composition and improvisation. Delicate acoustic textures collide with electronic manipulations, weaving improvised passages, electro-acoustic atmospheres, and avant-garde classical techniques into a work that is at once meditative and driving.

Iron draws the hand toward it explores acoustic and electronic worlds that are at once ethereal and unsettling.

Composed by multiple international artists working independently from a shared source drone, the recordings are meticulously arranged and assembled by the ensemble's principal arranger.

This release features a special guest appearance by FM Einheit (Einstürzende Neubauten) , whose pioneering work in electronics and industrial sound extends Ensemble Ex Materia's evolving sonic language.

Peter Vukmirovic Stevens

https://petervukmirovicstevens.com/

OBRA

Migration

Audio · 2025-04-10 · 6:30 · 2 canales

SEMBLANZA DEL AUTOR

Peter Vukmirovic Stevens works at the intersection of concert music, sound art, and visual art. His practice spans concert halls, galleries, and alternative spaces, forming a complete compositional language across multiple media.

He founded and directs Ensemble Ex Materia, a collective of composer-performers blurring the roles of composition, interpretation, and improvisation.

His work is presented internationally.

Scores are published by Zeitschleife Verlag.

Artworks are available through Yellow Cube Gallery, Paris.

DESCRIPCIÓN DE LA OBRA

A contemporary music collective led by composer Peter Vukmirovic Stevens, drawing from an international network of musicians across disciplines. The ensemble creates experimental works that dissolve the boundaries between composition and improvisation.
Operating at the intersection of concert, electro-acoustic, and improvised music, its collaborative process invites individual artists to respond to compositional prompts, assembled into cohesive, multilayered works that reflect the tension, nuance, and immediacy of contemporary experience.

feat. FM Einheit of Einstürzende Neubauten
Performances by
Tessa Brinckman NZ/USABaroque Flute, Percussion
FM Einheit DEElectronics
Jérôme Descamps FRTrombone
Strotter Inst. CHPrepared Turntables
Johanna Sandels SEElectronics
Peter Vukmirovic Stevens FRClavichord, Synths, Arrangements

Willyn Whiting

willynwhiting.com

OBRA

Only Text

Video · 2023-10-10 · 5.37 · 2 canales

SEMBLANZA DEL AUTOR

Willyn Whiting (he/him) is a Canadian composer of acoustic, electronic and mixed music. His interests include Spectralism, microtonality and algorithmic design.

Over the years he has written for ensembles including the Bozzini Quartet, Del Sol String Quartet, the Winnipeg Symphony Orchestra, the Fort Worth Symphony Orchestra, and RE: duo. Important recent collaborators include Elsie Bae Han (viola), Robin Meiksins (flute), Alessandra Hollowell (clarinet) and Émilie Versailles (soprano).

His music has been presented at the International Computer Music Conference, Winnipeg New Music Festival (CA), the annual conference of the Society for Electro-Acoustic Music in the United States (US) and others.

DESCRIPCIÓN DE LA OBRA

In my audio-visual work 'Only Text' the following phrase is segmented into eleven parts and re-ordered to form musical ideas. now (1) try (2) to (3) write (4) a (5) piece (6) with (7) only (8) text to (9) speech (10) software (11).

Smee Wong

www.smeewong.com

OBRA

La Memoria es un Tejido

Video · 2022-06-16 · 818 · 2 canales

SEMBLANZA DEL AUTOR

Smee Wong is a Doctoral Lecturer at Lehman College. A multifaceted musician and scholar, Smee received training at the Shanghai Conservatory of Music, where he developed a distinctive voice that led to his invitation as a guest composer at the prestigious Beijing Modern Music Festival. His compositions—spanning chamber, orchestral, and jazz idioms—have been performed across China, Europe, Canada, and the United States and synthesize Eastern and Western musical traditions. He holds a Master's degree in Vocal Jazz Performance from the University of Denver and a Ph.D. in Composition from the University of Hawai'i at Mānoa. His works are published by TUX People's Music and Dulcamara Press.

Before joining Lehman, Smee taught at the University of Hawai'i at Mānoa and Umpqua Community College in Oregon. He is currently working on two book projects slated for release in 2026 and 2027.

DESCRIPCIÓN DE LA OBRA

La Memoria es un Tejido is a multi media piece produced by Ellie Jakes, Rafael Luna, María Paula Vásquez Sepúlveda, and Smee Wong. This group of musicians from Oregon, California, and Bogotá, Colombia, gets together virtually at the Westben Performer-Composer Residency in June 2022. During their time at Westben, María composes the poem La Memoria es un Tejido, and each musician works on flute, piano, and vocal improvisations, producing synth sounds, field recordings, and visual arts. They aim to create a dreamy musical image to capture the memory of nature. The process of this ensemble is to convey collective activity, perceiving what shapes their individualities and history.

Smee Wong

www.smeewong.com

OBRA

La Memoria es un Tejido

Video, Audio · 2022-06-16 · 08.18 · 2 canales

SEMBLANZA DEL AUTOR

Smee Wong is a Doctoral Lecturer at Lehman College. He is a 2024–2025 CUNY Career Success Fellow and serves as a senator on the CUNY University Faculty Senate.

A multifaceted musician and scholar, Smee received training at the Shanghai Conservatory of Music, where he developed a distinctive voice that led to his invitation as a guest composer at the prestigious Beijing Modern Music Festival. His compositions—spanning chamber, orchestral, and jazz idioms—have been performed across China, Europe, Canada, and the United States and synthesize Eastern and Western musical traditions.

As a vocalist and improviser, Smee is noted for his lyrical phrasing, emotional depth, and adventurous timbral palette. He holds a Master's degree in Vocal Jazz Performance from the University of Denver and a Ph.D. in Composition from the University of Hawai'i at Mānoa.

His scholarly work includes publications in Art Review and the Journal of Xinghai Conservatory of Music, as well as an award-winning presentation at the China Music Review Society. His Chinese translation of Norman Lebrecht's Who Killed Classical Music? underscores his commitment to global musical dialogue. His works are published by TUX People's Music and Dulcamara Press.

Before joining Lehman, Smee taught at the University of Hawai'i at Mānoa and Umpqua Community College in Oregon. He is currently working on two book projects slated for release in 2026 and 2027.

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Justin Writer

www.justinwriter.com

OBRA

Rhythmic Ostinato on B

Audio · 2023-12-09 · 04.20 · 2 canales

SEMBLANZA DEL AUTOR

Justin Writer is a composer of modern solo, chamber, ensemble, and electronic music. Writer's music is performed by professional and university ensembles throughout the United States, Europe, Southeast Asia, and South America. His music is published by Cimarron Music Press, Media Press, Alea Publishing, Echelon Music, and Fatrock Ink. Writer's works have been performed at several notable conferences that include the International Tuba and Euphonium Association, North American Saxophone Alliance, European Bass Congress, International Trombone Festival, Viola Congress, International Trumpet Guild, The Society of Composers Inc., New York City Electroacoustic Music Festival, Society for Electro-Acoustic Music in the United States, Chicago Bass Festival, International Society of Bassists, College Music Society, and numerous other venues. Writer is currently Professor and Area Coordinator of Composition and Music Theory at the University of Texas Rio Grande Valley. Writer received his D.M.A in Composition from the University of Oklahoma, his M.M. in Theory/Composition from Wichita State University, and a B.M.E. from Pittsburg State University (Kansas). A complete listing of works, as well as select recordings can be found at www.justinwriter.com.

DESCRIPCIÓN DE LA OBRA

Rhythmic Ostinato on B is the second piece in a series of works that all rely upon some recurring rhythmic structure as the basis for musical development. Each piece in the series uses a core ensemble (mallet perc, piano, voice) with additional sounds added to make each work unique. Each work uses a single tonic throughout the whole piece with the long-term compositional goal to eventually make a new work for all twelve pitches of the chromatic scale. The piece presented here contains an ostinato that is extended by one eighth note on each repetition. The core ensemble is augmented with contrabass clarinet, hi-hat, and electronic sounds.

Bowen Wu

https://bowenwu.uwu.ai/#

OBRA

Birds Market II

Video · 2024-02-03 · 12.20 · 2 canales

SEMBLANZA DEL AUTOR

Bowen Wu is a Glasgow-based composer and audiovisual artist whose practice spans sound art, audiovisual composition, installation, experimental music, film scoring, and live electronic performance. His work explores ecology, technology, embodiment, and reimagined notions of Chineseness through interdisciplinary media. His works have been presented in China, the UK, the US, Japan, Australia, Italy, Spain, Greece, France, Belgium, Austria, Brazil, South Korea, Japan, Thailand, and Ecuador, and have received recognition from festivals and awards including MA/IN, MUSICACOUSTICA, IEMC, and the Danny Awards. He is currently pursuing a PhD in Electronic Music Composition at the University of Glasgow.

DESCRIPCIÓN DE LA OBRA

Birds Market II is an audiovisual fixed media work exploring the fluidity of memory, identity, and culture. Developed from videos and sound recordings I captured while keeping birds in China, the work unfolds through the dual perspective of “inside and outside the birdcage.” The view from inside conveys a sense of limitation and confinement, while the view from outside evokes openness and freedom. This contrast intertwines with my childhood memories of bird markets, the place I loved most when growing up. The bird calls, movements within the cages, and noisy surroundings formed my earliest sensory world. The work also connects to traditional Chinese culture, where cockfighting was once an important form of entertainment, but here it is reconsidered through artistic practice and critical reflection. Through sound and moving image, fragments of memory and culture overlap, allowing identity to shift and transform across different temporal and cultural contexts.

SIOUMING WU

https://wusiouming.vercel.app/

OBRA

EndlessGroove

Audio · 2026-03-01 · 09:25 · 2 canales

SEMBLANZA DEL AUTOR

Wu Siou-Ming is an artist working across sound, interaction, and computational systems. His practice focuses on the relationships between sound, space, and the body, exploring how technological environments shape perception, attention, and behavior. Through installations and generative processes, he creates immersive sonic experiences that reveal invisible structures within contemporary digital culture.

DESCRIPCIÓN DE LA OBRA

This work explores a condition of temporal entrapment within contemporary digital culture, where emotional expression is continuously produced, circulated, and exhausted. Rather than progressing forward, time becomes caught in recursive loops, losing its capacity for narrative development.

The composition is structured around the sonic phenomenon of skipping and looping. Short fragments of sound repeat, stutter, and re-enter with subtle variations, forming unstable cycles that resist linear continuity. What initially appears as a familiar musical gesture gradually deteriorates into mechanical repetition, as each recurrence slightly alters the material, eroding its expressive clarity.

Through accumulation and micro-variation, the loop becomes both a structural principle and a site of fatigue. The listener is drawn into a confined temporal space in which movement is suggested but never fulfilled. Anticipation builds, yet resolution is persistently deferred.

As the piece unfolds, these cycles intensify and compress, transforming repetition into a form of pressure. Sound ceases to function as a medium of progression and instead becomes a static environment—an acoustic enclosure in which time is worn down rather than advanced.

At its limit, the loop collapses into near-stasis, exposing a fragile threshold between continuity and breakdown. In this suspended condition, the work reflects on a contemporary experience of time: not as acceleration, but as an endless present that slowly exhausts itself.

Berk Yagli

http://www.berkyagli.me/portfolio/

OBRA

False Awakening on a Mediterranean Island

Audio · 2025-05-05 · 8 Mins 56 Seconds · 2 canales

SEMBLANZA DEL AUTOR

Berk Yagli (b. 1999) is a Cypriot guitarist, composer, and producer based in the UK. His mission with his music has been to discuss social, political, and philosophical matters engagingly, inviting listeners to reflect on the topics. He has been active in the UK since he was 18. He recently completed a PhD in Music Composition at the University of the Arts London, with his topic, hybridity between metal and electroacoustic music. Exploring and forming different hybrid forms to engage and build (or intentionally break) relationships between metal and electroacoustic music. His intention in his works is to challenge the notions of high art and low art and criticise the oppressive uniformity that surrounds genres (even in the avant-garde). His works have been presented in more than 30 countries and in more than 150 festivals, including Ars Electronica Festival, IRCAM, En Chair et en Son, NYCEMF, and more. He won more than 15 awards in composition competitions worldwide, including the Prix Russolo (France), MusicaAcoustica (China), Uljus (Serbia), and Musica Nova (Czech Republic). He regularly composes his music in studios throughout the world, including more than 10 residencies at institutions such as the MacDowell Colony (USA), EMS (Sweden), ACA (USA), BAL (Latvia), CMMAS (Mexico), VICC (Sweden), NOVARS Research Centre (UK), and more. His music has been published several times, including on the Cities and Memory and Deep Dive Sound, German label Gruenrekorder, and more. He regularly teaches and gives workshops on music composition and musical hybridity at significant institutions worldwide, including the University of Manchester, Anton Bruckner Privatuniversität, CMMAS, Queen's University Belfast, Staffordshire University, University of the Arts London, and more.

DESCRIPCIÓN DE LA OBRA

This piece is a personal journey through the experiences of being born and growing up on an island with complex cultural, political, and historical roots. An identity crisis, the hegemonic competition among political actors over culture, political narrative, and the collective subconscious, with its consequent decay, contrasts strangely with the beauty of the island and its warmth. After leaving the island at 18, this became further problematised through the questions of what home is. I felt strong connections and disconnections between where I grew up and where I lived afterwards, realising that identity and belonging can continue to evolve in subtle ways. Making every moment of interaction with the space and culture dynamic, as the individual affects the space, and in turn, it affects the individual. I aim to connect my journey and realisations with the ongoing social and political decay going on in the world. With the rise in ideas and politics that thrive on marginalising and creating division between the population, all with the aim of individual gain for the few at the top, it is essential to remind ourselves that identity and belonging are fluid, water-like concepts far from concrete notions. Perhaps this can be our first step in building empathy and compassion to thrive for the good of the collective rather than perpetuating the power of a few.

Congyu Yin

https://drive.google.com/file/d/19PoWX_y31izePnUIuIQcD9t5sP7c5tQb/view?usp=drive_link

OBRA

SAMSARA IN FLUX

Audio · 2026-06-02 · 02□07 · 2 canales

SEMBLANZA DEL AUTOR

A suspended singularity in an unmapped coordinate.A displaced matter weathering inside an empty dimension.A cold trajectory tracking a variable that has already deleted itself.

DESCRIPCIÓN DE LA OBRA

The piece operates as a sonic metaphor for a self-organizing complex system, mapping the transition from volatile causality to absolute transcendence. It initiates within a zone of chaotic unpredictability, where metallic frictions and irregular collisions simulate the unstable initial conditions of a pristine void. This fragmented turbulence gradually crystallizes into a relentless, industrial pulse—a rigid architecture of cause and effect that drives the trajectory forward. From the debris of this driving momentum, a spectral linear thread emerges, mirroring an intricate, intertwined web of phantom actions. Ultimately, all structural constraints and systemic laws dissolve entirely, decaying into a lingering, expansive stillness that guides the trajectory toward final transcendence.

Dingling Ying

dying001.wixsite.com/home

OBRA

Manchester Soundscape

Audio · 2024-09-03 · 12.58 · 2 canales

SEMBLANZA DEL AUTOR

Dingling Ying is a composer, sound artist, and pianist working in electroacoustic composition, soundscape, and experimental electronic music. Her work transforms real-world sonic materials into immersive acousmatic environments, exploring memory, place, and listening. Drawing on field recording, fixed-media composition, and interdisciplinary approaches, she engages with urban identity, cultural memory, and sensory experience. Her works have been presented at the MANTIS Festival, Sonic Arts Forum, Maynooth (2025), and Goldsmiths Exhibitions Hub WIP Screening (2024). She is developing projects in sound art, sonic perception, and electroacoustic music.

DESCRIPCIÓN DE LA OBRA

Manchester Soundscape is a three-part electroacoustic composition that traces the interplay of cause and effect in the city's sonic life. Beginning in St. Peter's Square, footsteps, traffic hum, and bicycle bells establish everyday rhythms, leading listeners toward the Corn Exchange, where clinking glasses and ambient sounds mark social interactions. Layered electronic tones and processed city sounds evoke the lingering echoes of the 1996 bombing, revealing how past events ripple into present experience. The final section returns to tangible reality with church bells and the flow of water at Long Millgate, grounding the listener in Manchester today. Drawing on field recordings, synthesizers, and audio processing, the piece maps the causal threads linking environment, memory, and collective history, embodying the city's vibrancy and historical resonance, and offering a sonic reflection on how actions, moments, and memory interconnect in the urban soundscape.

Maximilian Yip

https://artfacts.net/artist/maximilian-yip

OBRA

Underworld

Audio · 2026-04-30 · 06:19 · 2 canales

SEMBLANZA DEL AUTOR

Maximilian Yip (*1988) started to play violin in 2003 and from 2005 to 2008 he received lessons in music theory. Furthermore, in 2006 he began to play piano. He started composing at the Clara-Schumann School of Music with Christian Banasik in 2008. Maximilian also holds a Master of Science in Economics. His work were performed amongst others at:
-Musica Viva Festival 2011, Lisbon Portugal),
-The 2013/2017/2018/2023/2026 New York City Electroacoustic Music Festival (USA)
-International Electroacoustic Music Festival of the Conservatorio S. Cecilia 2013 Rom, (Italy)
- The International Computer Music Conference (ICMC 2024)

DESCRIPCIÓN DE LA OBRA

The piece incorporates various sounds related to the sea, including whales, ship engines, and a ship's horn. Individual sounds are set to a rhythm and processed using a synthesizer.

Yukiko Yoden

https://www.yukikoyoden.com/

OBRA

Mimesis

Audio · 2018-04-01 · 03.44 · 2 canales

SEMBLANZA DEL AUTOR

Yukiko Yoden is a Japanese composer and researcher. Her work explores the relationship between music, sound design, moving images, and spatial listening, with a particular focus on electroacoustic music, film sound, and audiovisual expression. She has created music for film, animation, dance, public spaces, and multimedia projects, and her research investigates the structures and expressive functions of music and sound in audiovisual media.

DESCRIPCIÓN DE LA OBRA

Mimesis explores the relationship between cause and effect through the continuous transformation of two simple sound sources: the notes of a shakuhachi, a traditional Japanese bamboo flute, and dry, woody percussion. Each sound acts as an initial cause, but its effect is never linear or stable. Instead, the materials reflect and transform one another—point to point, line to line, and plane to plane—creating a fragile network of sonic traces. In this shifting process, the original source becomes blurred, and the work expresses a desire to seek an essence of truth within an impermanent world.

Victoria Young

victoriafrancesyoung.com

OBRA

Boulevard

Audio · 2026-06-23 · 8.3 · 2 canales

SEMBLANZA DEL AUTOR

Victoria Frances Young is a pianist and composer whose work combines classical performance, original composition, and cross-disciplinary concert design. She creates piano-centered programs shaped by narrative, speculative imagination, Chinese artistic influence, and elements of musical theater, rock, and electronic music.

Her Piano Concerto was selected for the 2024 ISCM World New Music Days in the Faroe Islands and performed by the Lapland Chamber Orchestra under John Storgårds. As concerto soloist, she has appeared with the Danube Symphony Orchestra, Midland-Odessa Symphony, Peabody Symphony Orchestra, Nevada Chamber Orchestra, Henderson Symphony Orchestra, and UMKC Conservatory Orchestra. Her awards include the Walter Blankenheim Prize, First Prize at the Piano Concerto Festival in Budapest, and NPR's From the Top Jack Kent Cooke Young Artist Award.

Young has performed across North America, Europe, and Asia. She will begin doctoral studies at the Hartt School in fall 2026.

DESCRIPCIÓN DE LA OBRA

Boulevard is inspired by the sounds of driving and traffic, whose cold metal and machinery can seem like an uncannily accurate portrait of humanity: rage, anxiety, frustration, violence, impatience, boredom, focus, competitiveness, meditative calm, self-reflection, and unexpected encounters with strangers. Like music, the language of paved roads, asphalt, signs, signals, engines, and blaring horns has become a kind of universal grammar of modern life.

In this piece, the fixed media creates a literal traffic atmosphere. Field recordings, traffic noise, car and bus horns, and screeching tires are transformed into musical materials: bass drops, drones, and special effects. The piano and drums become the propulsive flesh-and-metal animals crawling across the world's maps.

The title comes from Las Vegas Boulevard, the stress-inducing, rage-filled, awe-inspiring street I grew up near. Still, Boulevard is less a portrait of one street than an imagined place to cruise, collide, or get stuck.

Victoria Young

victoriafrancesyoung.com

OBRA

Boulevard

Audio · 2026-06-23 · 8.3 · 2 canales

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Symeon Yovev

www.v0land.com

OBRA

Karst

Audio · 2026-01-25 · 06:12 · 2 canales

SEMBLANZA DEL AUTOR

Symeon Yovev (VoLAND) is a Swedish–Bulgarian experimental composer and sound artist based in Berlin. His work moves across a wide electroacoustic spectrum, combining synthesised sound, field recordings, acoustic instruments, and analogue studio processes. Rather than adhering to a fixed style, his practice is guided by an ongoing search for new sonic environments and compositional approaches, resulting in recordings that can differ dramatically in texture, instrumentation, and form.

Working with analogue processes and modular synthesis, tape machines, and diverse sound sources, VoLAND treats the studio as a space of experimentation and discovery. Synthesised textures often form the core of his sound world, unfolding alongside environmental recordings, processed acoustic material, and evolving rhythmic structures. Pieces frequently emerge from exploratory processes—feedback systems, tape manipulation, signal routing, and improvisatory interaction with instruments and devices—allowing sonic relationships to develop organically.

This openness to experimentation reflects a broader interest in how complex forms arise from the interaction of simple elements. As a result, his work often balances structure and contingency, moving between immersive soundscapes, pulse-driven passages, and delicate textural detail.

Field-recording composition was also the focus of his practice-led doctoral research at the Interdisciplinary Centre for Scientific Research in Music at the University of Leeds, which he completed in 2020.

VoLAND has presented his work at experimental music venues across Europe and at international festivals including BEaST FEaST, INTER#8, LIGHTWORKS, Salford Sonic Fusion Festival (SSFF), and Viseu Rural 2.0.

DESCRIPCIÓN DE LA OBRA

Karst explores the relationship between cause and effect through gradual sonic transformation. Sparse, glass-like tones give rise to isolated percussive events that slowly accumulate, extending ever deeper into the frequency spectrum while the texture itself remains restrained. Small gestures generate disproportionate consequences, suggesting a landscape in which each event subtly reshapes the conditions for those that follow. Rather than presenting a linear progression, the work unfolds as an evolving system of interdependent actions and responses.

Jiageng Yu

https://skillful-quesadilla-107.notion.site/Jiageng-Yu-37b7736464828019b8dde44bc6b1b044?pvs=143

OBRA

Lost Hat

Audio · 2026-06-01 · 08.33 · 2 canales

SEMBLANZA DEL AUTOR

Jiageng Yu is a composer, sound artist and music producer currently studying MA Music Production & Audio Cultures at the University of York. His practice explores the relationship between sound, space, memory and perceptual experience, often combining field recording, electroacoustic composition, spatial audio, theatre sound design and experimental music production.

DESCRIPCIÓN DE LA OBRA

Lost Hat is an electroacoustic fixed-media work that explores how a small act of loss can generate a chain of perceptual and emotional consequences. Field recordings, fragmented voices, erhu materials and processed textures are transformed into an unstable sonic environment in which searching becomes a recurring cycle rather than a linear action. Through repetition, spatial displacement and altered sonic perception, the work reflects on the cause-and-effect relationship between absence, memory and unresolved psychological movement.

Aya Zhang

OBRA

Soak

Audio · 2026-04-10 · 6.41 · 8 canales

SEMBLANZA DEL AUTOR

Aya Zhang is a composer, songwriter, and music educator of Tujia heritage, originally from a mountainous region in Hunan, China. Before focusing on contemporary composition, she worked extensively as a songwriter, with works in children's songs, art songs, and choral music. Her compositions have received awards in China and have been performed on major television platforms.

After relocating to the United States, she began to shift her focus toward composition in order to further develop her musical language and explore new artistic possibilities. She is currently a graduate student in composition at the Ohio University School of Music.

While still at an early stage in the field of new music, her work reflects an ongoing process of learning and transformation, as well as a continuing connection to her cultural background and personal origins.

DESCRIPCIÓN DE LA OBRA

Soak is an electroacoustic composition for 8-channel fixed media. The piece reflects a personal journey from a natural, mountainous environment into the complexity of urban life, and eventually back to a simpler state.

The work is inspired by the composer's own background. Growing up in a mountainous region and later moving into the city, the composer experienced a shift in environment, perception, and way of life. This process is expressed through sound transformation: natural and open textures gradually become more dense and structured, suggesting the influence of the urban environment. In the final section, the music moves toward a quieter and more open space, suggesting a return.

Rather than telling a literal story, Soak presents this journey through changes in timbre, texture, and spatial movement. It reflects a personal reminder to stay connected to one's origins while moving through different stages of life.

Kangyi Zhang

kangyizhang.weebly.com

OBRA

The Butterfly Effect

Audio · 2014-12-12 · 3"53 · 2 canales

SEMBLANZA DEL AUTOR

Composer, flutist, and sound artist Kangyi Zhang creates programmatic music that often highlights important historical events. As a flutist, he has performed on various stages in Singapore, Malaysia, and the United States. He studied music in Singapore and the United States (Brown University, Northwestern University, and the University of California, Los Angeles). His composition mentors include Bernard Tan Tiong Gie, Gerald Shapiro, Jay Alan Yim, Bruce Broughton, Drew Schnurr, and Ian Krouse. His music has been performed in Singapore, Mexico, the United Kingdom, Ukraine, and the United States (Alabama, California, Florida, Massachusetts, and New York). Notably, Kangyi's trombone concerto, Let Freedom Ring!, premiered by Wes Lebo and the NAFA Wind Orchestra, was broadcast on KDLG Alaska public radio's "Prevailing Winds" and the Missouri Symphony podcast "Summer Nights."

DESCRIPCIÓN DE LA OBRA

The flutter of the wings of a butterfly can cause a tornado at a different part of the world. Such a phenomenon is known as the butterfly effect. This effect can be seen in two recent news events (2014). While the Ebola virus emerged 40 years ago, there was no incentive to contain it because it was limited to poor African nations. Today, the Ebola crisis has claimed thousands of lives and prompted precautionary measures from governments globally. In the South Korea ferry disaster, the indecision by the captain over evacuation orders resulted in the death of hundreds.

Here, I demonstrate the butterfly effect in two broad sections – horizontality and verticality. In horizontality, canonic sections are created by in-phase and out-of-phase sound elements. The same gesture is sometimes presented with different note durations. In verticality, notes of various intervals (2nd, 3rd and 4th) are presented by a mass of sound elements when a single element initiates change. A greater juxtaposition of timbres also occurs in this section.

Danni Zhao

https://www.youtube.com/@dannixxfor

OBRA

Vesscape

Video · 2025-12-20 · 07:04 · 4 canales

SEMBLANZA DEL AUTOR

Danni Zhao is an electronic music composer based in Beijing. Her work focuses on spatial sound, acoustic systems, and the interaction between instrumental performance and computational processes. She is currently exploring feedback-based structures and material instability in electroacoustic composition.

DESCRIPCIÓN DE LA OBRA

Vesscape is an electroacoustic audiovisual composition structured around a karmic logic of sonic causality, in which every acoustic event generates residual consequences that re-enter and modify the system over time.

Rather than functioning as linear musical expression, the work operates as a recursive field of cause and effect. Each breath, transient impact, and pitch instability produces sonic residues that persist beyond their initial occurrence. These residues are not static echoes but active agents that reshape subsequent sound behavior.

The flute acts as a fragile source of unstable airflow, where sound emerges through rupture and discontinuity. The electric bass introduces low-frequency inertia, forming a gravitational layer that accumulates pressure within the system. Through feature-based analysis, these materials are decomposed into parameters such as breath noise, spectral instability, and temporal attack structure.

These elements are redistributed into spatialized “vessel” entities, which function not as symbolic containers but as delayed consequence structures. Each vessel carries traces of prior sonic events, forming a network of karmic feedback across the spatial field.

As density increases, the system approaches a threshold where control and collapse become indistinguishable, revealing a continuous loop in which every action returns as transformed consequence.

Victor Zheng

https://victorzheng.com/

OBRA

Beyond

Audio · 2026-06-30 · 7:12 · 4 canales

SEMBLANZA DEL AUTOR

Victor Zheng was born in Beijing, China and raised in Portland, Oregon. He holds degrees from Oberlin Conservatory (BM, BA ’16), the University of Massachusetts Amherst (MM ’18), and the University of Illinois Urbana-Champaign (DMA ’23).

Victor explores the intersection between electronic composition and human performance in his work, using algorithmically assisted composition and interactive electronics to power custom designed instruments or featuring as a live companion to acoustic instrumentalists. He has had his music and research featured at events including MOXSonic, Electronic Music Midwest, SEAMUS, NYCEMF, the SCI National Conference, and ICMC, as well as in publications including Art On My Sleeve, Willamette Week, and Oregon Arts Watch.

Victor currently serves on the faculties at North Central College in Naperville, IL and the University of Illinois Springfield in Springfield, IL, teaching composition, music theory, music technology, and music history.

DESCRIPCIÓN DE LA OBRA

Beyond (2026)

The algorithms behind this piece produce sounds that are constantly in motion, determined by large-scale shape but indeterminate on the finer details. Composing this piece was like painting in broad strokes while the colors transformed on their own. Sonic entities grow and evolve, interacting and clashing in a monstrous cacophony, and my place as composer was to commune with the chaos: influence it, but not stem or fine-tune it. There are many ways in which I imagine the forces beyond our comprehension in this universe, with equal parts awe, fear, and wonder. Whatever comes to me, I surrender full control and ride along, searching for a place for myself in the face of the beyond.

Marta Zigante

https://www.martazigante.com/page

OBRA

Nastro Finestre

Audio · 2026-03-04 · 09.18 · 8 canales

SEMBLANZA DEL AUTOR

Marta Zigante is an electroacoustic and audiovisual musician and composer. Her research focuses on the relationships between listening, observation, and devices for the capture, processing, and dissemination of sound and image.
Her work is primarily rooted in free improvisation, often in collaboration with ensembles such as Maltempo Collettivo and Collettivo Litio, as well as in a duo with Domenico Bosio. In parallel, she develops a compositional and audiovisual practice in which sound is conceived in direct relation to the material and performative dimension of the device.

DESCRIPCIÓN DE LA OBRA

Nastro Finestre is a work that explores magnetic tape and the cassette player as devices for mediating listening, capable of transforming the perception of the everyday sound environment. Through the timbral details of the analog medium—tape hiss, mechanical movement, errors, and degradation—the piece constructs perceptual “windows” in which sound is continuously filtered by the physical properties of the medium.
The sonic material includes recordings and reconstructions of naturalistic soundscapes such as bird songs, crickets, cicadas, and sea sounds, reworked through tape recording and successive processes of re-digitization, which highlight transformation and loss of stability. The Irradio RE-730 cassette player is used as an autonomous acoustic environment, in which mechanical noise and errors become an integral part of the composition.
The work invites close listening to the processes of recording and degradation, emphasizing the fragility of media and their active role in shaping sonic experience. Spatialization accentuates this dynamic between “inside and outside the tape,” where sonic material circulates between recorded environment and listening environment at different scales of perception. In this sense, the devices themselves contain a sonic milieu that emerges through their operation and instability.

Kostas Zisimopoulos

https://www.kostaszisimopoulos.com

OBRA

Stáhti

Audio · 2024-04-01 · 09.19 · 2 canales

SEMBLANZA DEL AUTOR

Kostas Zisimopoulos (Greece, b. 1994) is a composer whose work centers on the concepts of deviation, instability, interruption, and interference. He explores the interplay between technology and the essence of sound, creating sonic narratives that weave together instrumental, vocal, and electronic media, while collaborating in multidisciplinary projects. He is drawn to complex sounds and strong emotions, often working across disciplines to create works that explore form and perception.

He has been an artist in residence at the Cité internationale des arts (France), the Radio Filharmonisch Orkest (Netherlands), Levélød Kunstnartun (Norway) and Banka Studios - Intro in Situ (Netherlands). His music has been commissioned and performed by leading institutions and venues including the Philharmonie de Paris, Berliner Philharmoniker, Radio Filharmonisch Orkest, Concertgebouw Brugge, Carnegie Hall, GMEM Marseille, and the Alexandrinsky Theatre. He has collaborated with ensembles such as Percussions de Strasbourg, Ensemble Multilatérale, Ensemble Musikfabrik, Les Metaboles, Fractales, IEMA Ensemble, Divertimento Ensemble, TACETi, PHACE, Trio Estatico, Ensemble Taller Sonoro, Ensemble U:, Cikada, Meitar Ensemble, Ensemble NOMAD, Ensemble, Roadrunner Trio, United Instruments of Lucilin, Ensemble Suono Giallo, Vertixe Sonora, GAMEnsemble and ARTéfacts among others.

His works have been heard in international festivals such as Wittener Tage für neue Kammermusik (DE), Gaudeamus (NL), Rainy Days (LUX), Ensems (ES), Ostrobothnian Contemporary Music Festival (FI), November Music (NL), Remus Georgescu International Music Festival (RO), The 21st Century Guitar Conference (USA), Grachten Festival (NL), Rondò 2023 (IT), UNK New Music Festival (USA), VIII St. Petersburg New Music Festival (RUS), ilSUONO Contemporary Music Week (IT), ARCO (AT), IYCA Ticino (CH), CEME (IL), Roadrunner Academy (NL), Mixtur Festival (ES), Curs Internacional de Composició Barcelona Modern" 7th Edition (ES), VII International Workshop for Young Composers (IT), isaMasterclass (AT), CML (CY) and Vienna Summer Music Festival (AT).

He has been awarded international composition prizes, honorable mentions, and has been a finalist in competitions such as the International Composition Institute of Thailand (ICIT), the 19th SUN RIVER PRIZE New Music Composition Competition, the II ARTSOM Musical Competition, the Ise-Shima Composition Competition, DYCE (Discovering Young Composers of Europe), the Bruno Maderna Composition Competition, the Da_sh Editions 3rd International Composition Competition, the Composition Competition at the Franz Schubert Konservatorium in Wien, and the INMF (Impulse New Music Festival).

His music has received premieres and performances in France, Germany, Austria, Italy, Switzerland, Luxembourg, the Netherlands, Estonia, Norway, Czech Republic, Hungary, Spain, Greece, Serbia, Cyprus, Azerbaijan, Ukraine, Israel, China, United States, Thailand, Russia and Canada.

DESCRIPCIÓN DE LA OBRA

‘Stàhti’ - which in Greek means ash - is an acoustic work based on pre-recorded voices and text. The inspiration of this piece comes from the poem by the Latvian poet Baiba Bičole titled “Es ārpus laika esmu” ("I exist outside of time”). Poetry and music, both highly abstract art forms, share multiple similarities in their level of abstraction and their interpretation depends greatly on individual experiences. My main reason for composing this work was to expand the expression of poetry in my music and dive into the archaic sounds that the human voice can produce.

electroacústica

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